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Moving Picture WORLD

Vol. 59, No. 1 NOVEMBER 4, 1922 PRICE 25 CENTS

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

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CARL LAEMMLE

A powerful underworld story of a young man's regeneration thru the strength of a beautiful woman's love

ALL STAR CAST *featuring*

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"BROAD DAYLIGHT"
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featuring LOIS WILSON (courtesy F. P. L.) and an all-star cast.

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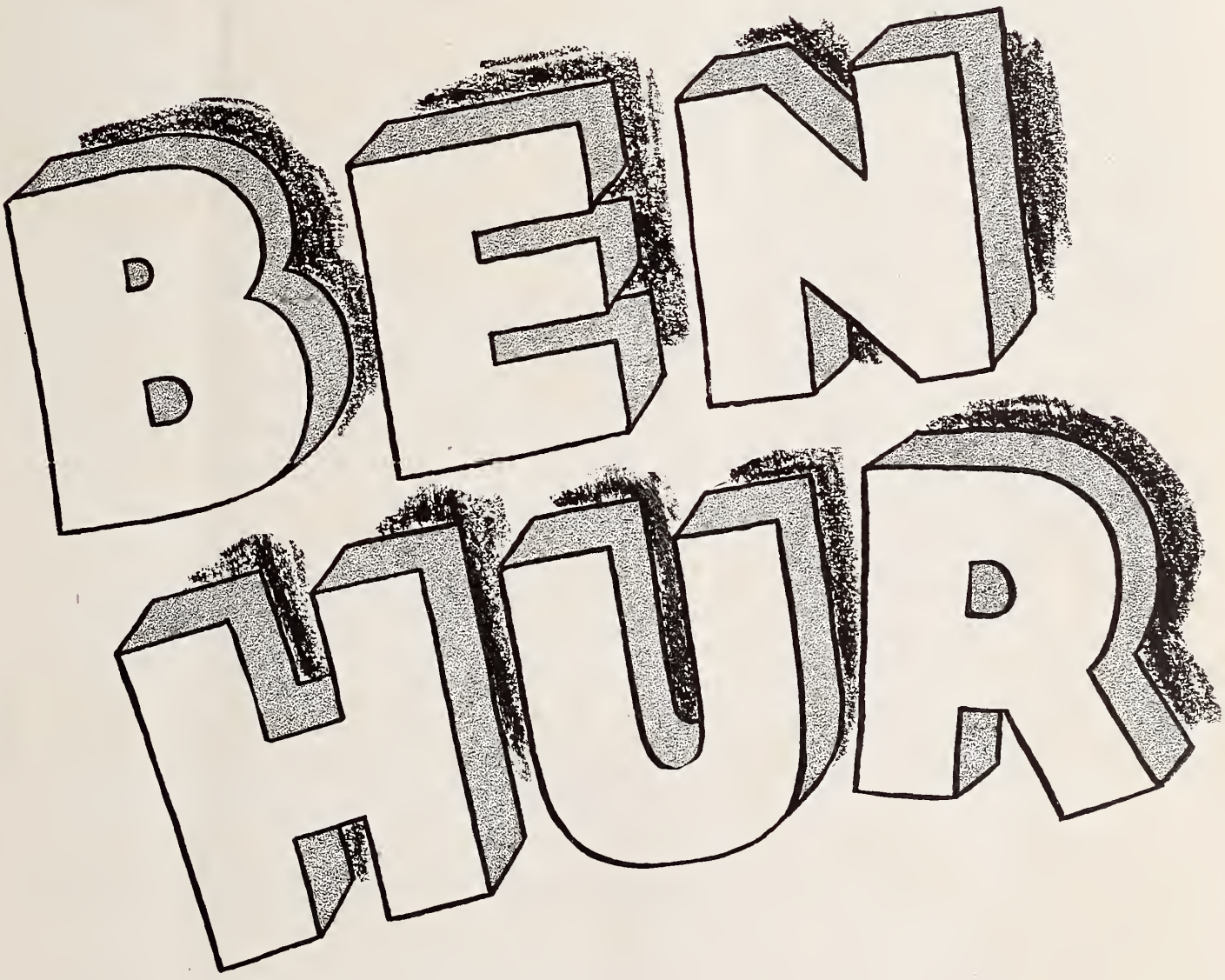

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MARY PICKFORD

in

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From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S. Robertson
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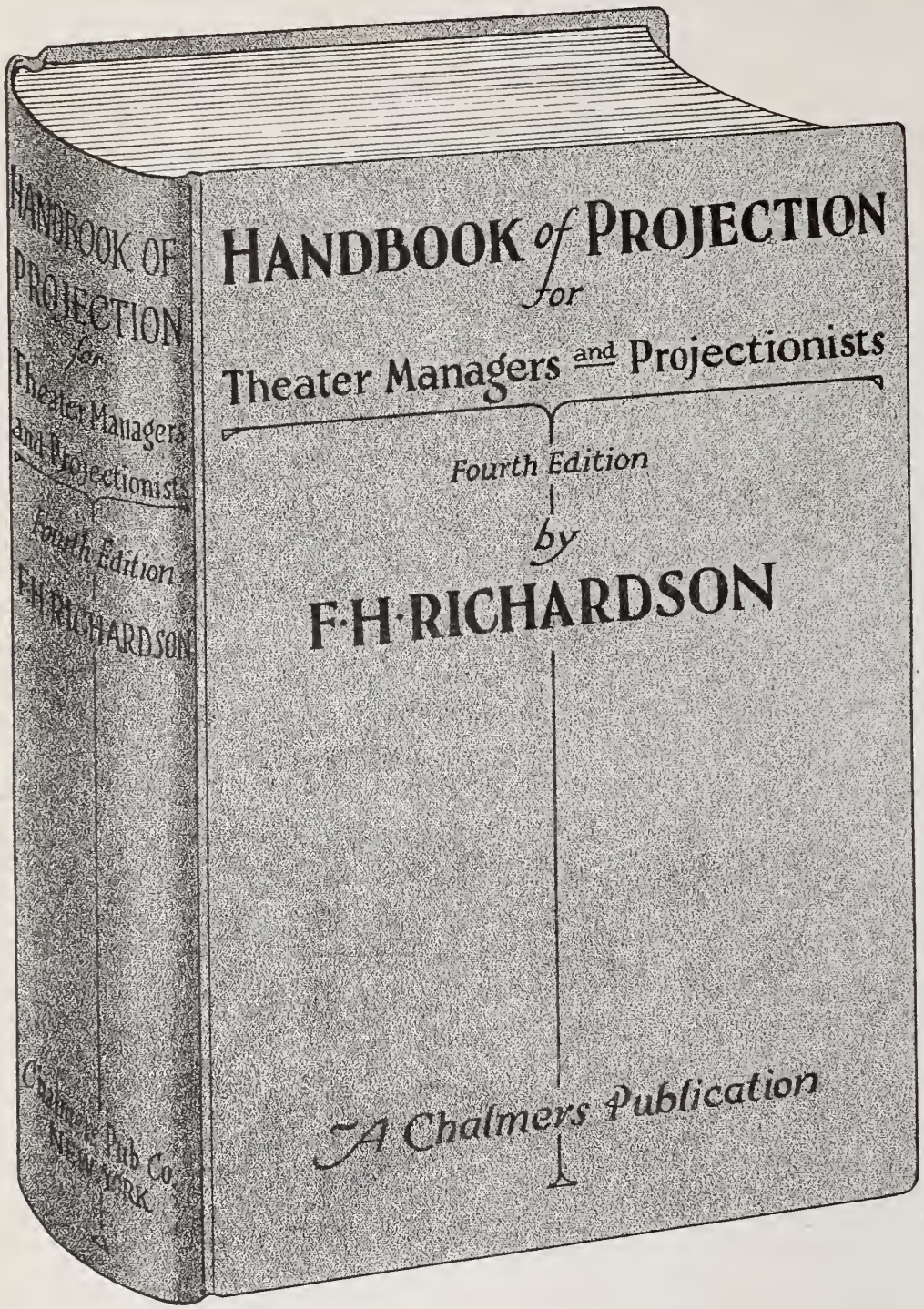

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Louis Wolheim, Mary McLaren,
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by Jack Boyle
directed by
Alan Crosland
A
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Picture

Three Capacity Weeks on Broadway at the Rivoli, Rialto and Broadway

Scheduled for one week at the Rivoli, this vivid, thrilling melodrama was so enthusiastically received that, after packing the house there it moved down to the Rialto and there repeated its success. Then another record-breaking week at the Broadway. "A Nick Carter story in a Tiffany setting" one paper called it. It's the most vital, engrossing, mystifying, tense and fascinating photoplay ever filmed. It's to the screen what "The Bat" is to the stage.

> "We are not going to tell you a thing about the story. It's too good to tamper with," says *Harriette Underhill, in the New York Tribune.*

We'll tell you, however, that it is Jack Boyle's greatest "Boston Blackie" story faultlessly acted by a cast of stars, wonderfully produced, with the greatest fight ever staged and filled with action from the first reel to the final fadeout.

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A dramatic comedy of jazz, jilting, jeopardy and joy . . .

VIOLA DANA

in

JUNE MADNESS

Knee-deep in praise from the daily and trade press

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. . . It's full of pep and fast-moving nonsense. It will entertain your audiences.

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Centrifugal force is the outstanding feature of most of Viola Dana's best efforts. This is particularly true of "June Madness."

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MOVING PICTURE NEWS—

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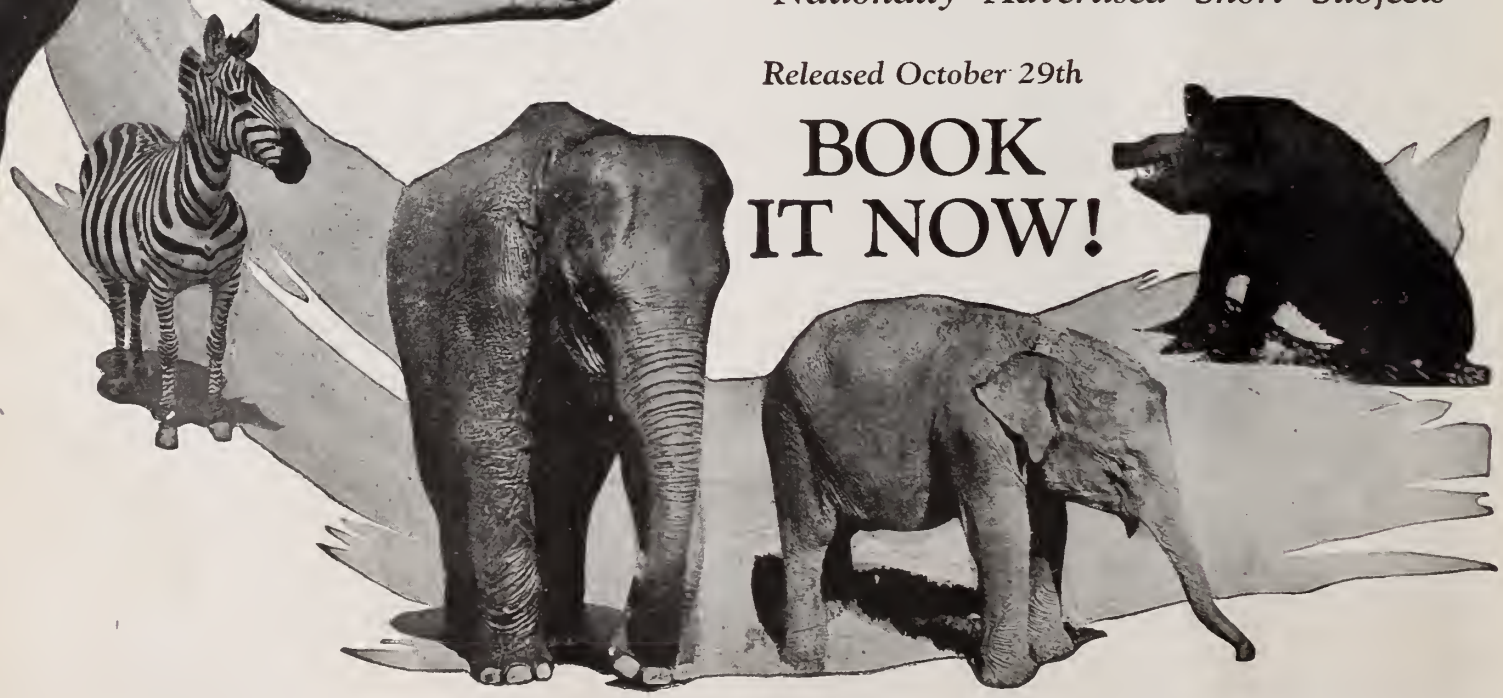

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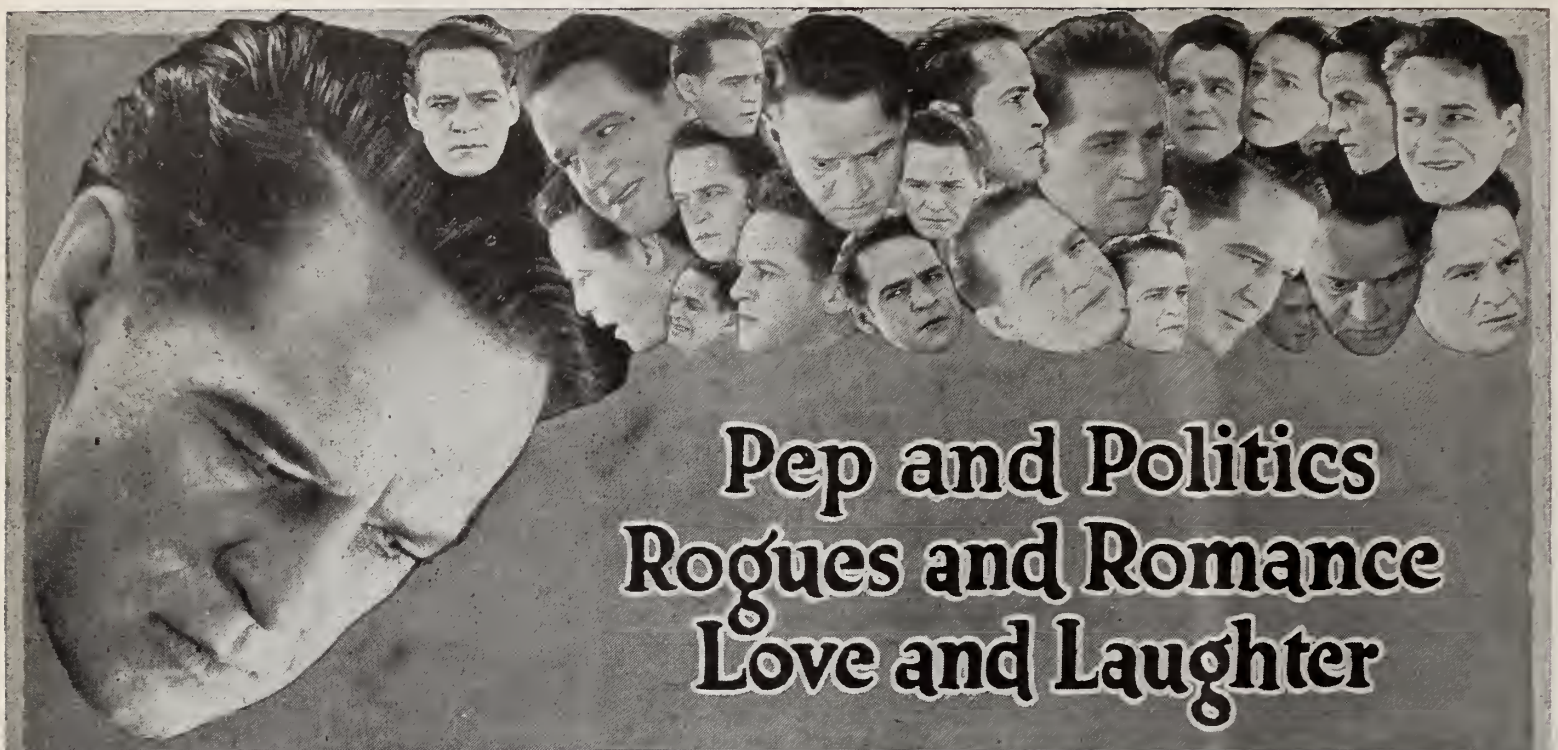

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Rogues and Romance
Love and Laughter

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Directed by
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"THELMA" has been built on a stupendous scale. Shops of the great modistes have been ransacked for gowns—scene builders put their utmost into gorgeous sets—and amid all this dazzling splendor your patrons will see a NEW JANE NOVAK—a brilliant Jane Novak—a Jane Novak upon whom the Gods of Beauty and Art have bestowed their most bountiful blessings!

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PRODUCTION
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Associated Exhibitors
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With A Distinguished Cast Including.....
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A girl is loved by a rich young aristocrat, yet her heart is touched by the selfless devotion of a crook who had been her only friend in an hour of greatest need.

The stress of her indecision is experienced by the audience whose sympathies are equally divided.

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Starring

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A VICTOR HEERMAN PRODUCTION

CAST INCLUDES MARJORIE DAW

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Photographed by ARTHUR CADWELL

Directed by HAMILTON SMITH

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(*Exhibitors Herald*)

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The Ruse of the Rattler, with a special cast.—A western with lots of action and good entertainment. The impossible and improbable stuff was left out of this one and I consider it an A-1 Western. So did all who saw it—W. P. Perry, Rialto theatre, Cheyenne Wells, Colo

(*Exhibitors Herald*)

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Reckless Chances, with J. P. McGowan.–A corker! A wealth of thrills with a different story. Characters are the kind that are well liked. Will please all those who take to action pictures.—Harold F. Wendt, Rivoli theatre, Defiance, O.

(*Exhibitors Herald*)

"HILLS OF MISSING MEN"

Hills of Missing Men, with J. P. McGowan.—Good. Ran this to good attendance for two days. These McGowans have the stuff all right.—Luna theatre, Brooklyn, N. Y

(*Exhibitors Herald*)

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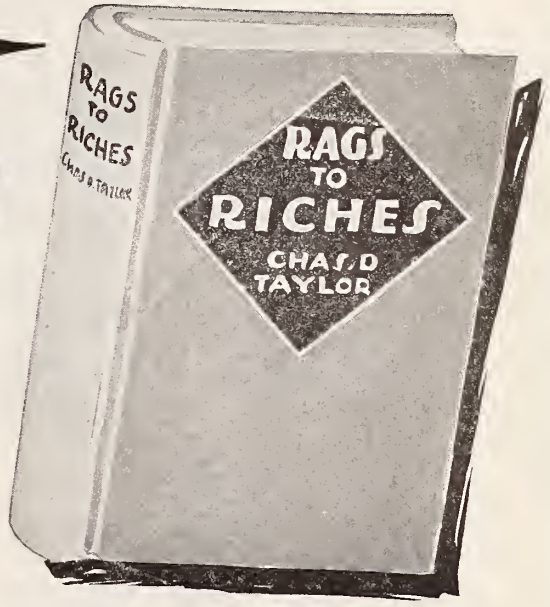
"RAGS TO RICHES"



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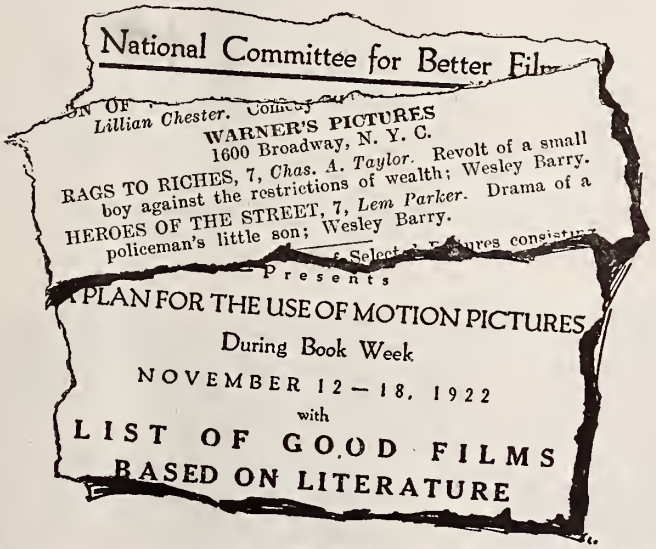
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A prince—a girl—a gem—a whirl—a throne—a kiss—a dance—Oh bliss—a train—a dash—a plunge—then CRASH—sit tight—some fright—good night!

And a final rousing climax with Ethel Clayton in the arms of a stalwart Prince Charming, impersonated with true regal charm by Warner Baxter.

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Directed by WILL NIGH
A SUPERB CAST INCLUDING
Maurine Powers, Mary Alden, Rod La Rocque, George Hackathorne, Richard Travers, J. Barney Sherry, Anders Randolf, Mona Lisa
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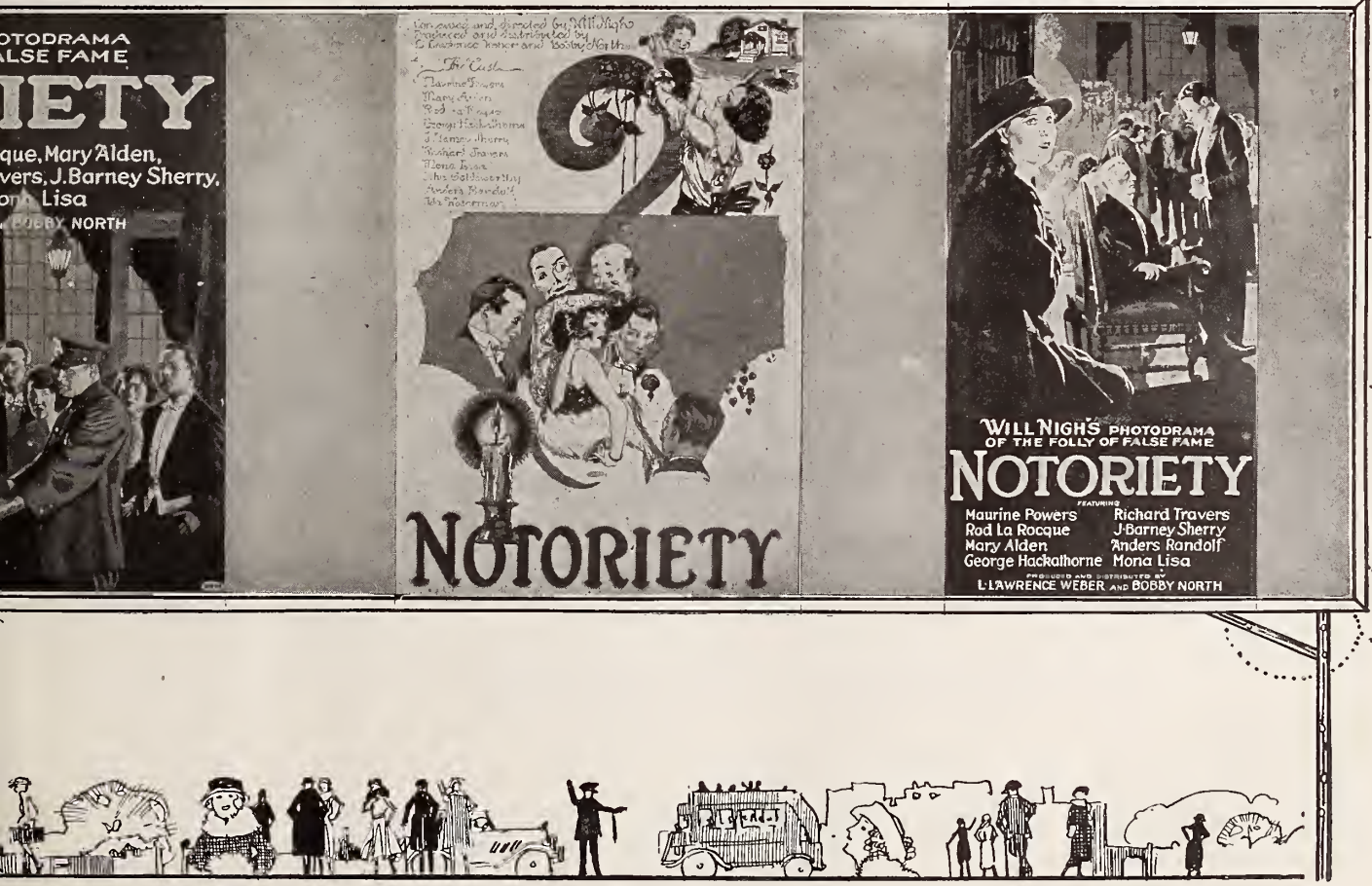

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WE SAW SHADOWS AND ALL WE CAN TELL YOU IS WE CONSIDER IT ONE OF VERY GREATEST PRODUCTIONS WE EVER SAW STOP HAVE PUT SHADOWS IN THE ONE HUNDRED PERCENT DIVISION STOP EVER SINCE WE HAVE BEEN IN THE FILM BUSINESS WE HAVE HEARD OF QUOTE BIGGEST PICTURE EVER MADE QUOTE THE SENSATION OF THE YEAR QUOTE AND THE LIKE IF YOU SAY THIS OF SHADOWS YOU WILL ONLY TELL THE TRUTH OUR HEARTIEST CONGRATULATIONS JOE FRIEDMAN 1156A

E57NY XSJ 98 BLUE
BX LOSANGELES CALIF 1124A OCT 18 1922

AL LICHTMAN
576 FIFTH AVE NEWYORK NY

SHADOWS IS TRIBUTE TO MOTION PICTURE INDUSTRY STOP CANNOT EXAGGERATE HOW PICTURE PLEASED EVERYONE CONNECTED HERE STOP CLOSED FIRST RUN LOSANGELES KINEMA

LOUIS HYMAN 402P

Produced by
PREFERRED PICTURES-INC.
B.P. Schulberg -Pres- J.G. Bachmann-Treas

It's a Preferred Picture

Important Messages for You

UNION

RAM

GE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

GSD4 101 NL

1922 OCT 21 AM 3 12

M LOSANGELES CALIF 20

AL LICHTMAN CORP

576 5 AVE NEWYORK NY

IT IS SUCH PICTURES AS SHADOWS THAT ARE BRINGING HONOR AS WELL AS PROFIT TO THE MOTION PICTURE INDUSTRY AND CREDIT TO PICTURE PLAYERS WHO LIKE LON CHANEY CAN REACH ARTISTIC HEIGHTS STOP TO BEN SCHULBERG MY HEARTIEST CONGRATULATIONS ON THE SUCCESS THAT HAS ATTENDED HIS FINE VISION TO YOU MY CONGRATULATIONS THAT SUCH AN ATTRACTION HAS COME TO YOUR HANDS FOR DISTRIBUTION STOP THE FACT THAT WE HAVE BOOKED SHADOWS AT OUR KINEMA THEATRE IS BEST EVIDENCE I CAN OFFER OF COMPLETE CONFIDENCE IN BOX OFFICE VALUE STOP ITS ARTISTIC MERIT IS BEYOND THE CAPRICE OF ANY AUDIENCE TO DENY.

SOL LESSER.

We'll Pay for our Mistakes
If you'll pay for our successes!

Distributed by
AL-LICHTMAN
CORPORATION
576 FIFTH AVENUE NEW YORK CITY

PYRAMID
PICTURES INC.
presents
QUEEN OF THE

A sensationally successful box-office attraction that on its dramatic and pictorial contents; on its spirited direction and on its appealing title has done tremendous business in the larger cities where it is now playing the first run accounts.

NEW YORK: Opening an extended engagement at the Cameo Theatre and following this run booked for 120 days by the members comprising new "third metropolitan circuit" prior to the incorporation of the circuit.

BOSTON: Jake Lourie's Modern and Beacon; Providence, Ed Fay's Theatre; Portland, Me., Strand and the entire Boas Circuit.

CHICAGO: The entire Lubliner & Trinz circuit.

ATLANTA: S. A. Lynch's Rialto Theatre.

LOS ANGELES: Mack Sennett's Mission Theatre for three weeks run.

SAN FRANCISCO: Ackerman & Harris' Casino.

OAKLAND: Oliver Kehrlein's Kinema Theatre.

SEATTLE: John Hamrick's Blue Mouse and also the Portland and Tacoma Blue Mouse Theatres. Spokane at the Auditorium.

CINCINNATI: McMahan & Jackson's Lyric Theatre.

Now that a large number of big city first runs have blown away a lot of money on over-touted pictures that did not "come through" with the predicted profits, these same big accounts are taking in the profits with this big Ray Smallwood-Pyramid special. There are 100 prints in our branches to keep you from having to wait too long for play-dates.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

MOULIN ROUGE

A Ray C. Smallwood Production — From Paul Potter's famous Play

Regional in News Value—

National in Service!

Moving Picture World

That's more than a slogan.

It is a publishing achievement that means much to you if you are spending your advertising dollars in the expectation of receiving the fullest return possible.

Every issue of Moving Picture World is crammed and crowded with exhibitor names, items of newsy gossip concerning theaters big and little in every section of the country.

Several hundred individual names appear each week.

It stands to reason—

Exhibitors are reading the paper that is talking about THEM and their NEIGHBORS.

No argument about that!

Nor about this—

The first paper out of the wrapper—*and often the only one*—is the paper that is likely to contain an item about the exhibitor HIMSELF. And CERTAIN to contain some news about a nearby NEIGHBOR.

That's a solid, sound, two plus two, publishing fundamental, isn't it? And a basic advertising guide, isn't it?

So it sums up—

The paper that is FIRST out of the wrapper is the one that must be considered FIRST on the advertising schedule.

The week that you are not talking to the exhibitor in his own intimate trade paper is the week that THE OTHER FELLOW has the whole stage.

Think that week over!

Robert E. Welsh

"Buster Captures the Program-"

New York Times

"Once more the comedy captures a program. And it's Buster Keaton again, too. His latest reel of nonsense, 'My Wife's Relations,' appropriates first place for itself at the Rivoli this week.

"It's nothing but foolishness, or rather it's free-flying, honest-to-goodness foolishness without any theatrical hokum, insincere moralizing and sham elegance loaded on to it. And it's bright and original. So it's something to enjoy, something to throw your head back and laugh at.

"Buster Keaton himself, who can be earnest, anxious, angry and joyful without a flicker in the fixed seriousness of his expression, must have learned how to laugh when he saw himself."

Joseph M. Schenck
presents

BUSTER KEATON
in
My Wife's Relations

And These Are Just As Funny

"The Electric House"
"The Playhouse"
"The Paleface"
"The Boat"
"The Frozen North"
"The Blacksmith"
"Day Dreams"
"Cops"

Any show is a good show when Keaton heads the bill!

Written and directed by Buster Keaton and Eddie Cline

Distributed by Associated First National Pictures, Inc.—World Rights

FIRST NATIONAL PICTURES

Critics from Coast to Coast

Newspaper reviewers from New York, Los Angeles, Brooklyn, Cleveland, Baltimore, Cincinnati, St. Louis, Pittsburgh, Philadelphia and other cities unanimous in calling it his greatest picture.

A PICTURE THAT ENRICHES THE SCREEN

The New York Herald:

"In 'The Bond Boy' Richard Barthelmess again enriches the screen. One indelible impression that stands out is the scene showing young Joe Newbolt wrongly condemned to death for murder, watching the shadow of the rope on the gallows swinging through the moonlight on his cell wall like the pendulum of destiny. It is a superb natural effect and one which alone could justify any picture for existing. Henry King, the director, could rest on his laurels after controlling this scene."

The New York American:

"All the advantages of the screen are undeniably attained in 'The Bond Boy.' The picture has everything in its favor—Richard Barthelmess, discriminate direction, emotional appeal and an entire lack of bromide banality."

SCINTILLATING WITH DRAMATIC QUALITIES

The Los Angeles Herald:

"Teeming with human interest and scintillating with dramatic qualities, 'The Bond Boy' will win untold popularity for Barthelmess. An interesting story, the star's splendid portrayal makes it doubly attractive. The best bit of dramatic acting in screen history. It made them weep."

The Los Angeles Express:

"Barthelmess makes it memorable by his acting. Few actors could stand the test. The photography is inspired."

HUMAN, GRIPPING, COMPELLING DRAMA

The Brooklyn Citizen:

"Human and gripping—a compelling drama with tragedy, comedy, elemental emotions and chivalry, chasing each other across the silver sheet in delightful succession. The story is magnificent, but more striking still is the star's portrayal."

HE SCORES AGAIN IN FINEST PICTURE

The Cincinnati Times-Star:

"Richard Barthelmess scores again. One of the finest pictures ever filmed, with much of the rugged vigor of 'Tol'able David,' and the same quality of genuineness."

The Cincinnati Post:

"Barthelmess adds a new triumph to his lengthening list of fine starring vehicles."

All night he watched the shadow of the gallows noose swinging on the cell door—living through the long hours the horrors of the morrow.

Inspiration Pictures, Inc.
Charles H. Duell, president, *Presents*

Richard

Adapted by Charles E. Whittaker from the story by George W. Ogden; photographed by Roy Overbaugh; edited by Duncan Mansfield; art director, Charles O. Seessel.

Directed by

Henry M. King

Unite in Highest Praise

Magnificent Drama, teeming with human interest and marked by finest acting ever shown on screen, the reviewers say.

ACTING IS PURE, SIMPLE, EFFECTIVE

The Baltimore American:

"Not since John Barrymore appeared in Galsworthy's 'Justice' have we seen such acting—acting, pure, simple, effective—better acted than 'Tol'able David.' One of the year's most important films. The picture places Barthelmess at the top of his profession."

The Baltimore News:

"A production that leaves nothing to be desired—remarkably acted."

GREATEST DRAMATIC PICTURE PRODUCED

The St. Louis Times:

"Barthelmess has never exceeded the sterling work he does in 'The Bond Boy.' He depicts youth and its emotions in a masterly manner."

The St. Louis Globe-Democrat:

"The greatest dramatic picture produced—and one of the most forceful and gripping pictures ever given the screen. A perfect combination of director and star. It sweeps you through the gamut of emotions—exciting beyond imagination."

MAGNIFICENT STORY STRIKINGLY PORTRAYED

The Pittsburgh Dispatch:

"A magnificent story, strikingly related. A big production. His splendid personality and high artistry make Barthelmess one of the best screen stars. It parallels the thrill and interest of 'Tol'able David.'"

The Pittsburgh Press:

"A magnificent picturization of a great story. One of the most human and gripping film dramas that has come along in many a day. Barthelmess is remarkably appealing."

HITS BULL'S EYE OF SUCCESS AGAIN

The Philadelphia Evening Ledger:

"Again Barthelmess hits the buil's eye of success. 'The Bond Boy' is equal in dramatic strength to its predecessors. It stirs the emotions, brings the tears and spurs the imagination. Barthelmess rises to great heights."

The Philadelphia Inquirer:

"Abounding in pathos and human appeal. Intensely melodramatic and full of heart throbs."

THOROUGH STUDY IN HUMAN EMOTIONS

The Cleveland Plain Dealer:

"Barthelmess has made another 'Tol'able David.' A thorough study in human emotions. Finely drawn scenes."

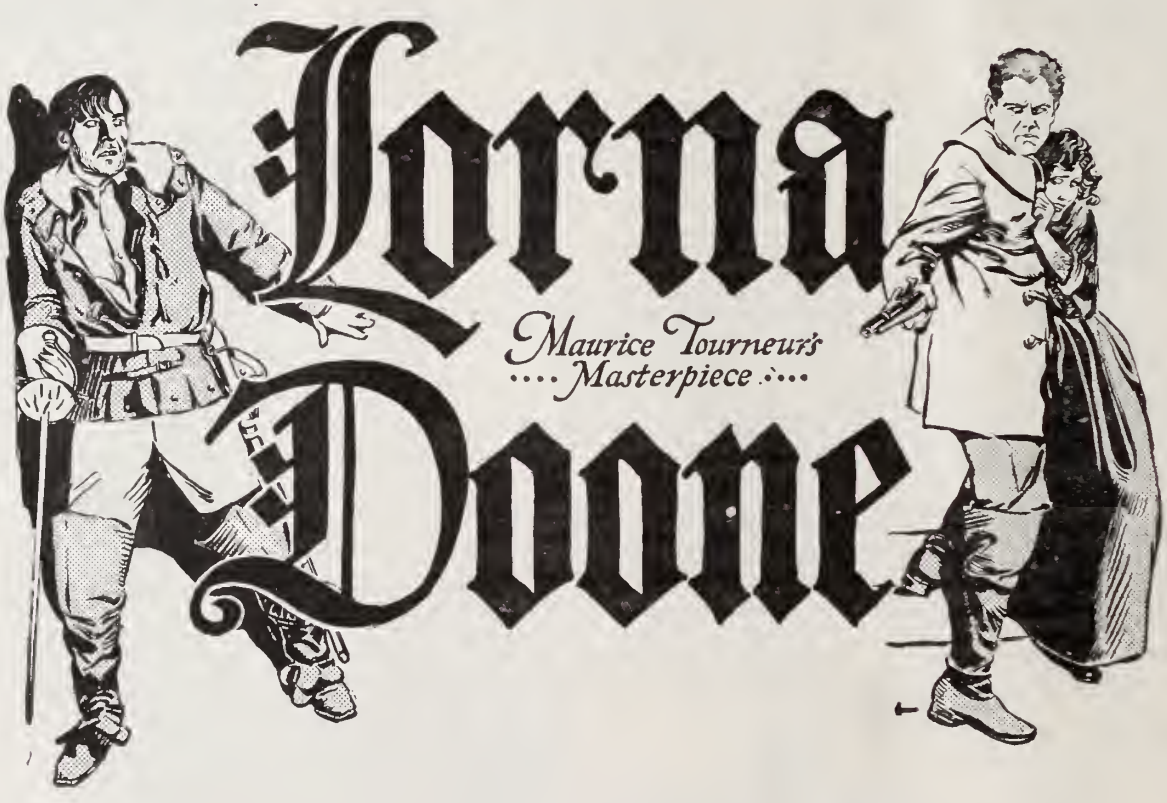
FIRST NATIONAL PICTURES

A First National Attraction

Barthelmess in The Bond Boy

Speaking of Big Time Attractions

A Masterly Production of the World's Greatest Love Story



R. D. Blackmore's immortal classic; Directed by Maurice Tourneur; Produced at the studios of Thomas H. Ince; Distributed by Associated First National Pictures, Inc. World Rights.

A Current Release

FIRST NATIONAL PICTURES

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ASTOR LENOX AND TILDEN FOUNDATIONS
1923 L
CANCELLED

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 59, No. 1
Nov. 4, 1922

Business Opportunities

There's a column in the classified pages of the daily press that has a tempting, inviting pull—through the magic of its heading: "Business Opportunities."

We find no such column in the film trade paper. But the headline above is not misleading. For we have our opportunities.

A few of them come to mind.

For example:

"Good Prints Guaranteed"

What a wonderful opportunity awaits the film distributing organization that can declare in its advertising and its sales talk:

"Every —— Company print you get is a good print!"

And then, after saying it, carry out the promise.

This seems a minor matter to the film man whose horizon is bounded by New York's Times Square or Chicago's Loop.

But there are thousands of small exhibitors who would arise to cheer the man or the company that would make good on that slogan—every time, and in every territory.

There are thousands of exhibitors who give strong consideration in their booking to this fact: That experience has shown them that in their particular territory such-and-such an exchange is most efficient and takes most pride in the condition of its prints.

There's no "way out" for the small-town exhibitor who has had to force a butchered print on his patrons. He suffers, he knows it, and he must face the music personally.

A mutilated print of a million dollar picture is worth thirty cents less than nothing.

Dun and Bradstreet

There are other opportunities. Here's one. For the company that will say to an exhibitor:

"Mr. So and So, you've been dealing with us for many years. You have been fair, honest and reliable in your dealings with us. We are proud to have you on our books and want you to stay there.

"Hereafter you will have a credit rating with us. No more C. O. D.'s, deposits, and other irritating insults. We are going to treat you as a human being and a business man. That's the way we want to be treated.

"Your credit rating at this minute is 'A-1.' It will stay at that mark just as long as you keep it there. Your rating—your reputation—is in your own hands."

That's an opportunity.

But it also entails the utilization of another opportunity: The development of branch managers who are that in every sense of the word. Men whose judgment is relied upon—and can be relied upon—as affects their territory and their customers.

But that is another story. For another day.

Part of the Show

And here's another opportunity:

For the distributor who announces: "We consider the posters and advertising accessories of all sorts an integral part of the customer's service we deliver when you buy our film. We don't believe that we should count on making an annual profit out of our accessories.

"Certified accountants have figured that it costs us a certain percentage to handle the accessories. We should be allowed a return to compensate for the great amount of money that is tied up in this material on our shelves. Hereafter our prices for all accessories will be the actual cost plus the certified expense figures. No profit.

"Accessories are intended to pull patrons to the show. That's as much our worry as it is yours. For our bargain is not completed until you are satified."

Opportunities?

They are all around us. And most of us go "all around the bush" to get away from them.

Then a wise man comes along. And grasps the opportunity.

Robert E. Welsh

Delivery Promised

Censor Advocate Says He'll "Deliver" Votes to Censorship Cause

First-page display newspaper advertising in the Massachusetts papers is being used by both the proponents and the opponents in their fight for and against the censorship referendum bill which comes before the people next month. An example of the sort of advertising used is found in one of the ads this week by the Committee of Massachusetts Citizens Against Censorship.

The text is as follows: "A Thunderous 'No' on Referendum No. 3, November 7, will be the emphatic answer of one and a half-million voters in resentment of the claim of B. Preston Clark that he 'will deliver them' for Censorship and One Man Dictation of what they see and read. A Thunderous 'No' will be the emphatic answer of the other two and a half-million people who feel as they do. The advestisement of B. Preston Clark claims 'crated delivery' of Religious Societies, Civic Organizations, Educators, Business Organizations, etc.

"Preposterous! Freedom of thought and action are NOT YET in the hands of B. Preston Clark for delivery. Today, not even political bosses claim to 'deliver' votes. Ninety-two per cent of the daily and weekly press of Massachusetts are fighting censorship. They can't all be wrong. The leaders of the fight against One Man Political Control, Mr. Clark, are The People—undelivered."

Maberry Resigns

Goldwyn Appoints Hickey and Mendelssohn District Managers

Goldwyn announces the resignation of Cecil E. Maberry, effective October 28, and the appointment of George A. Hickey and Felix Mendelssohn as district managers.

Mr. Hickey, formerly manager of the branch exchange in Buffalo, has been appointed district manager with supervision over the Chicago, Milwaukee and Minneapolis exchanges.

Felix Mendelssohn, formerly manager of the Philadelphia exchange, had been made district manager supervising the territory embraced in the Philadelphia, Washington and Pittsburgh exchanges.

Lasky Coming

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, left Hollywood Monday for New York where he will confer with Adolph Zukor and other executives of the company on the Paramount production schedule for the coming Winter.

Would Censor Public Enterprises

The Rev. John K. Gault, pastor of the Reformed Presbyterian Church of Cambridge, did not mince matters in a sermon preached Sunday to his congregation. He let the cat out of the bag, and pointed out very conclusively just what it is that the proponents of the censorship bill are after.

Said he: "Yes, let us have a Board of Censorship, so as to make the motion picture industry what it ought to be; to make our newspapers what they ought to be; and to make our libraries, art institutions and museums what they ought to be. When we begin a good work, to be consistent, we must carry it through. Let us censor every enterprise that is designed to serve the public."

Probably the Rev. Gault would insist upon having a long gown placed on the Venus de Milo.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, regional news; T. S. da Ponte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

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Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

Deal Not Closed Yet

Spyros Skouras Declares Stories Regarding Consolidation Are Premature

Aside from a statement sent out from the Famous Players-Lasky New York office that the deal for the consolidation of the Missouri and New Grand Central Theatres, owned respectively by the Famous Players Missouri Corporation and Skouras Brothers Enterprises had virtually been consummated, there has been nothing officially given out on the matter.

Spyros Skouras, head of Skouras Brothers Enterprises, has remained silent, declining to make a statement other than that the matter was still hanging fire and newspaper stories about the plans of the consolidation were premature.

But if the principals to the deal have been somewhat backward in talking, other tongues have not been so inclined, and there is plenty of gossip these days in film circles.

One report had it that Skouras would also take over the Fox Liberty. But there isn't a chance for that.

Gossip also has Skouras taking over the Kings. The theatre is the property of the Famous Players Missouri Corporation and has been under lease to the Loew Circuit. It is possible that if Skouras assumes the management of the Missouri Theatre he will also take over the Kings.

Changes Made

Bonns Succeeds Pritchard as Exploitation Manager

Goldwyn Distributing Corporation announces the establishment of a Sales Promotion Department with R. E. Pritchard, formerly exploitation manager, in charge.

Edward Bonns, who has been publicity director for Warner Brothers, succeeds Mr. Pritchard as exploitation manager. The change became effective on October 23.

This completes the Goldwyn promotion organization, with Howard Dietz, director of advertising and publicity; R. E. Pritchard, in his new position, and Edward Bonns, manager of exploitation.

Sells Palace

New England Theatres, Inc., formerly known as Black New England Theatres, Inc., has sold the Palace Theatre, Arctic, R. I., to Henry McMahon. The house was built by Black & Spitz and was later taken over by Black New England Theatres, Inc. It was opened in October, 1921, and has followed a straight picture policy, with three changes a week.

M. P. T. O. of Missouri in Big Convention

Prominent Persons Discuss Topics of Interest to Industry

THE third annual convention of the M. P. T. O. of Missouri was held at the Elms Hotel at Excelsior Springs, Mo., Wednesday and Thursday, October 18 and 19. The convention was a success in every way, and those who attended had the opportunity of hearing more nationally known men than at any previous convention ever held in this mid-Western state.

Among those present were: Sydney S. Cohen, president of the Motion Picture Theatre Owners of America; M. J. O'Toole, chairman of the public service department of the national organization; A. J. Moeller, general manager of the national association; Senator James A. Reed, of Missouri; Mayor Frank H. Cromwell, of Kansas City; Dr. Burris A. Jenkins, Dr. James Fifield and Father William J. Dalton, members of the Kansas City clergy; Mrs. Henry N. Ess, chairman of the Womens Clubs of Kansas City; Mayor Hugh Wilhite, of Excelsior Springs, and several visiting exhibitors from various parts of the country.

Charles T. Sears, of the Sears and Jones circuit, amid much applause, was re-elected president of the Missouri organization, and Lawrence E. Goldman, of Kansas City, was also re-elected to the position of secretary. Other officers elected for the coming year are: Col. C. B. Philly, of St. Joseph, first vice-president; T. C. Goodnight, of Warrensburg, second vice-president; J. R. Pratt, of Fulton, third vice-president, and Art Josephson, of Kansas City, treasurer. Harry Till, of Braymer, was appointed sergeant-at-arms by President Sears.

The executive board, appointed by the president and approved by members at the convention, consists of J. I. Wright, Bevier; J. Earl Hayes, Moberly; J. E. Courtier, Moberly; Thomas Clark, Marysville; Dave Harding, Kansas City; C. W. Hunt, Higginsville; S. E. Wilhoit, Springfield; Jack Roth, Kansas City; Harry Pruitt, Centralia; Robert Stemple, St. Charles; Ben Levy, Joplin, and C. H. Fayant, Lebanon.

Upon recommendation of the members of the organization, President Cohen appointed Jack Truitt, of Sedalia, to the executive board of the national organization.

Joseph Mogler, of St. Louis, asked the opinion of the assembly as to the advisability of dividing the Missouri organization into an eastern and a western section. It is believed the national organization will grant a charter for an eastern division, as there were no objections voiced by the western exhibitors.

One of the most important resolutions adopted was that asking the newspapers of the state to refuse any motion picture advertising that is of a suggestive or salacious nature. The exhibitors also pledged their support to the Joint Board of Arbitration. They also petitioned the exchanges to refuse more than thirty days' protection on any picture, because of practices which have been observed quite frequently in other sections of the country.

Wednesday's Session

Wednesday's meeting was not called to order as early as planned, because of the late arrival of Senator James A. Reed, who talked to a crowd of about four hundred town people and exhibitors. He compared a newspaper with the screen, condemned censorship, and said that the screen was absolutely on the same level in the dissemination of knowledge as are the daily papers of the country.

At three-thirty o'clock the afternoon session was called to order by the president. Mayor Hugh Wilhite, of Excelsior Springs, cordially welcomed the exhibitors to his city and then introduced Dr. J. J. Gaines, president of the Excelsior Springs Commercial Club. Dr. Gaines spoke of the motion pictures from the layman's point of view. He said the motion picture industry is one of the most colossal institutions in the country. As educators, the movies are outclassing the whole curricula of American colleges, he believed. The doctor also spoke against censorship of pictures.

President Sears gave a report of the activities of the organization during the past year. Parts of his speech were:

"Will Hays is not the Landis of the movies, because Landis is employed by the men who control not only the baseball players themselves, but the baseball parks where the exhibitions are given. On the other hand, Mr. Hays is employed by only a part of the producers and distributors, representing less than 50 per cent. of the producing and distributing companies, while you, the exhibitors, represent that great medium which permits the showing of productions without which the producing and distributing division of the industry cannot exist.

"Through the organization, the efforts of some to create a drastic censorship over the screen of Missouri was defeated. But upon accomplishing the defeat of these movements, instead of further antagonizing the censorship advocates, we have secured their good will by a better understanding between ourselves and those who have advocated censorship.

"An arbitration board has been established. Today every exhibitor is assured of a fair hearing of his complaint against any exchange and is protected against any unfair demands against him.

"Six million, seven hundred thousand dollars have been saved for the theatre owners of the United States through the repeal of the five per cent film rental tax. And here, permit me to state, that our work, though of the greatest value, would have been without result had it not been for the wonderful leadership and wisdom of a man who is with us today, Sydney S. Cohen."

A. J. Moeller, manager of the national organization, gave a report on the music tax situation. An investigation carried on by the M. P. Y. O. A. disclosed the fact that eighty-five per cent of all music used in theatres, dance halls, cabarets and other public places is non-taxable.

Mr. Moeller advised exhibitors to use their programs and screens to let their patrons know about the music tax and why certain musical numbers are not played by the orchestra.

M. Van Praag, president of the M. P. T. O. of Kansas, offered the cooperation of his organization and reported that so far as he knew only two exhibitors had paid the music tax and that no others would pay.

Al Pramer, president of the M. P. T. O. of Nebraska, reported that no one in his state had paid the tax and urged that all the exhibitors use the non-taxable music so the industry would soon be free of the music tax.

John A. Silha, former president of the Chicago exhibitor organization be-

(Continued on page 40)

Goes to Hollywood

Ray C. Smallwood leaves New York for Hollywood Saturday, Oct. 21, accompanied by George A. McGuire, his assistant, and Thomas Bracken who will act as business manager of Pyramid's west coast studios. Mr. Smallwood will undertake the making of two productions for Pyramid, namely "Tatiana," written by H. S. Sheldon, and "The Deerslayer," one of James Fenimore Cooper's works. Mr. Smallwood will personally direct "Tatiana" and will supervise the picturization of "The Deerslayer."

Missouri Meeting

(Continued from page 39)

fore its consolidation with the state association, explained his presence at the convention by stating that it was his way of showing his appreciation of the national officers. He extended a cordial invitation to the exhibitors present to attend the national convention to be held in Chicago next year.

A few other exhibitors were heard, all urging better co-operation and harmony in the organization, and then the President announced the following committees:

Resolutions: Jack Roth, Kansas City; H. J. Nash, St. Louis; T. C. Goodnight, Warrensburg; D. J. Michael, Kirksville, and H. T. Till, Bramer. Finance: I. W. Rodgers, Poplar Bluff; Joe Mogler, St. Louis; A. M. Eisner, Kansas City; C. W. Hunt, Higginsville, and J. C. Courtier, Gallatin.

Thursday the meeting was called shortly after ten o'clock in order to hear National President Sydney S. Cohen. He declared that one of the outstanding purposes of the organization was to preserve inviolate, for the use of the American people, this great medium of expression, the screen of the motion picture theatres, and prevent the trustification of the business by elements out of sympathy with the ideals and principles of the American government.

"The real trouble with our organization," Mr. Cohen declared, "is that we have grown too fast in too short a time. The only way to solve our problems effectively is through strong organization. I am gratified very much by the advances made by the Missouri organization. Your organization is one of the outstanding state divisions of the Motion Picture Theatre Owners of America, and I want to congratulate the Missouri theatre owners on the fine condition of their organization as well as the many elements of work performed under their direction in protection of the investments of the exhibitors against hostile forces inside and outside the industry."

Mr. Cohen said he believes that some of the large theatres in the country are in league with the producers in trying to close the smaller theatres by means of a long time protection.

"I have found," continued President Cohen, "that the small exhibitor is really the biggest factor in the organization. They stand for stronger organization and harmony than the big exhibitor in a large town."

He also told of the new arrangements that had been made with the distributors of Movie Chats whereby the national association would be allowed a percentage of the gross receipts obtained from this single reel and whereby the state organizations would receive the balance over the quota.

Mr. Cohen spoke of practices of distributing companies which were unfair to the exhibitors and told of plans by which the national organization, through the state organizations, hoped to bring them to an end.

In speaking of the practices which seemed to be the policy of some of the film companies, Mr. Cohen said that he thought the companies had a right to negotiate with every theatre manager in the city and accept the best price offered, but he thought that when an exchange once got an exhibitor's signature on a contract all negotiations with other competing exhibitors should come to an end until the expiration of the contract.

Explaining his failure to discuss the Will Hays situation, Mr. Cohen declared that he had made an agreement with Mr. Hays that nothing about their negotiations was to be made public until they were finished. There are still several points of difference in the uniform contract upon which Mr. Hays and Mr. Cohen cannot agree.

After a rising vote of thanks, appreciation and confidence to Mr. Cohen, President Sears announced that 100 per cent of the exhibitors present had signed a contract for Movie Chats and that great efforts would be put forth in having every theatre in the state to run Movie Chats every week.

The other speaker of the day was Dr. Burris A. Jenkins, of the Linwood Boulevard Christian Church of Kansas City. He spoke of the moving picture industry as being one of the most instructive, broadening and educational businesses in which man could engage.

"The American public," he declared, "is beginning to understand that recreation has a large part in the lives of the people and that motion pictures are one of the best sources of clean recreation.

"Churches are beginning to realize the importance of the motion picture. The churches and the theatre owners should work together for harmony." He went on to say that: "The dangers of censorship are greater than the exercise of censorship." In closing, Dr. Jenkins declared the value of co-operation between the church and exhibitor.

At the banquet given for the exhibtors, Wednesday night, Mr. O'Toole acted as toastmaster. The speakers of the evening were Mr. Cohen, who mentioned, among various other things, the fine spirit of harmony between the exchange managers of Kansas City and the exhibitors of the territory; Mayor Cromwell, of Kansas City; Mrs. Ess, who said the moving pictures were one of the greatest factors in the formation of character and uplift; Dr. Fifield; Father Dalton, for fifty years a priest in Kansas City, told that he was a regular patron of the movies and that they were a wonderful opportunity presented to the youth of today; I. W. Rodgers, who told of his experiences as an exhibitor, being one of the oldest men, in years of service, in the industry, having started in 1896; and Harry Graham, president of the Kansas City Film Board of Trade.

The roster of those attending the convention will be found in the Kansas City news of the Regional News and Gossip Department, this issue.

M. P. T. O. of Arkansas Holds Convention

A VERY successful convention of the Motion Picture Theatre Owners of Arkansas was held at the Hotel Marion, Little Rock, Ark. Sidney Nutt, of Hot Springs, presided as chairman. Matters of great interest to the theatre owners were discussed and acted upon. C. A. Lick, of Ft. Smith, vice-president of the Motion Picture Theatre Owners of America, delivered a message on the upbuilding of the moral and educational values of the photoplay as given to the general public.

Little Rock was selected as the place for holding the next convention in April, 1923.

The newly elected officers are: President, W. E. Collins, of Jonesboro; vice president, H. D. Whorton, of Warren; secretary, O. C. Hauber, of Pine Bluff.

Legislative Committee: Sidney Nutt, of Hot Springs; T. W. Sharp and O. C. Hauber.

Board of Directors: William A. May, Little Rock; W. L. Landers, Batesville; D. E. Fenton, Harrison; E. C. Robinson, Fayetteville; S. H. Butler, Russellville; J. A. Collins, Paragould; F. B. Smith, Stuggart, and G. E. Haven, Forrest City.

Majority of Neighborhood Houses in Favor of the Short Feature

ANSWERS from exhibitors to the editorial, "Write Us a Letter," which appeared in Moving Picture World October 14, concerning the length that a feature should be, are beginning to come in rapidly. Most of them, so far, have expressed the opinion that neighborhood houses, which form a large percentage of the total of the moving picture theatres throughout the country, haven't sufficient leeway in the matter of time to show "long features."

It seems to be the consensus of opinion that as far as the smaller houses are concerned, five or six reels is as long as a feature should run. These opinions have come from as far West as California, from Texas in the South, and from Pennsylvania. One exhibitor, while holding to the opinion of most of his compatriots, that a feature of more than five reels is too long for many houses, says that nevertheless he, himself, has never found it necessary to cut a good picture to fit a schedule. "In combination houses," he says, "I presume that a picture over five reels is a problem," but he goes on to say there are "many straight picture houses that would be glad to have a chance at them."

Following are some of the letters:

SMOOT AMUSEMENT COMPANY
Camden Lincoln
Hippodrome Auditorium
Smoot Theatre Building
Parkersburg, West Virginia
October 12, 1922.

Editor, Moving Picture World:

Your editorial on the proper length of features (your issue of October 14), is one that is certainly a live subject.

According to my viewpoint, an hour and one-half show is sufficient entertainment for 95 per cent. of our patrons. To give them more than this has the same effect as over-eating. You eat so much at times that you don't feel like it again for some time to come, and performances lasting for more than one hour and one-half has a tendency to have the same effect upon the patrons.

In my opinion, features sold to the regular exhibitor should not exceed more than one hour and ten minutes in length. A feature of this length permits a news reel, a comedy, etc., which are necessary on any well balanced program.

There are very few stories which really require more than six reels. There are, of course, some exceptions to this, but they are few and far between.

Wishing you continued success, and with kind regards, I am,

Very truly yours,
F. C. SMOOT.

THE HIPPODROME THEATRE
Home of Paramount Pictures
Fort Worth, Texas
October 11, 1922.

Editor, Moving Picture World:

In reference to the length of the photoplay of today.

Have been an exhibitor since 1906 and have yet to find it necessary to cut a good picture to fit a schedule.

In combination houses I presume that a picture over five reels long is a problem and it is too bad that they are forced to pay for and run pictures over that length; it is also equally as bad for the producers to force a long picture into a limited time schedule house, especially when there are so many straight picture houses that would be glad to have a chance at them.

An exhibitor that is running a straight picture house that will take a good picture and cut or speed it to fit a schedule uses about as much sense as a grocerman would show in trying to put a pound of sugar in a half pound sack; he might cut a hole in the sack and put one over on the customer, but you can't make him like it and that customer is going to feel that there is something wrong some how.

The director should not be limited, if we wish to progress.

Very truly yours,
H. J. GRUED,
Manager.

NEW PIEDMONT THEATRE
C. C. Griffin, Manager
Piedmont at Linda Avenue
Oakland, Cal.

Editor, Moving Picture World:

Answering your editorial in the issue of October 14 regarding length of features, I wish to speak a word for the neighborhood theatre that opens at seven o'clock each evening and closes at eleven; running two complete shows in four hours, or two hours to the show. This class of theatre represents, I should say probably, from forty to fifty per cent. of all the theatres in the country.

You can readily see that it is impossible to present a complete show properly, including, possibly, a singer and organ recital, a two-reel comedy, a news, a cartoon or novelty reel of some sort, such as is the custom in first-run theatres.

In my opinion no feature should be longer than six reels. I have seen many eight-reel features that could have been presented in six and been more effective and told the story completely, and yet these extra two reels crowded the two-reel comedy off the program. In neighborhood theatres comedy relief is absolutely essential. It is very often necessary to put over these long features by running the picture at the rate of nine or ten minutes to the reel, in which case the public complains that the sub-titles are being run so fast that they cannot read them. Undoubtedly, a large amount of patronage is lost through this operation if carried on to any extent.

I, for one, am not in favor of long features and I hope something can be done to curb the tendency to lengthen out the shows.

Very truly yours.
C. C. GRIFFIN,
Manager.

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44 South Main St.,
Nazareth, Pa.,
October 9.

Editor, Moving Picture World:

I read the editorial by Robert E. Welsh entitled, "Write Us a Letter." I was an exhibitor and projectionist in a town of about forty-five hundred. The following is what I have noticed and heard about the feature picture:

Take some of the twelve-reel features that were shown in the last year or two. They were good features, but this is one thing I noticed about them all, when they were about three-quarters through the crowd became restless, or in other words seemed to lose interest in the picture. Maybe they were having their seventh inning stretch, as in baseball. What I heard was: "Too long a picture, too drawn out" and various other remarks in that strain. I personally think that a good, fast five-reel feature is the exhibitors best bet.

Take the producers argument that the exhibitor will not take a feature with a big price attached to it unless it has a big footage in film. It seems to me as if there is something the matter with the exhibitor who thinks that a feature must have a large footage to justify a high rental. It isn't how many feet of film there is in the feature, but what there is picturized. A mighty good feature could be made in four reels, while another may take eight reels. I do condemn the practice of the producer making a feature with a lot of footage to get a high rental. I know from experience that some features with extra footage and also extra rental did not go as good as a short feature at a lower rental.

Take the projectionist's viewpoint: Friend Boss comes up and tells you that you have twelve reels today. Two hours to run it. Yesterday you had nine reels. What does it mean? Today the projectionist will have to spoil the show by overspeeding the projection of the picture. This overspeeding of the projectors means that the eyes of the audience will suffer, the film will be damaged, the projectors will wear out quicker and other difficulties along with the overspeeding of projectors.

To sum up my view of the long feature vs. the short feature is, that a show lasting over two hours is too long. It is impossible to project perfectly eleven or twelve reels of film in two hours and making a longer show, lasting two hours and a half, is not desirable for many reasons. The audience is rarely ever satisfied with just a feature, but always wants a short subject of some kind.

Yours very truly.
CARLISLE A. ANGLEMIRE,
Projectionist.

CHARLES J. SCHAEFER
Theatrical Enterprises
Chicago
Monday, October 16.

Editor, Moving Picture World:

In speaking of the proper length for a feature, I speak from my own special viewpoint, as I see it here at my own theatre, the "Garfield," in a neighborhood district of Chicago.

Our theatre runs only in the evenings during the week and a matinee on Saturday and Sunday. Seating capacity is 693 and admission prices are 17 cents except on more expensive productions, on which the price is 22 cents.

Our policy is to give an eight-reel show, either a six-reel feature with a two-reel comedy or a five-reel feature with a two-reel comedy and a news weekly. We run three shows a night with an eight-reel program—6.45, 8.15 and 9.45 p. m. Now most exhibitors know that the peak hour of the business is from 7.45 p. m. to 8.45 p. m. and if you are doing a holdout business with a 700-seat house the best you can average is about 1,100 people on an evening, because

(Continued on page 42)

Postponed Again

The joint convention of the Motion Picture Theatre Owners of Nebraska and Iowa has been postponed again from October 23 and 24 to November 1 and 2.

Will Build Theatre

Famous Players to Spend $3,000,000 on Big Structure

Moving Picture World has learned that Adolph Zukor, president of Famous Players-Lasky Corporation, will erect a 16-story building and theatre at 1485-1491 Broadway, the site now occupied by the Putnam Building, which came in the possession of the motion picture corporation several years ago. Plans for the new theatre, which will involve a construction cost of $3,000,000, have been completed and are now being inspected by the building authorities of the City of New York. Just when work will start on the new theatre and building, which will be 200 by 207, has not been decided upon.

Want Sunday Movies

Sunday picture shows in Alliance, Ohio, may be permitted if the council acts favorably on a petition which it is now considering. Recently Samuel Bullock, of Cleveland, organizer of the motion picture exhibitors of the State, appeared before the Alliance Council and spoke on the subject of Sunday movies.

Councilman Miller is chairman of the committee which the council has appointed to consider the matter.

Buys Home Site

The fine old residential property known as "The Outpost," the original Hollywood home, is now owned by Jesse L. Lasky. At an announced price of $160,000, the twelve acres of land on Franklin Avenue which two hundred years ago were selected by Chief Cahuenga as a permanent site for the tepees of his tribe passed into the hands of the Famous Players-Lasky first vice-president on October 11.

Bessie Arrives

Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, is now the proud father of Bessie Lasky, weight seven pounds and four ounces, born Wednesday night, October 11, at the Good Samaritan Hospital, Los Angeles.

Mr. and Mrs. Lasky have two other children, Jesse L. Lasky, Jr., aged 12, and William Raymond Lasky, aged 2. The daughter is named after her mother.

All May Close

Every moving picture house and theatre in Belgium will close for an indefinite period on April 1, 1923, unless the demands of the owners, musicians and others connected with the industry for lower taxes are not met by the government before March 31. Because of the high taxes, all the moving picture houses and theatres were closed on September 12, last, as a protest.

Directors Meet

The Board of Directors of Associated First National Pictures, Inc., are holding their annual meeting at the New York offices of First National, No. 6 West Forty-eighth street. The members of the Board are J. G. Von Herberg, Col. Fred Levy, Robert Lieber, Harry O. Schwalbe, H. H. Gordon, J. B. Clark, A. H. Blank, Moe Mark, Samuel Katz, E. V. Richards, Jr., and I. H. Rubin.

Swedes Like Comedy

They Are More Popular in Sweden Than Other Kinds

The majority of the American films imported into Sweden are comedies, according to Consul Krogh, Malmo, in a recent report to Washington, D. C., on film conditions in Sweden. Good comedy is highly appreciated, and American films of this nature seem to be preferred to those of any other country. Tragedies are second in popularity.

Practically all of the films come through agencies in Stockholm, and most of the imports are handled by the Aktiebolaget Svensk Filmindustri, Nos. 7 and 19, Kungsgatan, Stockholm.

Spanish as She Should Not Be Wrote

Moving picture men interested in the South American market could, it is said, benefit by the experiences of American manufacturers whose manhandling of the Spanish language is causing all sorts of trouble, according to reports received in Government circles in Washington, D. C. Much of the advertising intended for Latin America is couched in such poor Spanish that Secretary of Commerce Hoover has appointed a committee of advertising men to advise manufacturers regarding their advertising matter.

Copies of numerous advertisements have been received in Washington as exhibits of the way many manufacturers treat their foreign advertising; many are merely incorrect in grammar, but some are nothing short of ludicrous and cannot but have a bad effect upon American goods in general wherever they appear.

Neighborhood Houses Favor Short Features

(Continued from page 41)

at 6.45 you have about 100 people and at 9.45 the house is half empty.

Now when we have an eight-reel feature (and we have one every other week), we are forced to put on a one-reel comedy, give a nine-reel show, and our first show is not over till near 8.30 p. m. (and I may add, one-reel comedies, that is good ones, are scarce). Instead of letting in, the line waiting to get in, at 8.15 p. m., they have to stand 15 minutes longer and wait till 8.30 p. m. Some go by between 8.15 and 8.30. When they see the line that should have been off the sidewalk at 8.15, the consequences are that we are losing revenue because of the length of the feature.

With this nine-reel show, our last show, which should start at 9.45 p. m., starts at 10.10 p. m., 25 minutes later than our running schedule, and our last show is over at 11.45 p. m., which is too late for the workingman to be going home who has to get up at 5.30 a. m. the next morning to go to work. It discourages the working class from attending the last show.

In my own special case I prefer six-reel features. Those theatres having a large seating capacity can handle the "peak" crowd and I would imagine that the length of the feature does not make such a difference, as it does with the man in a small theatre.

Yours truly,
CHARLES H. RYAN,
Manager, Garfield Theatre.

"The Raven Girl" Speaks of Picture Making in India

DOROTHY K. VAN RAVEN, the only American girl who has been starred in pictures produced in India, is back in New York after four years in India. Back in that country she is known as "The Raven Girl," particularly for her appearance in "Shakuntala." It was to take part in this picture that she accepted the offer of one of the native directors four years ago.

"Shakuntala" will probably never be seen in America. It relates a favorite legend of the Indians, the legend of the girl who is mothered and brought up by a peacock, the sacred bird in India. Neither the story nor the performance is up to popular American standards, Miss Van Raven says.

"They have so much to learn about make-up, and acting before the camera that at present they have little to offer here," she explained. "When I first began to work with them, their idea of an artistic make-up was a bath in flour and water. They wanted to be covered with a thick white paste. Rouge was more or less of a sin. But exaggerated eyebrows—naturally they have beautiful eyes and eyebrows—were the vogue. They move quickly, too quickly so that the result on the screen is jerky.

"India is full of wonderful possibilities for pictures. An American producer, provided he could gain access to representative homes and personalities, could make one of the most attractive pictures we have ever seen. Indian architecture is graceful in the extreme. Their costumes are beautiful and their use of color is exquisite.

"The pictures which have been made in America, showing life in India have been so inaccurate that to anyone acquainted with the country, they are almost absurd. Recently one of the well-known American stars was seen in a picture in Bombay. There were some striking errors in the matter of costumes and customs. For instance, a Memsahib, or lady-of-the-house never, under any conditions answers her own door, unles she is of the very poorest classes. Such mistakes seem insignificant here but are widely noticed in India. That is why a physical acquaintance with the country and its people would enable an American producer to turn out something entirely new and interesting.

"The picture theatres in India are attractive and comfortable. Their greatest pride is their cooling systems and they are remarkably successful in these. Everything, including gardens or 'compounds' where refreshing drinks are served, is provided for keeping the patrons comfortable in hot weather."

Capt. Van Raven, the star's husband, well-known as a cameraman, is bringing back about forty reels of travel and scenic films. He is expected to land in America soon. His pictures include many sights of India never before photographed. His travels in the state of Hyderabad included a visit to the Ellora caves which he considers one of the most interesting of his accomplishments.

"The Raven Girl" is not planning to make more pictures in India. Her entire interest at present is this country and particularly in motion picture production. Her plans will be announced later.—Mary Kelly.

Calls Convention

Bruce Johnson Calls Meeting of First National Executives in England

American "pep" was fused with British tenacity when Bruce Johnson, manager of First National's foreign department, reached London on the first lap of his European tour, according to advices received at the New York offices of First National.

Calls Convention

The first thing Mr. Johnson did was to call a convention of exchange managers and salesmen connected with all of First National's British offices. Ralph J. Pugh, managing director of First National's English Exchanges, presided. Mr. Johnson made a talk in which he outlined First National's plans for the Fall and Winter, and then Mr. Pugh spoke on First National Attractions as the English see them.

At the conclusion of the convention, Mr. Pugh sent a cable message to the First National New York offices, extending the greetings of the British salesmen to the executives and salesmen in America and assuring them "of their determination to uphold the First National banner and to achieve a record for business which will be second to none."

Must Pay Straight Import Rate

The fact that moving pictures made abroad by an American producer are photographed entirely upon American film taken from this country for the purpose, will not enable the producer thereof to take advantage of that provision of Paragraph 1453 of the new tariff law providing for a duty of one cent per linear foot upon photographic films or negatives taken from the United States and exposed in a foreign country by an American producer of motion pictures operating temporarily abroad in the course of production of a picture of which 60 per cent. or more is made in the United States, according to reports from Government offices at Washington, D. C.

Unless 60 per cent. or more of the film is actually made in this country the film will bear the rate provided for straight imports. If brought into the country undeveloped the rate of duty will be two cents per linear foot, and if exposed and developed, three cents per linear foot.

Organizing Company

Plans Made to Operate Entirely in New England

Holman Day, author, journalist, lumberjack and moving picture director, is one of the prime movers in a plan for an active motion picture producing company which will operate entirely in New England and chiefly in the vicinity of Boston. Initial steps towards the organization of this company were taken during the past week at a dniner, at the Boston City Club, at which Mr. Day laid his plans before a group of New England business men.

If the projected plans materialize, the first steps toward organizing the new corporation will take place within the next few days. Mr. Day already is at the head of Shawmut Pictures, a corporation recently organized under the Massachusetts law, and it is anticipated that this corporation will dissolve in favor of the larger group, to be known as "Superior Pictures."

It is understood that there are available for the new corporation not only Mr. Day, who has a half-dozen scripts in preparation for immediate work, but, as distributing agent, George W. Smiley, formerly manager of the Pathe Company's New England branch, and Percy Carver, now general manager of Cosmopolitan Productions.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Tacoma Exhibitor Is Robbed of $1,600 at Point of Gun

While 1,000 film fans were watching the thrilling climax of a picture during the last show of the evening, just behind a thin partition two well dressed young men, held up, bound, gagged and robbed Ralph Winsor, manager of the Colonial Theatre, 918 Broadway, Tacoma, Wash., in his office Sunday night. He was first forced to open the safe, at the point of two revolvers, then bound and gagged. The speed and thoroughness with which the men worked, points to a plan carefully worked out to the minutest detail.

Robert Lander, doorman, does not remember seeing the pair enter, but police are of the opinion that they entered the auditorium, saw the show, then entered the manager's office through a door on the balcony. Lander saw them leave by the balcony exit, but thought nothing of it, until summoned by the buzzer from the manager's office. Winsor toppled himself from his chair, rolled on the floor and sounded the buzzer with his nose.

The bandits obtained $1,650, and scornfully left the fifty dollars on the table. "That's chicken feed, keep it!" one of them remarked. The loss was fully covered by insurance. At the hour of posting, the correspondent has learned that one arrest has been made, and another is expected to follow within twenty-four hours.

William Abbott, who operates the Dream Theatre, Sedro Woolley, Wash., was in Seattle attending to bookings and other business recently. In addition to his picture interests, Mr. Abbott has the Chevrolet agency for Snohomish county, and is interested in several garages as well.

Saturday, October 21, ushered in "Go to the Movies" week in Tacoma. Manager Ed J. Myrick, of the Moore Amusement Company, who is responsible for the local effort, will follow the plan of San Francisco's drive.

Jack Kaufman, of Davenport, Wash., has sold his theatre to Montana people, who will take possession November 1.

"Art" Holstad, who owns the Liberty and Rialto in Hood River, Oregon, motored up to Seattle while on his vacation.

"My Dad" has been booked for the entire Blue Mouse circuit. It will have day and date showings in Seattle and Portland, the last of October.

Vic Gauntlett, after acting as house manager for the local Blue Mouse, during the summer months, has again taken up his duties as publicity man for the entire circuit. E. J. O'Keefe, manager of the newest Blue Mouse, in Astoria, will direct the Seattle house, and Arthur Hile, formerly manager of the Butte Ansonia, will occupy the glass top desk in Astoria.

"My Wild Irish Rose" will have early November showings in four key towns, in Hamrick's Blue Mouse Theatres. Mr. Hamrick has also booked the entire series of Vitagraph's Larry Semon comedies, for his circuit.

Ed Dolan, of Aberdeen, owner of the Weir and Dream Theatres, was visiting along the row recently.

William Cutts, one of the best-known exhibitors in the country, has been in Seattle for a few days. Mr. Cutts was recently appointed Eastern manager of all Universal theatres. A conference of managers was called shortly after his arrival, at which Edwin Armstrong, Western district manager, up from California, attended. John M. MacMeekan, Portland manager, was also present.

Fred Walton, of the Bellingham Theatres Company, spent some time on Film Row recently.

R. C. Czerney, owner of the Kent Theatre, Kent, Wash., is a firm believer in publicity as a drawing card. He is a friend of all the young folks in Kent, and fans have learned to look for his latest exploitation stunt, which keeps them coming. He is running five changes a week, and was on Film Row this week arranging bookings.

F. E. Wesp, of the Rialto Theatre, Wenatchee, Wash., told the correspondent that he is installing a new pressure heating and ventilating system in his house. He called at several exchanges along the Row.

"The Sign of the Rose" opened to remarkable business at the Spokane Auditorium, says Charles W. York, manager.

"Remembrance" was selected as the opening attraction at Mack J. Davis' new Mack Theatre in Port Angeles, October 15.

Women Exhibitors Among Those at Michigan Meeting

Miss Cleo Whitehead, of Eaton Rapids, and Miss Hemington, of Saginaw, were two women exhibitors at the recent M. P. T. O. convention at Flint. R. Kleever and Joe Coscoe were jokingly referred to at the convention as the Mutt and Jeff of the M. P. T. O. A. of Michigan.

Jake Schreiber, of the Blackstone Theatre, Detroit, came directly to the convention at Flint, from his hunting trip in Wyoming. Arrived in hunting togs and everythin', but finally changed and found the banquet room.

Claude E. Cady, retiring president of the M. P. T. O. A. of Michigan was presented with a very handsome gold watch, by the Board of Directors, for the very capable work he has done during his tenure of office. Blair McElroy did the honors. The gift was a personal one from board members and close friends.

Charles Garfield, of Flint, was presented with a dandy black leather traveling bag, by the members of the association.

Larry Hayes, manager of the Dawn Theatre at Hillsdale, put on a special song and dance for the boys at Flint, during the convention, which was accompanied by gestures and everything. It was a big hit.

Phil Gleichman, of the Broadway-Strand, Detroit, has raised his prices back to 60 cents at night for main floor seats and says he has had no complaints.

Eddie Kirchner, of the Family Theatre, Detroit, says that "A Ladies' Man," featuring Bull Montana, proved a riot when shown at his house recently.

Here Truly Is a Record!

Somerset, Kentucky.

Editor, Regional News and Gossip:

On January 25, 1923, I will be 74 years of age, and I have been manager of the Gem Theatre since October, 1900, a period of 22 years without intermission, and engaged in no other business. Four years prior to taking the management of the Gem, and before it was erected, I exhibited in the Court House the first motion picture ever shown in any town in all of Southeastern Kentucky—which was in October, 1896—a one-reel film of about a dozen short subjects, through a small Edison machine, the film falling into a market basket under the table on which the machine (scarcely larger than a telegraph instrument) was screwed, and years before a "takeup" or "rewind" was thought of.

Ever since the first motion picture exchange was established in Cincinnati, I have shown pictures in the Gem continuously every day of the year (Sundays excepted) for more than 15 years, and on this score I think I am eligible to enter the class of "Old Timers" or "Seniors," a simon-pure, dyed-in-the-wool exhibitor.

For verification of the above history, I would respectfully refer you to the 1st National Bank of Somerset, Ky.

Very truly yours,

THOMAS M. THATCHER.

Array of Good Pictures Aids Busy Pittsburgh Exhibitors

At the Pittsburgh picture theatres the week of October 16: "Under Two Flags," in second week at the Cameo, and "Broadway Rose," in second week at the State, held up well. "Broadway Rose" at the Alhambra went big. "Rags to Riches" at the Grand and Liberty stood 'em up. "Pink Gods" at the Regent and Blackstone did fair, as did also "The Siren Call" at the Olympic. "The Storm," second run of "the avenue" at the Lyric, did big. "The Prisoner of Zenda" at the Kenyon did big. "Yankee Doodle, Jr." did better than average business at the Minerva. "Slim Shoulders" did fair at the Cameraphone.

At the Pittsburgh picture theatres, week of October 9: Olympic and Liberty played to S. R. O. with "The Old Homestead"; Grand and Regent did the biggest business with "The Bond Boy." Crowds stood in the rain to see this one. State did big with "Broadway Rose." Held over for second week, as was also the case with "Under Two Flags" at the Cameo. Alhambra did fair with "Remembrance"; same the case at the Cameraphone with "Human Hearts." Tom Mix played to capacity at the Blackstone in "Do and Dare."

Formal opening of the new State Theatre, Uniontown's $800,000 vaudeville and picture house, was held on October 30. The theatre has been eighteen months in building and occupies a site fronting 75 feet on East Main street and extending back 150 feet to an equal frontage on Peter street. It seats 2,000 persons and is owned by the State Amusement Company, who also control the Imp and Penn Theatres.

Dr. H. A. Zimmerman, of the Auditorium Theatre, Holsopple, Pa., is enlarging the width of his house forty feet, which will later allow a seating capacity of 500. For the present Dr. Zimmerman is adding but 100 chairs, bringing his total up to 385. The Auditorium is open three nights a week.

Henry Heilwick, of the Duchess Theatre, Delmont, Pa., has just had the interior of the house repainted, and it now presents a mighty handsome appearance.

Bert Redfoot, manager of the Arcadia Theatre, Windber, Pa., is making preparations for a good fall and winter business. Windber is one of the many Western Pennsylvania towns that was hard hit by the coal strike, and the strike is not yet settled in that section. However, Bert says that miners are going back to work gradually, and he expects that business will be back to normal before long.

Frank Elden of the Elden Theatre, Boswell, Pa., says he is so sure that we are going to have a severe winter that he is installing additional steam radiators in his theatre, so that his patrons may be comfortable in the cold months that are sure to come.

After an all-summer shutdown the Palmer Amusement Company has re-opened its picture house at Fort Palmer, Pa.

The Brighton Amusement Company has disposed of the Park Theatre on Butler street near Forty-fifth, Pittsburgh. The building, which was a modern theatre in every respect, is being dismantled and will be used for a garage.

Earl Forsythe, president of the Second National Exchange in Pittsburgh, and owner of the Star Theatre, Cannonsburg, has returned home from a business trip in New York City.

Jack Rainey, of the Rialto Theatre, Erie; Joe Solomon, of the Bijou, Clarksburg, W. Va., and W. J. Bittner, of the Cambria and New Park Theatres, Johnstown, were recent Pittsburgh visitors.

Archie Fineman's McKee Theatre on Arlington avenue, St. Clair Borough, was re-opened on October 18, a new house from top to bottom. The McKee was totally destroyed by fire last April.

George William Gauding, son of Henry Gauding, of the Lincoln Theatre, Mt. Washington, Pittsburgh, died suddenly recently at Washington, D. C., where he was employed in the Government Printing Office. Deceased was former owner of the Lyric Theatre, Mt. Washington.

The Lyric Theatre, Irwin, Pa., which has been in continuous operation for twelve years, has closed its doors forever. The house is being dismantled and being remodeled into a storeroom, having been condemned sometime ago.

Peter Panagatocas, of the Grand Amusement Company, Johnstown, Pa., is on the Pacific Coast attending a Greek convention in session at Los Angeles. Pete expects to take in the studios while on the coast.

Manager Ott, of the Liberty Theatre, Littleton, W. Va., is in the mountains for a two-week hunting trip.

The Misses Pomroy and Fafney, owners and managers of the Virginia Theatre, Paden City, W. Va., are taking over the new theatre building that is being built in their town. The old building will be turned over for a storeroom. The new theatre is much larger and is modern in every way.

George Schweitzer of the Titusville Amusement Company, Titusville, Pa., was in Pittsburgh recently on his regular monthly film shopping trip. George says business is good out east.

The Whalen Theatre at Osceola Mills, Pa., has been closed temporarily owing to an epidemic of scarlet fever in the town.

H. A. Schafer, well-known Pittsburgh news dealer, anticipating the early opening of the new Liberty tubes and important public improvements in Dormont Borough, has bought a plot of ground, 60x102 feet in size, on West Liberty avenue. Mr. Schafer will erect a modern picture theatre building, including a large auditorium, billiard hall, bowling alleys and two storerooms.

To Get Together

A monstrous get-together dinner and general good time between Chicago exchange managers, salesmen and exhibitors is scheduled for October 30. Notices have been sent out to all the exhibitors by the F. I. L. M. Board of Trade, asking that that evening be held open for whatever announcement will come along later. Senator McCormick will speak and other local celebrities will be present. It looks like a big night.

C. B. Pascoe, of Somerset, Pa., is erecting two new picture theatres in his town.

W. A. Gray, formerly assistant manager of the Regent Theatre, East Liberty, has been selected by H. B. Kester, of the Cameraphone, as manager for this house, succeeding R. J. La Voise, who left to do exploitation for Goldwyn. Mr. Gray has been with the Rowland and Clark theatres for the past four years, beginning at the Plaza Theatre, where he worked in various capacities under Bill Bernardi. Three years ago he was transferred to the Regent, where he has since been assistant to Manager Donovan. The World joins his large circle of friends in wishing him the best of success in his new position.

Oregon Theatre Owner Tries Lobby Radiophone Program

R. Kuhn, proprietor of the Lebanon Theatre, Lebanon, Oregon, has installed a large radiophone in the lobby of his theatre. During the World Series reports of the games by play broadcasted from Portland stations were heard through the new receiving set. Kuhn has arranged a new program each night with an intermission for hearing the music and news items sent out from broadcasting stations throughout the Northwest.

On several occasions communication was established with sending stations as far east as St. Louis. Music from California broadcasting stations is frequently heard through Kuhn's new radio set. The new receiving set in connection with the daily program in the theatre is proving popular with the public, and from present indications, it is apparent other exhibitors in Northwest towns likely will follow Kuhn's lead.

W. E. Tibbits, manager of the Highway Theatre, Portland, is reported to be planning the erection of a new theatre in the Sandy boulevard district. The development of the Rose City Park district and adjacent suburban additions has caused a rapid increase in the attendance of theatres in that neighborhood.

Leo Morrison, theatre manager from Tillamook, Oregon, has been in the Portland Medical Hospital for the last few weeks recovering from a severe illness. Morrison is reported recuperating rapidly. He will soon be able to return to his home and the keen salt air of the Pacific.

F. E. O'Neil, of McMinnville, Oregon, opened a new theatre in that city September 15, and has been maintaining record attendance for his district since the opening. O'Neil's new theatre is called "The Lark."

A new theatre in Kelso, Washington, is being promoted by Bert Boylan.

Zone Meetings in Illinois

A series of zone meetings will be held in Illinois during the coming winter, the state having been divided into "zones" and a meeting being scheduled for the central point in each one, under the auspices of the Ways and Means Committee of the Illinois Motion Picture Theatre Owners. It is believed this new idea will bring the exhibitors throughout the state in closer harmony by having meetings in the immediate territory of each exhibitor, rather than by obliging him to make the trip to Chicago for each meeting.

The first meeting is slated for Ottawa, on November 8; the next at Galesburg, November 22; the third at Rockford, December 6; the next at Peoria, December 20, and a big state meeting at Springfield on January 10, when the state legislature convenes.

The Ways and Means Committee of the Illinois Motion Picture Theatre Owners consists of the following: Glen Reynolds, DeKalb, chairman; Ben Berve, Rochelle; A. Dernbach, Wheaton; L. Siegal, Sam Abrahams, Joe Hopp, L. H. Frank and Sidney H. Selig, all of Chicago.

Kansas City Paper Gets Out Special as Electric Opens

The Kansas City Kansan, a daily newspaper of Kansas City, Kansas, issued a special eight-page section to their paper on the day of the grand opening of the Electric Theatre, the finest picture house in Kansas City, Kansas. The special section was devoted entirely to the new theatre and advertisements of companies having a part in the construction of the four-story theatre building. A. F. Baker is manager of the house. The opening attraction was "Grandma's Boy." An hour before the theatre opened for its first performance a crowd of people was lined up waiting to gain entrance. Prices at week-day matinees are 25 and 30 cents and the admission charged Sundays, holidays and nights is 30 and 35 cents.

Robert Leonard of the Strand Theatre, Kansas City, is gradually acquiring more and more theatres. Last week he opened the Alamo, Thirty-fourth and Main streets, and the Roanoke Theatre, Thirty-ninth and Summit streets. Both theatres have been closed during the summer months. The opening attraction, which played at each of the two newly-opened theatres for three days, was "The Four Horsemen," which drew good business to both houses.

Sydney S. Cohen, national president of the Motion Picture Theatre Owners of America; General Manager A. J. Moeller of the national organization, and M. J. O'Toole, chairman of the National Public Service Committee, were entertained at a banquet given for them at the Hotel Baltimore, October 16, by the theatre owners of Kansas City, Missouri, and Kansas City, Kansas. Mayors Frank H. Cromwell and Harry B. Burton, also were guests.

The week of October 22 is the anniversary week of the Orpheum Theatre. Tuesday night of that week has been designated as "Film Night" and 200 seats were reserved for those connected with the picture business. Theodore Roberts is appearing at the theatre in person. Every seat in the house was sold out for the entire week a week before the anniversary celebration started.

Herb Welch, who has the Orpheum Theatre at Atchison, Kas., was visiting some of the film exchanges last week.

Herman Cook, who was in town the other day, has re-opened the Grand Theatre at St. Joseph, Mo., and is planning on doing a fine business this season.

An interesting bit of news that has come out within the last few weeks is that M. B. Shanberg, one of the prominent Kansas exhibitors together with Sam Harding of Kansas City, Mo., have brought the Wichita Theatre at Wichita, Kas. This deal does not affect any of Mr. Shanberg's or Mr. Harding's present theatre holdings. The Wichita Theatre is one of the best theatres in Wichita and plays first-runs. Mr. Shanberg is connected with the Midland Circuit operating theatres in Salina, Hutchinson and Junction City, Kansas. Mr. Harding operates the Liberty and Doric Theatres in Kansas City, three theatres in Council Bluffs, Iowa, and is president of the Capitol Enterprises, which control several other theatres in Kansas City.

John A. Silha, who operates the Stadium Theatre at Chicago, attended the convention of the Motion Picture Theatre Owners of Missouri held at Excelsior Springs October 18 and 19. Mr. Silha traveled across two states in order to meet the officers of the national organizaztion and to show his appreciation of their splendid work in the interest of the exhibitors of the country. Mr. Silha put cheer into everyone with his happy smile and general good-will.

I. W. Rodgers of the Criterion Theatre, Popuar Bluff, Mo., claimed the distinction of having traveled farther to attend the Missouri convention than any other member of the organization. Mr. Rogers lives in the extreme southeast corner of Missouri and the distance between Poplar Bluff and Excelsior Springs is around 500 miles. He is, by the way one of the oldest exhibitors in the country, having started his first theatre in 1896. A story will appear soon telling of his history as an exhibitor.

Exhibitors from Kansas who attended the Missouri convention are: Mr. and Mrs. M. Van Praag, Art Theatre, Kansas City, Kans.; C. E. Cook, business manager of the Kansas organization; R. G. Liggett, Gauntier, Kansas City, Kans.; Clair M. Patee, Lawrence, Kans.; C. A. Smith, Tenth street, Kansas City, Kans.; Fred Meyn and William Meyn, of Kansas City, Kans.

C. L. McVey, who has the Dreamland and Eagle Theatres at Herrington, Kans., was in Kansas City two days last week booking some of Paramount's pictures. Mr. McVey formerly sold that company's pictures.

Gilly Gable, of the Grand Theatre, Beloit, Kans., was seen in the film exchange colony recently.

Mr. and Mrs. Sam Blair, of the Majestic Theatre at Belleville, Kans., were making the rounds of the exchanges the other day. Mr. Blair reports that his business is improving somewhat. He also says that his patrons demand big pictures and that he doesn't get the business unless he gives his patrons what they want.

Among the exhibitors who attended the Missouri convention, which is reported in this issue, were: John A. Silha, Stadium, Chicago, Ill.; Sydney S. Cohen, New York City; W. P. Cuff, Strand, Chillicothe; H. J. Nash, King Bee, St. Louis; A. M. Eisner, Broadmour, Kansas City; Charles Burkey, Summit, Kansas City; L. J. Lenhart, Gladstone, Kansas City; J. W. Watson, Benton, Kansas City; Harry Taylor, Capitol Enterprises, Kansas City; D. J. Michael, Liberty, Kirksville; C. W. Hunt, Rex, Higginsville; M. J. O'Toole, New York City; A. J. Moeller, New York City.

Mr. and Mrs. M. Van Praag, Art Theatre, Kansas City; Joseph Mogler, Mogler, St. Louis; R. B. Christian, Casino, Excelsior Springs; Fred Harper, Dome, Jefferson City; C. E. Cook, Kansas City; D. Donniecci, Palace, Kansas City; J. Earl Hayes, Grand, Moberly; Lawrence E. Goldman, Lincoln and Panama, Kansas City; J. R. Pratt, Gem, Gulton; I. W. Rodgers, Criterion, Poplar Bluff; Charles Sears, Star, Nevada; Samuel Sears, St. Louis; Jack Truitt, Sedalia, Sedalia; Mr. and Mrs. C. H. Foyant, Lyric, Lebanon; Mr. and Mrs. J. W. Baird, Crystal, Pattonsburg.

Mr. and Mrs. J. E. Courter, Courter, Gallatin; C. T. McClure, Comique, Jamesport; Miss Anna McConnell, Gallatin; R. G. Liggett, Gauntier, Kansas City; Clair M. Patee, Lawrence, Kas.; Jack Roth, Isis, Kansas City; A. E. Jarboe, Royal, Cameron; Mr. and Mrs. J. Means, Murray, Kansas City; Mrs. Loub, Kansas City; M. Goldstein, New Centre, Kansas City; N. E. Howell, Cater, Marceline; T. C. Goodnight, Star, Warrensburg; Robert Stemple, Strand, St. Charles; F. A. Wasgien, De Graw, Brookfield; Mr. and Mrs. A. Josephson, Victory, Kansas City.

H. T. Till, Auditorium, Bramer; Charles Fromhoff, Prospect, Kansas City; Mr. and Mrs. I. Wienshienk, Penn Valley, Kansas City; William Parsons, Pershing, Joplin; H. A. Gleet, Rex, Joplin; E. T. Peter, Dallas, Tex.; C. A. Smith, Tenth Street, Kansas City; Phillip Everett, Odeon, St. Louis; David Harding, Liberty, Kansas City; A. K. Boussad, World in Motion, Kansas City, and Phil Ryan, Capitol Enterprises, Kansas City.

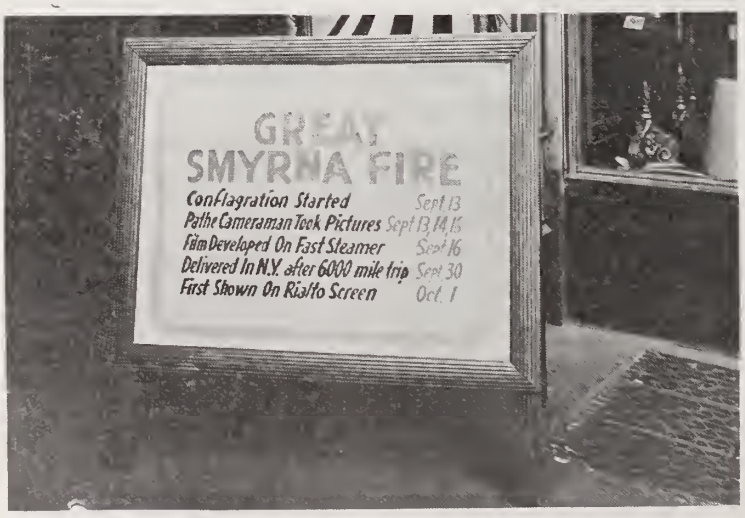
Great Week for Boston Fans; Local Picture Being Booked

This has been another great week for the picture fans, with "The Ghost Breaker" at the Orpheum, "Calvert's Valley" at the Boston, "The Cowboy and the Lady" at Loew's State, "Heroes and Husbands" at Gordon's Olympia, "Remembrance" at the Modern and the Beacon, "One Exciting Night" continuing at Tremont Temple, and "When Knighthood Was in Flower" opening for an indefinite run at the Park Theatre the latter part of the week. At the latter showing, Victor Herbert in person will lead the augmented orchestra for the first three nights.

Out of courtesy to some of the directors of the Whaling City Film Company, the New Bedford picture, "Down to the Sea in Ships," is to be shown at several of the Cape Cod towns, including Wellfleet, Chatham and Orleans. An effort also is being made to have it shown at the Martha's Vineyard Tabernacle. The picture was at the Bijou, Fall River, the first half of this week, and it will be seen at the Majestic, Providence, from November 6 to 25. On December 4 it will open at the Metropolitan Opera House at Philadelphia, for a run to the last of the year.

The Strand at Lowell, Mass., last week observed its fifth birthday and Manager Samuel Torgan arranged a program of exceptional worth in honor of the event.

Betsy Ross Players, Inc., Gloucester, motion picture; capital, $50,000; incorporators, John F. Moriarty of Lynn, W. Russell Lewis of Gloucester, Arthur S. Wonson of Essex and Edward B. Dennison of Magnolia.


GREAT
SMYRNA FIRE
Conflagration Started Sept 13
Pathe Cameraman Took Pictures Sept 13 14 15
Film Developed On Fast Steamer Sept 16
Delivered In N.Y. after 6000 mile trip Sept 30
First Shown On Rialto Screen Oct. 1

A Pathe Release

RIESENFIELD'S SMYRNA FIRE TIME TABLE

At the New York Rialto Theatre a special insert card gave the details of the big film scoop by the Pathe News to emphasize the timeliness of the offering and to pull the business.

Two M. P. T. O. A. Franchises Are Scheduled for Missouri

Missouri will have two franchises in the Motion Picture Theatre Owners of America in the very near future. One will be centered in St. Louis and the other in Kansas City. Plans for the separation of the eastern and western exhibitors of Missouri were discussed at a meeting of the St. Louis Theatre Owners held October 19.

Sydney S. Cohen, national president; A. J. Moeller, general manager, and M. J. O'Toole, chairman of the public service committee, en route home from the Missouri exhibitors' convention at Excelsior Springs, Mo., attended the St. Louis meeting. Cohen promised that he would take up the matter of issuing a separate franchise to the Eastern Missouri exhibitors on his return to the national headquarters.

There is no dissension among the Missouri theatre men. The matter of a division of the state was discussed at the state convention, and according to Joseph Mogler, president of the St. Louis league, and western members of the Missouri organization are not adverse to a separation.

Under the plan outlined at the St. Louis meeting, the St. Louis or Eastern Missouri district would include that part of the state eastward from Jefferson City, including the state capital, and also Illinouis south of Springfield. The Kansas City headquarters would function for Western Missouri and possibly for the eastern part of Kansas. The consent of the Kansas and Illinois league officials will be necessary to put the arrangement through. Local exhibitors are sure this can be done.

The advantages of the new arrangement as outlined by Mogler would be:

More efficient service for the exhibitors of Eastern Missouri.

A closer co-operation with the national organization and a resultant increase in the membership of the state and national association.

He pointed out that at present there are few association members in Southern Illinois, while Eastern Missouri is not organized as it should be. He said this is due to the fact that the Southern Illinois exhibitors purchase their film and theatre supplies in St. Louis while their state organization has its headquarters in Chicago, 300 miles distant.

Exhibitors in St. Louis and Eastern Missouri have complained that it takes too long to obtain satisfactory service through the state headquarters in Kansas City, not through lack of efficiency on the part of the state officers, but due to the distance.

Under the new plan the exhibitor associations would include the same territories as served by the St. Louis and Kansas City national film distributing branches.

There are about 700 picture theatres in Eastern Missouri and Southern Illinois.

Joseph Mogler and Mike Nash were local exhibitors at the Missouri convention. The attendance from the eastern half of Missouri was very small. Excelsior Springs is rather inaccessible for this section.

George Beban & Company, in "The Sign of the Rose," have been booked for a return engagement at the Delmonte Theatre, the week commencing November 5. No other picture has ever before received a return date at the Delmonte.

The Opera House, Glasgow, Ill., opened its doors on Saturday, October 14. Harry Robinson is the owner and manager. It will play high-class pictures.

Damage amounting to $2,000 resulted from a fire at the Lafayette Theatre, Jefferson avenue, near Lafayette avenue, a few days ago. The St. Louis Amusement Company owns the house.

The Gravois Theatre, Jefferson aveune, near Gravois avenue, proved that a theatre can successfully buck street carnivals and similar attractions the past week. Promoters of a street carnival backed their duck dispensing raffle wheels and similar paraphernalia right up against the back of the Gravois in the wedge between Jefferson, Gravois and Ohio avenues, but this had little effect on the attendance at the theatre.

Joseph Erber, who formerly controlled the Erber and Avenue Theatres, East St. Louis, but who recently sold his stock in those houses to his partner, Phil Cohen, has departed for New York to make his home.

The Clara Theatre, Moline, Ill., owned by Fred L. Cornwell, St. Louis, was dedicated last week. Out-of-town visitors included Mayor Henry W. Kiel, of St. Louis, and United States Senator James A. Reed. Cornwell also owns the Delmonte Theatre in St. Louis.

Wounded soldiers at the United States Public Health Service Hospital here were given an opportunity of hearing the famed Yerkes S. S. Flotilla orchestra through the courtesy of Herschal Stuart, manager of the Missouri Theatre. The orchestra was playing at the theatre and Stuart decided it would be a nice treat for the wounded buddies to send the musicians out to the hospital. It made a big hit with the wounded lads.

Out-of-town exhibitors here during the week included Mrs. Frances Pert, of the Pert Theatre, Gillespie, Ill., and Ben Eskind, of the Dixie Theatre, Madisonville, Ky.

Harry Turner, Eagle Theatre, Pana, Ill., was in for some features and comedies.

Reeves Espy has a new boss. No, he hasn't quit as publicity chief for Skouras Brothers and the St. Louis Amusement Company. Merely married. The knot was tied Saturday, October 14, the splicing taking place at the home of the bride, who was Miss Ellen Parle, daughter of Mrs. Leslie J. Blackmore, 325 North Taylor avenue. A quiet affair. Just a few very intimate friends and relatives. They are on their honeymoon now. Skouras Brothers knew that being married Reeves would need a more important position, so they out and negotiated for the Missouri Theatre. Here's luck to you and the missus Reeves, old boy.

Cambria, Ill., is to have a new picture theatre. It will seat 350 and the doors will be thrown open early in November, according to C. C. Jones, owner, who was in St. Louis arranging for equipment and films. He formerly operated the American at Johnston City, Ill., but sold out to Bob Cluster several weeks ago. He bought a Power's projector and other equipment from the Fulco-Schaefer Sales Company.

It is rumored that the Washington Theatre, Granite City, Ill., may change hands. Jim Reilly, who owns the Princess and Grand Theatres in Alton, Ill., is said to have made an offer for the Washington. W. Landau, owner of the Washington Theatre, has been very successful with it and it would take a very high price to swing a deal.

George J. Endler, local real estate man, is now operating the New Liberty Theatre, Easton avenue at Sarah street. He took over the house a few weeks ago.

Louis Cohen is the new manager of the Majestic Theatre. He formerly managed the Bridge Theatre on Natural Bridge avenue for H. A. Hamburg, who is said to be one of the new owners of the Majestic. The McKinley Amusement Company, which formerly operated the Majestic, has dissolved.

The Little Broadway Theatre, Fifteenth and East Broadway, East St. Louis, has also changed hands. George Daniels is the new owner. The price paid William Goodman for the house has not been revealed. The deal was closed October 13. Nothing superstitious about Mr. Daniels.

E. B. Ray's new theatre at Valier, Ill., opened on October 14. It will operate as a strictly picture house. The theatre seats 256. Ray divided his order for equipment, buying his Power's projector and G. E. Mazda equipment from Exhibitors Supply, and his Daylite screen, chairs and other supplies from Fulco-Schaefer.

Arthur Robinson opened the Hickory Theatre, 2600 Hickory street, October 16. He purchased it early in the summer and spent several thousand dollars in remodeling and redecorating. He also replaced the old fashioned benches with comfortable opera chairs. He plans to show higher class pictures than formerly were used.

H. E. Nelson, of the Star Theatre, Quincy, Ill., boo ed "Human Hearts" for his house. He had a happy idea. A humane contest would be the very thing to attract attention. He sold the idea to the city editor of the Quincy Herald, and the next day the newspaper announced that a

(Continued on following page)

A Pathe Release

THE NINETEENTH WEEK DISPLAY FOR LLOYD

Note that "Nineteenth and Last Week" to the left of this stand for the Symphony Theatre, Los Angeles. It is the longest run any film has ever enjoyed in the City of the Angels.

Hart to Marry

The engagement is announced of J. M. Edgar Hart, of the Palace Theatre, El Paso, Texas, to Miss Elizabeth Mildred Brook, of Montreal, Canada. Their romance began during the early days of the World War when Mr. Hart was in Montreal. After America entered the war, while Mr. Hart was in the army and at Camp Pike, Arkansas, Miss Brook looked after his young son, Montgomery, who was in school in Canada. Their friendship was renewed after the armistice. The wedding will occur some time soon, in Canada, and they will live in El Paso.

Additional News from St. Louis

(Continued from preceding page)

prize of $5 would be paid to the person who told the newspaper of the most humane act performed during the week.

Leo Keiler, Princeton, Ky., was a caller of the week. Said to have come in to see about "Grandma's Boy" and other big features.

Barber Brothers, owners of the Electric Theatre, Tilden, Ill., dropped in at Fox for some features and comedies.

Bob Cluster called at Vitagraph.

Carpenters, painters and other artisans are busily engaged in transforming John Marlowe's Theatre at Carterville, Ill. They are putting in a new front and redecorating the house throughout. When the work is finished John will have paid out some several thousand dollars and Carterville will have a picture house of which to be proud. The house formerly had 500 seats. When it is refinished there will be 900.

Things have been happening in Litchfield and Taylorville, Ill. There is an entire new line-up in that section. Spalding Brothers have disposed of the Gem Theatre in Taylorville, Ill., and bought the house of the same name in Litchfield, Ill., formerly owned by G. W. Kneedler. Frisini & Company now own the Gem, Taylorville. They have other houses in Taylorville, Kincaid and Auburn.

Reed, Yemm & Hayes have added another house to their string of Southern Illinois picture shows. It is the Family Theatre, Marion, Ill., which they secured from Vernon Hicks. The Family has accommodations for 400 patrons.

Another St. Louis theatre has changed hands. The Majestic Theatre, 1022 Franklin avenue, formerly owned by the McKinley Amusement Company, is now controlled by Sam Lewis and H. R. Hamburg. The price paid has not been revealed, but is said to have been in excess of $15,000. The McKinley Amusement Company has disbanded. Its officers were: A. D. Pappas, president; John Karzin, vice president; Leo Apostolos, secretary. They also held all of the $15,000 stock. The theatre building, owned by Pappas, has been leased to Hamburg and Lewis for five years. The Majestic, built in 1915, accommodates 1,100 patrons.

Recent St. Louis visitors were: Charles Newsum, Mount Vernon, Ill.; Tom Reed, Duquoin, Ill.; Jim Reilly, Grand and Princess Theatres, Alton, Ill.; W. E. Schwing, Gem, Vahlmyer, Ill.; E. O. Lewis, Pastime, Sessor, Ill.; J. E. Miller, Idle Hour, Festus, Mo.; A. C. Norwein, Norwein Amusement Company, Bonne Terre and Flat River, Mo.; J. Spalding, Litchfield, Ill.; C. Frisini, Taylorville, Ill., and W. E. Kneedler, Litchfield, Ill.

Departure of Vacationists Hits Rural N. Y. Exhibitors

With summer vacationists back in the cities, many of the picture theatres in Catskill Mountain towns and in other places throughout New York State, which cater to summer visitors, are now running but one day a week. The other day C. R. Halligan, manager of the Universal exchange in Albany, accompanied by a salesman, William Allen, took a swing which included Jefferson, Richmondville, Cobleskill, Schoharie, Middleburg and other places, and found that while many of the houses are down to one day a week, that without exception, they are doing a good business.

Farmers and others patronizing the houses have had a good year, but further than this, managers of these houses have come to realize that by showing first-class pictures and advertising far out into the country districts, that they are able this fall to more than double the audiences of past years. A careful check made in one of these theatres a few nights ago, showed that 60 per cent. of the audience came in automobiles and from anywhere from five to twenty miles around.

William Smalley, who runs theatres in Sidney, Worcester, Cooperstown and Hartwick, is now booking for the new house in Oneonta.

The Palace in Troy, run by the Battaglia Brothers, and which was opened about a year ago, will become a second run house after October 29. The Palace is a residential theatre and has been endeavoring to buck five first-run houses that are all located down town, and with another 3,500 seat house about to open.

Mrs. Myers, wife of the owner of the Star in Schenectady, died last week, and the house was closed for three or four days.

The new State Theatre in Schenectady is now purchasing film and will probably open about December 1.

E. J. Sullivan, owner of a new house in Middleburg, expects to be able to open about November 15. The chairs will be installed within the next few days.

Mrs. Louis Buettner, of Cohoes, who has been seriously ill following an operation, has so far recovered as to be up and around, and recently paid a visit to Albany's "film row."

The Cohoes Amusement Company is busy these days completing the new theatre at Hudson Falls. The opening date has not yet been set.

After years of managing a burlesque house, Oscar J. Perrin, who took over the Leland in Albany a few months ago, is demonstrating his ability in handling a large picture theatre. Mr. Perrin started off by giving the best possible programs, and as a result hardly a week passes without a long line in front of the ticket window each night.

Edward Winfield, of the Orpheum in Amsterdam, was shopping along Film Row last Thursday.

One of the finest drops in Albany's picture theatres has just been painted by D. C. Lithgow, the artist, for Harry Lazarus, owner of the Pine Hills Theatre.

Mr. Lazarus has the distinction of managing a house which caters entirely to a residential patronage, but he has succeeded in building up such an excellent clientele, that the house is one of the best paying propositions for its size in the entire city.

A. C. Wyer, who handles the Opera House at Delhi, was in Albany the past week, booking at the First National and other exchanges.

Harry Hellman, owner of the Royal in Albany, and one of the old timers in the business, stopping for a few moments' chat and incidentally picking up one or two pictures at the Universal exchange the other day, said that he based the success which has characterized his efforts year after year, by keeping in intimate touch with his audiences, finding out what they wanted, and then supplying that regardless of cost or trouble.

Louis Schine, of Gloversville, was in Albany a day or so ago.

Louis Fischer, owner of the Playhouse in Ticonderoga, was buying film at the Albany exchanges the past week.

William Hayward, of the Strand in Dolgeville, was in Albany the past week. He reports an excellent fall business.

For the first time in the film history of Albany, a feature picture has been booked by a first-run house for a straight week, following a week at an adjoining house. "Grandma's Boy" was shown at Proctor's Grand for a straight week, and according to all reports, established a record for a single week's business. Now the same picture has been booked for the Clinton Square Theatre, a first-run house, and only a block distant from the Grand, for the week of October 30. Fred Elliott, owner of the Clinton Square, figures that if the picture could enjoy runs of many weeks in Los Angeles and other places, that he could afford to book it in a city of 130,000.

J. M. Schine, of Gloversville, has just added the Colligan Theatre at Carthage, to his string of houses. Mr. Schine now has theatres in Oneonta, Gloversville, Norwich, Oswego and Carthage, and with the exception of Oneonta and Carthage, is in absolute control from a theatrical standpoint, in the places where he has located. Only a few years ago, Mr. Schine was a newcomer into the business, but so rapidly has he forged ahead, that he is now regarded as one of the biggest individual factors in film circles in Central and Northern New York, and one who is inclined to give "Nate" Robbins, of Utica, a close run for leadership.

The Capitol, Ballston Spa's new picture house, will open the latter part of this month. The theatre is owned by W. F. Benton. The village has but one other house, managed by Mr. Yelverton.

Educating the Film Salesman

E. J. Foote, who runs the theatre in Jefferson, N. Y., is a pretty good story teller. The other day, Mr. Foote was entertaining a couple of film salesmen with stories of the rigors of winter in that section.

"Do you see that staple at the top of that flagpole?" asked Mr. Foote, as he pointed to a pole at least 50 feet in height across the way from his theatre. The film salesman nodded.

"That staple is used during the winter for hitching horses, and then you ask me the prices you do for film and wonder why I can't get the crowds."

A Metro Picture

MAE MURRAY AND "BROADWAY ROSE"

Attracted this great crowd at the opening of the picture in Loew's State Theatre, Los Angeles.

Vallejo, Cal., Conditions on the Mend, Says Hanlon

P. J. Hanlon, of the Virginia Theatre, Vallejo, who is a frequent visitor on San Francisco's Film Row, states that conditions in the navy yard town are becoming settled. The drastic reduction in the number of workers there and the wage slash made by the Federal Government, affected business seriously for a time.

As an aftermath of the recent firm exchange fire at San Francisco a new and drastic ordinance governing the storage and handling of films has been drawn up and will shortly receive attention at the hands of the Board of Supervisors.

Ralph Marks, of the Acme Theatre, San Francisco, is making a trip to the southern part of the state, largely for pleasure.

The T. & D. Jr. Circuit, with headquarters at San Francisco, is remodeling the Tokay Theatre at Lodi, Cal., the Merced Theatre at Merced, Cal., and the Grand Theatre at Reno, Nev. About $30,000 is being spent on the latter house.

Everett Howell, of Porterville, was a recent visitor on Film Row to arrange fall bookings. The commencement of orange picking has stimulated business there.

A. F. Herman, for several years booker for the Educational Film Corporation, San Francisco, and well known in film exchange circles, passed away recently, following an illness of several months.

The first picture to be known in the new Curran Theatre will be "When Knighthood Was in Flower," a limited engagement having been arranged.

J. Trigguerio and wife, of the Liberty and Union Theatres, Fort Bragg, recently visited San Francisco's Film Row.

A community theatre is being erected at San Anselmo, Cal., by local interests, at a cost of $90,000.

The Simplex high intensity lamp is meeting with great favor in the San Francisco field and outfits are being installed as fast as they can be received by the Western Theatre Supply Co. Among the theatres in which installations have been made are the Granada, Warfield, Excelsior, Coliseum, Casino, and the Princess Theatre, Honolulu.

Herbert L. Rothschild and Jack Partington, of the Herbert L. Rothschild Entertainment, left recently for Los Angeles to attend the showing of "When Knighthood Was in Flower" and "Robin Hood." Before returning to San Francisco some film deals will command their attention. Eugene H. Roth is expected home from New York about the time of their return.

A Simplex projection machine has been installed in the new Pine Tree Theatre, Klamath Falls, Ore.

Joseph F. Enos has injected much jazz into the lobby displays of the Portola Theatre since taking over the management of this house a few months ago, some of these being of a decidedly unusual character.

Golden Gate Productions, Inc., has been incorporated at San Francisco to engage in the production and handling of moving pictures. The directors are J. L. Dewey, E. M. Levin, Walter Law, M. E. Levy and L. S. Jenkins, and the capital stock is $200,000.

Franklin Theatre Day was observed at Idora Park on October 16 and a complimentary ticket was given to every patron on this day. The gate prize offered by Oliver Kehrlein, owner of this house, consisted of two annual passes.

Hugh J. Ward, theatrical manager of Sydney, Australia, sailed from San Francisco for the Antipodes the middle of August, following a six months' stay in this country and in England. He controls a circuit of twenty-three theatres.

Samuel H. Levin, who is erecting a fine theatre at Westwood Park, San Francisco, with his brother, Al Levin, has opened offices in the Chronicle Building and is dealing in picture theatres and real estate.

Ackerman & Harris, who conduct a chain of theatres on the Pacific Coast, have commissioned the Blumenthal Company to obtain a site at Los Angeles for the erection of a large theatre.

Burnaby, a town in British Columbia, is to have its very first picture theatre, according to an announcement by local authorities that a permit has been granted to Percy, Deacon and Weedon, 2414 Granville street, Vancouver, B. C., for the erection of a new theatre to cost $10,000.

The new Kitsilano Theatre has been opened in Vancouver, B. C., by R. E. Berry, who recently purchased the property. This picture house seats 1,000.

Fred Guest, one of the pioneer picture theatre proprietors of Hamilton, Ontario, has completed arrangements for the erection of a large picture theatre and apartment block in Hamilton to cost upwards of $500,000. The project involves the construction of a theatre having two entrances, one on King street and the other on Main street, with individual facilities for 14 stores and a number of apartment suites. The work is to start at an early date.

A new organ has been installed in the Varsity Theatre, Palo Alto, Cal., and both this house and the Stanford Theatre are to be redecorated.

The Orpheum Theatre at Red Bluff, Cal., has been taken over by H. M. Wilson, who also conducts the Granada Theatre at that place.

E. S. Byron, who formerly conducted the Emeryville Theatre at Emeryville, Cal., is now operating the Home Theatre at Oakland.

Francis A. Egan, formerly of Merced, Cal., has purchased the Liberty Theatre at Lemoore from McCabe & Anderson.

The Lincoln Theatre at San Francisco has been taken over by Rosenthal & Lyon and has been redecorated.

H. Gainsboro, among the most widely known New York exhibitors, has rebuilt and opened the Flushing Theatre, at Flushing, L. I. It formerly seated 600 and now will accommodate 1,400 persons. As president and general manager of the Flushing Motion Pictures Corporation, 1540 Broadway, he also controls the Nassau Theatre, Port Washington, N. Y.

Gives His Life for His Dog

Two weeks ago we published the story of the tragic death of Teddy, the canine pet of John Karzin, of St. Louis. News comes this week of another tragedy involving a beloved dog, but in this case the owner, an exhibitor, not the dog, died. Love is a wonderful thing; there was true comradeship between this latter pair, the man and the dog, and the man gave his life for his devoted animal friend.

W. E. Calhoun, Scotts Bluff, Neb., picture theatre manager, was hunting near a government irrigation ditch on October 19 and shot a duck which fell into the swift current of the canal. In retrieving it his dog seemed about to drown and Calhoun, though unable to swim, plunged in after the dog. The man drowned, the dog finally managed to swim to safety.

A Pathe Release

HOW LOEW'S NEW YORK THEATRE DID IT

Large signs on each side of the box office told of the display of the Pathe News with the picture of the Burning of Smyrna, also utilizing the one-sheets supplied with the film.

Los Angeles

The outstanding news feature, the week of October 15, was the opening at Sid Grauman's new Hollywood Theatre, October 18, of "Douglas Fairbanks in 'Robin Hood.'" Prices were doubled. Two performances were given daily. Sid Grauman personally rehearsed the players for the prologue.

Manager Fred Miller, of the California and Miller's Theatre, is well pleased at the attendance at his former theatre for "The Glorious Adventure."

Sid Grauman did a record-breaking six weeks' business at his Rialto Theatre with "Manslaughter." He installed a special system of ventilating for the theatre during the opening week.

Sol Lesser, of the West Coast Theatre, in association with Michael and Abe Gore, has appointed Jack Collicotte manager of the Kinema Theatre.

As an added attraction at his Million-Dollar Theatre, Sid Grauman had on exhibition five miners of the rescue crew who were the first to go down into the mines at the Argonaut disaster, where 47 miners were killed. They gave a graphic description of rescue work, for which Grauman gives them 20 per cent. of the gross receipts for the fund the Amador Chamber of Commerce is raising for the wives and families of the ill-fated miners. The people of Los Angeles responded nobly, with the result that Grauman played to the biggest business in the history of the theatre. The miners appeared in conjunction with Paramount's picture, "Pink Gods."

Garden Theatre Property in Buffalo Changes Hands

The International Railway Company has sold the Garden Theatre property in Buffalo to Blanch E. Dunn, who plans to rebuild and remodel the building into a pretentious structure. It will probably be called the American Palace. The main building will contain a mammoth swimming tank, 50 feet by 200 feet. A balcony will be built all around the auditorium containing the pool, for the convenience of patrons, similar to Madison Square Garden. Work on the new building will begin late next Spring.

Just now the Garden is playing burlesque. The change will mark the passing of one of the city's historic theatres. For several years the old Garden housed Shea's vaudeville, then it became a burlesque theatre. Later its name was changed to the Empire and under the management of Sam Carver offered pictures. This season the film policy was discontinued, the name changed back to the Garden and the old burlesque policy re-adopted.

A. Edmund Lee, treasurer of the Lock City Theatres, Inc., announces that the directors have awarded to John Moon and Son of Lockport, N. Y., a contract for the erection of a new Lockport theatre on the site at the corner of East avenue and Elm street. Work on the house will begin immediately. Plans call for a two-story building with a frontage of 107 feet and a depth of 156 feet. There will be three stores on the ground floor and seven offices on the second, all facing East avenue. The theatre will cost $150,000.

Henry C. Pullman, doorman at the Strand, Buffalo, sure did feel proud last week when the Buffalo Evening News came out with a two column story about the veteran showman who was one of the big circus men of half a century ago. Henry was associated with Barnum, Bailey, Dan Rice and all of the early big ten men. Mr. Pullman is now 84 years old, but looks 50.

The Garden Theatre, Buffalo, has inaugurated a Sunday film bill which is being shown in connection with a vaudeville program. During the week the house shows burlesque.

Shea's Hippodrome, Buffalo, sure will have some show the week of October 22, when Manager Vincent McFaul will offer "Nice People," The "Three Must Get Theres," and a fashion show featuring live models. This is just the type of program modern audiences want and Mr. McFaul expects to see all attendance records go to smash.

Al Beckerich, manager of the Loew State, Buffalo, celebrated the first anniversary of the big house the week of October 16. On Saturday morning he gave a special showing of "The Five Dollar Baby," for the Jolly Junior Club in which he tied-up with the Buffalo Courier, receiving in return a million dollars' worth of free publicity. Al also put over several page ads on the First Anniversary in which local merchants told of their contribution to the furnishings of the theatre.

Manager Henry F. Thurston of the Temple Theatre in Lockport, N. Y., aided the local boy scout campaign for funds by putting on a special scout film showing the boys on a hiking trip through the White Mountains. The film was shown to give the public a clear idea of some of the activities of the work the men of Lockport have in mind in setting $7,000 to carry on the work of the scouts here in an organized manner.

E. O. Weinberg, former manager of the Buffalo Strand, and who during the summer has been in charge of the Syracuse Strand in the absence of Edgar Weill, is in the Homeopathic Hospital at this writing recovering from an operation. Mr. Weinberg's tonsils were removed. As soon as he has fully recovered, Mr. Weinberg will go to Atlantic City for a two-week vacation, then to Brooklyn and New York to study the systems of operation of the big Strand houses there and then to Troy, where he will manage the new link in the Mark-Strand chain, which will open in December.

Colonel "Zeb," the Strand janitor in Buffalo, is also going to the Troy house, it is reported. "Zeb" is a fixture at the Buffalo house, having served through the managerial regimes of the late Harold Edel, Earl L. Crabb, E. O. Weinberg and now E. A. Pfeil.

Better Films Movement Does Fine Work in the Southeast

The Better Films Movement in the South, while less than a year old at this time, has shown such results from its first inauguration in Atlanta last November as to encourage emulation in several localities of importance. The activities of representative citizens in various Southern cities in this movement have been the means of creating in the public mind a new and fairer opinion of the industry.

An interesting meeting took place in Spartanburg, S. C., recently when fourteen representative men and women of the town gathered to discuss plans for more far-reaching and effective work in the promotion of better films. For many months this group of fourteen have been sponsoring special performances for boys and girls with attendance averaging higher than any other city in the South of its size. They have now mapped out a program which involves many angles all converging in the general plan for better films and more patronage therefor.

In Charlotte recently a group of representative women were organized under the leadership of Mrs. Jas. E. Reilly for definite lines along the general program of the better films movements and the significance of this step can be better appreciated when it is known that Mrs. Reilly was the author of the first censorship bill in North Carolina.

Sig. Samuels announces the closing—permanently of his Criterion Theatre, effective October 7. For many years this was the leading motion picture theatre of Atlanta. Its closing will give Willard "Pat" Patterson opportunity to concentrate all his attention on their new Metropolitan.

Incorporation papers have been filed with the Maryland State Tax Commission by George W. Hoffherr, for the Belvidere Amusement Company, Inc., which has a capital stock of $20,000. It is the purpose of the company to exhibit pictures.

Mr. and Mrs. T. E. James, of the Grand Theatre, Atlanta, were host and hostess to the performers, attaches of the theatre and representatives of the press Friday, October 6, at a radio party.

The Rockingham Theatre Company, operating the Garden Theatre, Rockingham, N. C., has taken over the Playhouse Theatre Bennettsville, S. C., and extensive improvements are already underway. The name will be changed to the Garden. W. G. Atkinson general manager will also have supervision over the Bennettsville house.

W. H. Odum, of Milledgeville, Ga., Marvin L. Campbell, of Milburn, Florida, and A. C. Moore, of Bennettsville, S. C., were on Atlanta Film Row this week.

J. T. Monier, of Demopolis, Ala., and W. G. Duskin, of Greensboro, Ala., connected with the Si-Non Amusement Company were in Atlanta this week.

Mr. and Mrs. Will B. Woods, of Gadsden, Alabama, are vacationing at Hot Springs, Arkansas.

J. Wright Brown, who has been managing the Rialto, Jacksonville, Fla., has been brought into Atlanta by Southern Enterprises to join the general office exploitation staff, succeeding W. R. Bedell, new manager of the Rialto, Atlanta.

Colonel Henry B. Varner, of Lexington, North Carolina, one of the best known exhibitors in the country and Executive Committeeman of the M. P. T. O. has purchased the Strand Theatre, Salisbury, N. C., from Southern Enterprises.

"Moonshine," an educational comedy, received intensive exploitation at the hands of R. H. Hightower, of the Crystal, Dublin, Ga. He loaded a three gallon jug, also the can containing the picture on a stripped down Chevrolet, both labelled "Moonshine." Driving up the street, cutting funny actions he soon had a crowd and some one summoned the police. They tried to arrest him and examine the contents of can and jug, and all this added to the crowd, which was more publicity for the picture.

WE BEG TO ANNOUNCE: That Arthur B. Price, manager of the Aurora and Blue Mouse theatres and connected with other houses in Baltimore, Md., is the proud daddy of a bouncing ten-pound boy, born on October 12. Both Mrs. Price and the baby are doing well. This is the second son, and Mr. and Mrs. Price also have a daughter.

TOM SANTSCHI IN TWO MEN
OUT OF THE SILENT NORTH
FEATURING FRANK MAYO
SEE THE RACE FOR LIFE BETWEEN TWO BIG MEN IN THE BLINDING BLIZZARD
FEATURING FRANK MAYO
SEE A WILD DRAMA OF THE CANADIAN NORTHWEST
Universal Western
TOM SANTSCHI IN TWO MEN
FRANK MAYO TODAY TOM SANTSCHI

A Universal Release

THE BLACKSTONE BELIEVES IN A FLASH

This Detroit theatre sells chiefly on the front and has to make them strong, so they take the six-sheet as a basis for their own painted signs and end them with threes.

Toronto "Hip" Reverts to Former Combination Policy

Shea's Hippodrome, Toronto, has reverted to its old policy of presenting a combination program of pictures and vaudeville, the change being made during the week of October 16. Last summer the Hippodrome, one of the largest downtown houses in Toronto, was overhauled and an organ, the largest in Canada, was installed. When the house reopened, special film productions were featured along with the organ music. Special pictures are to be continued, but the vaudeville has been added once more.

S. R. Scott has made a big jump in his employment as a picture theatre manager. Formerly manager of the Orpheum Theatre, Moosejaw, Sask., he has taken up residence in Toronto where he has become manager of Allen's Danforth Theatre. B. Whitman, previous manager of the Danforth Theatre, will have charge of the purchasing and advertising department of the Famous Players Film Service, the Allens' exchange, with headquarters at Toronto. On his retirement from the management of the Danforth Theatre, Mr. Whitman was presented with a silver handled umbrella by the theatre staff.

The interesting announcement is made that the Allen Theatre Enterprises, Toronto, personally represented at Winnipeg by Bernard Allen, has taken action in the courts at Winnipeg to secure repossession of the Province Theatre in that city from Col. J. Sullivan and Dr. Wilmott, who purchased the property from John A. Schuberg, of Vancouver, B. C., six months ago. The Allens claim legal ownership of the theatre through a purchase agreement with Schuberg several years ago.

Lady Byng, wife of Lord Byng, Governor-General of Canada, and a party of eight, attended the regular presentation of "Orphans of the Storm" at the Lyceum Theatre, Winnipeg, on October 19, the presence of the vice regal party being unsolicited by the Lyceum management.

"Plantation Musical Week" was conducted by Manager Miller Stewart, of the Allen Theatre, Winnipeg, during the week of October 23. The Allen orchestra rendered a number of Southern melodies at all performances during the week as a special feature.

N. L. Nathanson, managing director of Famous-Players Canadian Corporation, has appointed W. Knight Wilson to the post of conductor of the orchestra for the Capitol Theatre, Regina, Sask. Mr. Wilson was previously concert master of the Toronto Symphony Orchestra and was also identified with the orchestra of the Regent Theatre, Toronto.

Manager Miller, of the Pantages Theatre, Toronto, conducted a picture puzzle contest in connection with the presentation of "Rags to Riches" at the Pantages during the week of October 23, for which no less than 2,551 prizes were given for boys and girls 13 years of age and under. A scene from the feature was cut into 25 sections and these were run wild throughout the theatrical section of the Toronto Star Weekly on October 21. Boys and girls were invited to assemble these pieces and to bring the made-up picture to the theatre on Monday, October 23.

A new publication feature in the picture theatre activities of Toronto is the "Picture Theatre Program News," which has been brought out as a weekly paper of four pages to announce current attractions of the many local houses. Display advertisements of about 90 theatres are found on the four pages, along with special advertisements. The Program News, which is published each Friday by the Picture Theatre Publishing Company, 336 Confederation Life Building, Toronto, is distributed free at the theatres as a service to the public and it is also sold by newsboys and at newsstands. The publication carries general advertising.

The Lyceum Theatre, Winnipeg, started out on October 23 with a ladies' orchestra of five pieces, the director of which is Miss Violet Johnston, first violin.

Business at Low Level in Wilmington Due to Strikes

While industrial maps show the Southeastern territory and especially the Carolinas as tending to look up in general business conditions, there are spots where dull slump still reigns. Wilmington, N. C., is one of these spots where business has just reached a new low level, Atlantic Coast Line shops there being large and still on strike, this railroad having refused to treat with the strikers for a settlement. Charlotte, Greensboro, Winston-Salem and Raleigh, N. C., report a slightly brighter outlook during the past week. South Carolina, with cotton a complete failure, is still in the throes of disaster.

Stephen A. Lynch has returned to Atlanta after four months spent abroad, accompanied by Mrs. Lynch and two children, with governess and maid. C. E. Tandy, for years associated with the Lynch enterprises, who accompanied the party abroad, remained in London.

The Ideal, Columbia, S. C., has been closed temporarily.

Mr. and Mrs. Fred Kent, and Mr. and Mrs. Carl Bamford, of Asheville; A. C. Cowles, of Spartanburg, S. C.; S. A. Lynch, Y. F. Freeman and Dan Michalove, of Atlanta, formed a party which went from Atlanta for the Navy-Tech game in Washington, October 21.

A. P. Roberts has been assigned to management of the Imperial, Columbia, relieving C. W. Irwin, who is ill. It is a Southern Enterprises house.

Tony Sudekin, the Nashville, Tenn., magnate, is interesting himself in various side lines recently. He has recently completed erection of one of the largest ice cream plants in the country, in Nashville. His magnificent country estate was recently given a big write-up in Country Life in America.

John and Bruce Snyder, exhibitors of Bessemer City, N. C., were in Atlanta the past week.

Ralph DeBruler, one of the best-known showmen in the South, has been made manager of the Broadway, Charlotte, and has already assumed charge.

Harry S. Allen, of the Howard-Wells Amusement Company, Wilmington, is touring Western North Carolina with Mrs. Allen.

The full roster of the newly organized Charlotte Better Films Committee is as follows: Mrs. W. O. Nisbett, chairman, films committee, D. A. R.; Rogers Davis, vice president, Charlotte Boy Scouts; Mrs. Isaac Hardeman, N. C. Federation; Dr. W. M. Frazier, president, Queen's College; Miss Ann Pearce, librarian; Mrs. A. A. Knee, vice president, Parent-Teachers' Association; J. A. Baldwin, president, Southern Industrial Institute; R. D. Craver, Broadway Theatre; Dr. A. A. McGeachy, pastor, Second Presbyterian Church; Ray Beall, Imperial Theatre; E. F. Dardine, Strand Theatre; Otto Haas, Ottoway Theatre; Mrs. B. Conway, a brilliant newspaper woman; Mrs. C. W. Tillett, Jr., president, League of Women Voters; Mrs. Laura Reilly, daughter of Mrs. James Eugene Reilly, the president; Mrs. C. E. Platt, Charlotte Women's Club. One of the first activities of the new organization will look towards the inauguration of morning matinees for boys and girls; another will be the introduction of pictures in the schools under a department of visual education.

Among the important personages on Film Row, Atlanta, the past week were the following: Saul H. Harriss, of the Arkansas Enterprises, with headquarters in Little Rock; C. J. P. Edwards, Victory Theatre, Waynesboro, N. C.

Conditions in Wilmington are unimproved. Four weeks ago the Victoria, largest of the Howard-Wells theatres, was closed. It is announced now that the Royal, another first-run house, will close October 21, leaving only two theatres open playing pictures, the Grand and Bijou, the latter a serial and Western house.

All First-Run Theatres

With the opening of the Alhambra, Charlotte has six picture theatres all using first-run service, without a single regular second-run house, a condition that is almost unique in America.

The Alhambra is a Southern Enterprise house and has formerly played stage attractions only, they already owning and operating the Imperial as the home of Paramount pictures. With the Strand, operated by the Universal Film Exchange, and the Broadway, operated as a First National house by R. D. Craver, the Alhambra, big first-run, and the Ottoway, features, and the Ideal, serial and Western house, this city has more theatre seats than any other town of its size in the country.

A Universal Release

TALK ABOUT YOUR TEMPEST IN A TEAPOT

J. S. Wadsworth, of the Republic Theatre, Great Falls, S. C., had a storm in a miniature proscenium to advertise "The Storm." It made a splendid flash for the house front.

News from the Producers

Conducted by T. S. da Ponte

It Came True

The prediction that "The Old Homestead" would prove one of the biggest box-office successes of all times, especially in the smaller cities and towns, is already being fulfilled, according to Paramount. Rumors of unusually large business are coming in from exhibitors in all parts of the country, one of the latest being from the Paramount-Empress Theatre, Salt Lake City.

At the close of its week's run at that house it was found that it had played to well over 24,000 people. On Saturday night it was necessary to close the box office before the running of the feature, so Manager George Carpenter is going to bring it back for three days during November.

Gilbert to Star for Fox

Announcement was made yesterday at the offices of the Fox Film Corporation that a new contract had been signed by John Gilbert, who played the title role in the screen spectacle, "Monte Cristo," at the 44th Street Theatre. Owing to the splendid work of Mr. Gilbert in "Monte Cristo," his new contract calls for his elevation to the full dignity of a star in electric lights and all advertising matter, not only for "Monte Cristo" but for his future productions.

Under his new contract, Mr. Gilbert will immediately begin work on two additional Fox special productions, the first of which will be a picturization of "St. Elmo."

Unusual Publicity Is Planned

Several exhibitors have, it is reported, planned unusual exploitation for the S-L special, "Quincy Adams Sawyer," in connection with its premier presentation throughout the United States and Canada.

Part of this exploitation will consist of popularizing a special song called "Quincy Adams Sawyer," composed by William J. McKenna, author of the song "Has Anybody Here Seen Kelly?"

Not a Fox Trot

Shirley Mason, who demonstrates her ability as a sword dancer in her forthcoming William Fox production, "Shirley of the Circus," wants it distinctly understood that the dance is not a Fox trot.

Finds a Spirit of Business Optimism

Returning from a tour of important industrial centres, John E. Storey, Pathe general representative, reports general business conditions much improved, with a lively spirit of optimism prevalent everywhere. Picture exhibitors are declared to have the fullest confidence in box office prospects for the season which they are just now entering.

Mr. Storey's tour brought him into direct contact with leading business men in the territories covered by the Pathe branch exchanges located at Pittsburgh, Cincinnati, Charlotte, N. C., and Washington, D. C.

"It is only in the Pittsburgh and Cincinnati regions," said Mr. Storey, "that there exists any serious impediment to rapid and full return to business normalcy. There is no lack of confidence, and optimism in these sections is as marked as elsewhere. The only interference is purely mechanical—lack of adequate railway equipment, especially for the transportation of coal to industrial points where the mills would otherwise be running full time.

"The Atlanta territory shows a big improvement. Except for the bollweevil damage done to the abundant cotton crop, the return to full business normalcy in this distinct would be a fact. Nevertheless, conditions are good. The Charlotte section now shows almost a complete return, with the textile and other industries in a condition of health that is reflected by all business lines. And in the Washington district renewed activity in the iron industry is bringing about a rapid recovery, in all directions."

Paramount Plans to Film Famous Novel

George Fitzmaurice's production of Mary Johnston's famous romantic novel, "To Have and to Hold," with Betty Compson and Bert Lytell, is announced by Paramount as its release for October 29.

Paramount is sparing no superlatives in praising this picture, classing it as the most fascinatingly thrilling love story it has ever released. Miss Johnston's novel, with its colorful backgrounds and its lively action, required the most skillful handling and in transferring it to the screen, Paramount says, George Fitzmaurice, working from the script of Ouida Bergere, has done the finest work of his career.

The story is of the early days of Virginia, at the time of King James I. The costumes, Paramount says, are historically correct in every detail, and the same may be said of the settings, the production abounding in big, spectacular scenes.

First All-Color Feature

J. Stuart Blackton's Prizma color photoplay, "The Glorious Adventure," first all-color feature length picture ever made, and starring the beautiful Lady Diana Manners, made a genuine hit when it was shown recently at the California Theatre, Los Angeles, under release by Allied Producers and Distributors Corporation, the releasing company states.

"A miracle in cinema," said the critic for the Evening Herald. "J. Stewart Blackton, in 'The Glorious Adventure,' has demonstrated that brilliant hues can be effectively used in the photodrama as well as in color travelogues," says the reviewer for the Record.

"'The Glorious Adventure' is infinitely much more of a glorious adventure because it is done in glorious color," said Grace Kingley, writing for the Times. Said the Los Angeles Examiner's critic: "The picture is splendidly directed. Its dramatic effects would stand the test without color. The fire scenes beggar description."

"Vastly different is 'The Glorious Adventure,' a radical departure from the conventional film standards," says the critic for the Evening Express. "Judging from the success of this picture a field momentous in its possibilities has been opened to managerial discretion."

Good News Received of Ingram Picture

The big business being done everywhere by Rex Ingram's production for Metro, "The Prisoner of Zenda," says the releasing company, is indicated by the two following telegrams, out of many which are being received from different sections of the country.

A. Howe, of the Howe & Merrill house in Riverside, Cal., wired, "For the first time in our long experience Monday's receipts exceeded Sunday's. 'The Prisoner of Zenda' started its run on Sunday."

E. A. Phillips, manager of the Garrick Theatre, Fargo, N. D., wired: "'Prisoner of Zenda' one of best pictures we ever played. Did good business against stiff opposition."

F. B. O. Changes Title of Big Picture

The Harry Revier society drama, which was announced recently as a Film Booking Offices of American release under the title of "The Black Domino," will be known as "The Broadway Madonna." The change was decided upon by F. B. O. in order to supply the production with a box-office title which would at the same time perfectly fit the story.

"The Broadway Madonna" is a story of New York and of a beautiful woman, good at heart, who is completely dominated by the superior will of an unscrupulous husband.

"The Broadway Madonna" is the current release of the Film Booking Offices of America. Prints are now in all exchanges, as are the many advertising accessories issued by the F. B. O. advertising and publicity department.

Dependable Film Is in Heavy Demand

"Till We Meet Again," the William Christy Cabanne production, presented by Dependable Pictures Corporation, of which Morris Kohn is president, and just released by Associated Exhibitors, is, the releasing company says, in heavy demand for early booking dates, despite the comparatively brief time which has elapsed since the first announcements were made.

Last week the attraction ran at the big Loew's State, drawing large crowds and winning reviews that were unanimously commendatory, it is stated. It also played during the week, at seven different theatres in New York, besides many leading houses elsewhere.

"The Sheik" Well Liked Abroad

"The Sheik" has added another triumphal premiere to its rapidly growing list of world-wide successes, according to cable advices received from Carl York and W. LeMat, Paramount distributors in Scandinavia, by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation. The Paramount success was introduced to the public of Stockholm on Monday, October 9, at the Rialto and Sibyllan Theatres, packed houses witnessing every performance despite the strong competition given by three other important premieres.

The same cable also reported that "The Sheik" was playing to record-breaking business in Christiania, where it was shown in the largest theatre.

Vignola Completes "Adam and Eva"

Robert G. Vignola, whose current production, "When Knighthook Was in Flower," is now opening up in the key cities throughout the country, has completed another Marion Davies special, "Adam and Eva." This will be Mr. Vignola's last production until his return to this country in May of next year from a combined business and pleasure trip around the world.

While no definite announcement can be made at this time, it is understood that Mr. Vignola plans to make a number of unusual pictures upon his return, data for which he will gather on his trip. This is one of the reasons why he is undertaking this tour at this time.

Shows Farrar Property

Selznick News, No. 1083, carries exclusive pictures of Geraldine Farrar's house furnishings and costumes, placed on sale at the Fifth Avenue Auction Rooms in New York. It was through the courtesy of Wallace H. Day, who managed the sale, that Selznick was able to obtain some unusual pictures of the belongings of the prima donna. The treasures are valued at $300,000, although because of their association and their sentimental interest they have a much higher value.

Cast Selected for "Drivin' Fool"

Robt. T. Thornby, who is directing the special production of "The Drivin' Fool" featuring Wally Van, has completed his cast for the picture, work on which has been started. Arrangements were recently made by E. D. Newman, head of the Regent Pictures Company, to produce "The Drivin' Fool" at the Christie studios.

Appearing with Wally Van are Patsy Ruth Miller, Alec Francis, Wilton Taylor, and Ramsey Wallace.

Vitagraph Announces Twelve Big Films

One of the highlights in the motion picture news of the week is the announcement of Vitagraph's twelve special productions.

Albert E. Smith, president of this company, obtained the rights to novels and plays from twelve of the world's most famous authors and playwrights—each one a masterpiece from the pen of a master.

It is the intention of Vitagraph to make the series the most ambitiously bold strike for better art in the history of motion pictures. Each one of the twelve big specials will receive the greatest care in casting and production that high-grade talent in every branch can give it.

Following is the list of the big twelve: "The Ninety and Nine," by Ramsay Morris. "Masters of Men," by Morgan Robertson. "A Ready Made Husband," by Rupert Hughes, "The Man Next Door," by Emerson Hough. "Hidden House," by Amelie Rives. "The Kidnapped Millionaires," by Frederick Upham Adams. "My Man," by Edith Ellis. "The Man from Brodney's," by George Barr McCutcheon. "A Shop Girl," by C. N. and A. M. Williamson. "Steele of the Royal Mounted," by James Oliver Curwood. "The Tenderfoot," by Alfred Henry Lewis. "Who's Who," by Richard Harding Davis.

"This announcement marks the end of several months of strenuous effort," said Mr. Smith. "It is my conviction, after twenty-five years' active production, that the screen deserves, and demands, the best that is humanly posible to create. We have searched a vast field for the material contained in the twelve stories and plays we have just announced. Experts have been employed—men who know what the public wants.

"Although no two of the series are similar, each will be found to contain the necessary elements of universal appeal, the story that has, with only the power of the printed word, achieved fame for its author, should be and can be made, a powerful, irresistible box office attraction.

"I am sure Vitagraph will have established the soundness of this reasoning with the production of these twelve specials."

From its conception, Vitagraph has consistently released high quality productions. Its stars have been guiding ones; its stories among the best. By this step, in undertaking the task of producing twelve masterpieces, with twelve all-star casts, one may expect some interesting developments.

Department Added to Coogan Forces

The Jackie Coogan Productions have established, in addition to their Eastern distributing offices, a field force. This new department consists of experienced salesmen whose duty it is to circulate throughout the entire territory, visiting all exchange managers, sales managers and exhibitors. They will carry a slogan of service to the exhibitor.

Newt Levy has just been added to this newly formed department. Mr. Levy will confine his efforts in the Western field.

The field representatives will be under the direction of Irving M. Lesser, head of the Eastern Jackie Coogan Productions offices. Lesser has added much space to these offices and now maintains a large staff whose duty it is to keep the Coogan contracts and all matters pertaining to the little star's film activities in order.

Joseph Deitch, formerly of Educational, has recently been added to the Coogan Eastern staff.

Harry Rathner and Max Roth are both in the Eastern field, stopping in all key centers, where they are presenting "Oliver Twist" in private exhibitor previews. This private pre-view scheme will be carried out in every key city.

It is understood that the "Oliver Twist" production is being released on open market basis, with the general release date early in November. It is the intention of the field department to have covered the major portion of the territory prior to the general release, acquainting all exhibitors with the feature and generally paving the path for an exceptional showing in every theatre played.

Buys Right

Goldwyn Pictures Corporation has purchased the screen rights to a short story by Gerald Beaumont which appeared in the December, 1921, issue of the Red Book Magazine, called "The Gambling Chaplain."

New Selznick Film Opens at Granada

The Selznick home office employees in New York City were considerably interested in the engagement of "Love Is an Awful Thing," starring Owen Moore at the Granada Theatre in San Francisco. The Granada is one of the finest theatres in the country and when the big Selznick picture was booked for an engagement there was quite naturally a great deal of interest concerning just how it would open. General Manager J. S. Woody, of Select Pictures Corporation, received a wire from the Coast city early Monday morning, after the picture had opened Saturday, October14. The wire read: "Love opened Granada Saturday to enormous business. Biggest in town. Crowds waiting until 9:30 to get in and Sunday was even bigger. Newspaper notices great."

Hepworth Comes to United States

Cecil M. Hepworth, pioneer British film producer, arrived in this country on the Majestic on Tuesday, bringing with him a print of "Through Three Reigns," a picture which, it is stated, is probably the only one of its kind in existence. It is a chronicle of the principal events of the past twenty-three years, during the reigns of Queen Victoria, King Edward and King George, and is probably the first time that a motion picture camera has been used as a historian.

Before leaving England Mr. Hepworth finished one of his new pictures, "The Pipes of Pan," from the story by George Dewhurst.

Sounds of Acclaim Go Over Radio

When D. W. Griffith presented his newest photoplay feature, "One Exciting Night," for the first time at the Apollo Theatre, New York, Monday evening, October 23, several hundred thousand radio fans "listened in" to the music of the orchestra, the laughter and applause of the audience. Arrangements for the broadcasting were made with the Bell Telephone Company.

The University of Rochester
Eastman School of Music
Course in
Organ Accompanying of Motion Pictures
An Intensive Course for Experienced Organists
Studio Equipped for Screening Pictures
Lessons on Wurlitzer Orchestral Organ with all Modern Instrument Equivalents
Practice Organs Available in School
Students Permitted to Witness Scoring of Pictures for Eastman Theatre
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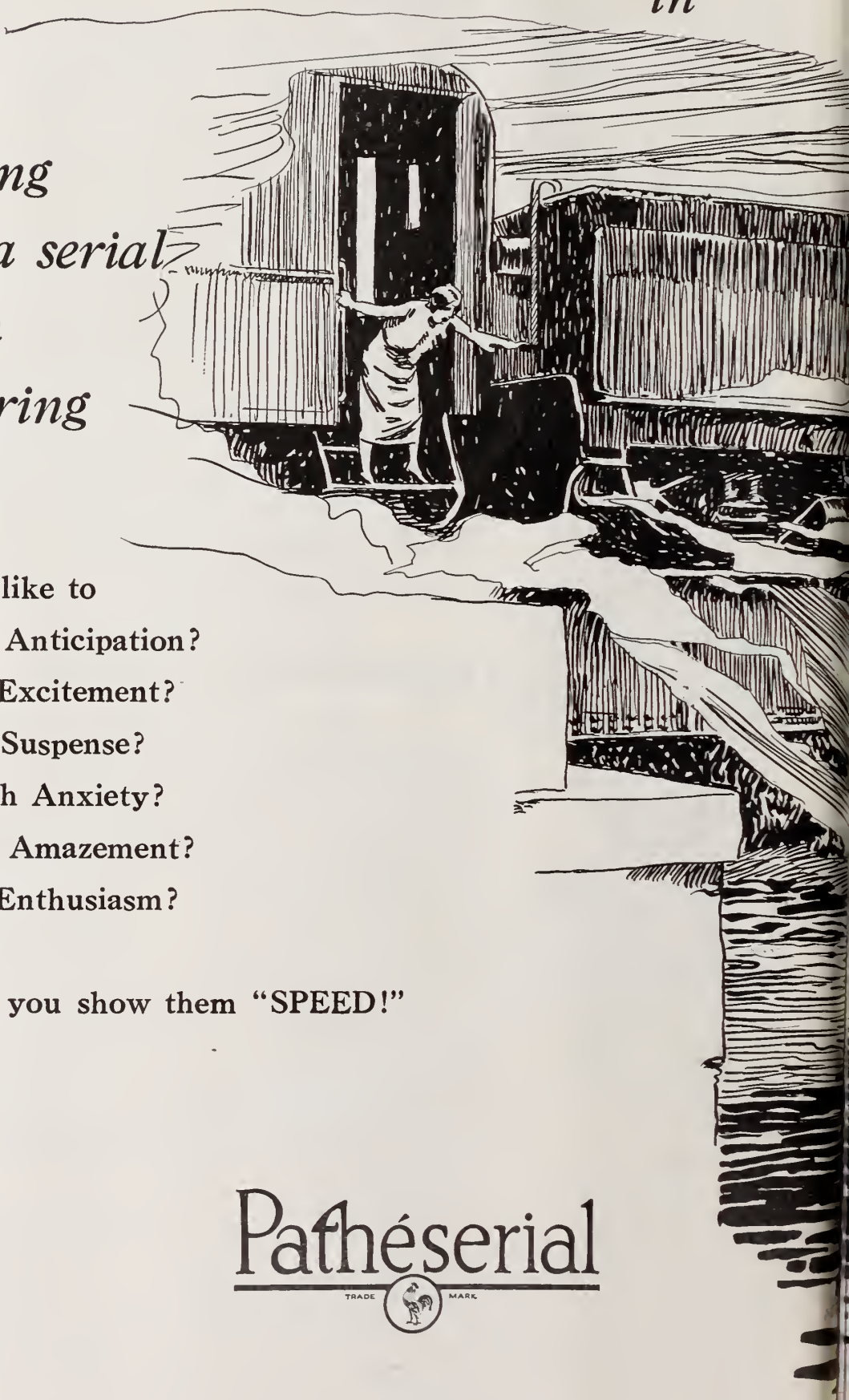
For Circular and Information, Address
The Secretary, Eastman School of Music
Rochester, New York

Charles Hutchison

in



The scintillating stunt-king in a serial saturated with sensational daring

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Thrill with Excitement?
Throb with Suspense?
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Of course they do!

They'll do it when you show them "SPEED!"

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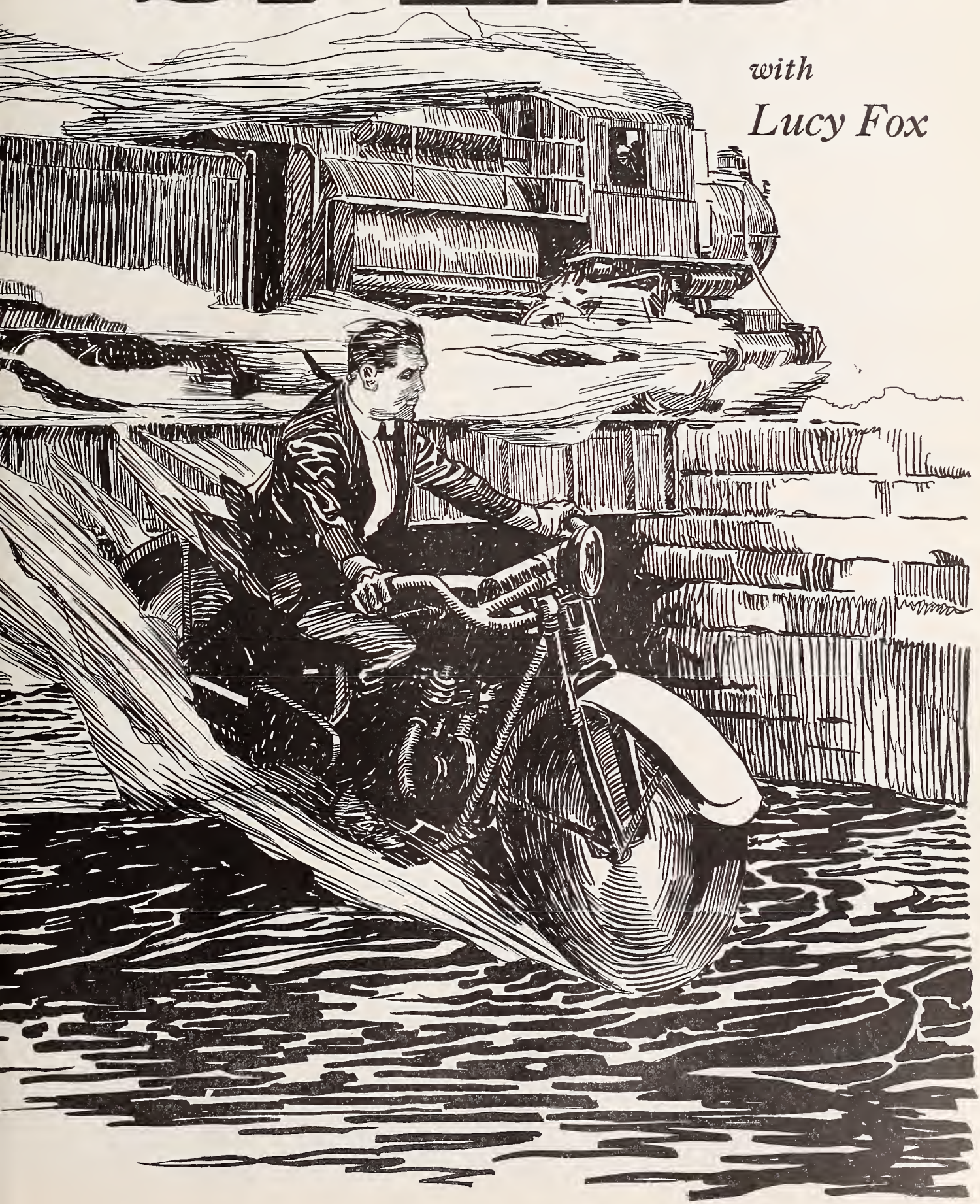


Carey on Fourth F. B. O. Release

Having completed his third picture for release through the Film Booking Offices of America, tentatively titled "The One Man," Harry Carey started immediately on "Canyon of the Fools," the Saturday Evening Post story which was purchased for him by F. B. O.

Carey has already made for F. B. O., under his recent contract, "The Kick-Back," "Good Men and True," by Eugene Manlove Rhodes and "The One Man," the first of which is being already released. "Good Men and True," which is described as one of the most delightful combinations of Western action and spontaneous humor, will be issued in November.

Carey is again directed by Val Paul, who is responsible for his past F. B. O. successes. For his leading woman the F. B. O. star has selected Marguerite Clayton. Others in the cast will be Fred Stanton, Joseph Harris, Jack Curtis, Charles LeMoyne, Vester Pegg, Murdock MacQuarrie Mignonne Golden and Carmen Arselle. "Canyon of the Fools" was adapted for the screen by John W. Grey. William Thornley and Robert DeGrasse are the cinematographers.

Lee Kids to Star in Two Reelers

The Lee Kids, Jane and Katherine, will always be known as the first and most famous of the juvenile screen stars, says Fox. Since leaving the screen Jane and Katherine have been making a triumphant tour in vaudeville and have proved a great success on the spoken stage. And now, says Fox, their screen public is calling for them again.

The answer to this demand is the announcement that a series of Lee Kids' pictures have been made ready by William Fox. One was released the 8th of October and there will be releases in November and December. The titles of the three pictures are "Double Trouble," "Town Terrors" and "The Wise Birds."

These screen comedies are two-reel versions of former feature pictures.

Selecting Cast for "Famous Mrs. Fair"

Preliminary casting of the Fred Niblo production on the screen of "The Famous Mrs. Fair," James Forbes's stage success, has been accomplished. The production will be released by Metro Pictures Corporation.

First work upon "The Famous Mrs. Fair" will begin next week. This is the first of a series of four Fred Niblo productions for Metro. Louis B. Mayer will present them. Mr. Niblo was the director of "Blood and Sand," "The Mark of Zorro" and "The Three Musketeers."

High Praise Given Fairbanks Picture

Douglas Fairbanks, star-producer, has received a mass of commendatory telegrams in the last few days from producers, directors, actors and others in the motion picture industry after they had seen his newest photoplay sensation, "Douglas Fairbanks in Robin Hood," at the Grauman Theatre, Hollywood. A few of the telegrams received at the Fairbanks apartment at the Ritz-Carlton Hotel, New York City, run as follows:

"Stupendous," said Thomas H. Ince. "I am still gasping and inarticulate."——"A new era has dawned. 'Douglas Fairbanks in Robin Hood' and 'The Birth of a Nation' is the order now," said Arthur S. Kane, Eastern representative of the Charles Ray organization.

"About 'Douglas Fairbanks in Robin Hood'—'Veni, Vidi, Vici,' only we went, we saw, you conquered," telegraphed Charles Ray, star and producer. —— "Sir Douglas of the Lion Heart," said William C. De Mille, "my hat is off to you for the magnificent thing you have done for this new art."

Sid Grauman, who signed the first releasing contract for this picture, telegraphed: "It is an absolute sensation. The audience of two thousand stood up and cheered for fully three minutes at the conclusion of the picture."

"Words would fail me even though my vocabulary be larger to express my admiration and appreciation of your latest glorious achievement," said Erich von Stroheim, director.

"It is the greatest picture ever made and it has made motion pictures a great art," said Elliott Dexter.——"To my mind, the greatest production ever turned over to the screen," said Harry Garson.

Said Clara Kimball Young: "To me it is the last word in motion picture art and will live in the minds of the public for many years to come."——"Congratulations for your wonderful production, and then some," said Gus Inglis, general manager of the Florence Vidor Productions.

"'Douglas Fairbanks in Robin Hood' was a sensation, with tremendous applause all through the picture," telegraphed Enid Bennett, leading woman in the feature, and Fred Niblo. "The people stood up and cheered at the finish. Pronounced by everyone the greatest picture ever made."

"New York will have to step some to keep up with 'Robin Hood' in Hollywood," said Wallace Kerrigan.

Wide Exploitation Given Metro Film

Balanced publicity and advertising for Robert Z. Leonard's presentation of Mae Murray in "Broadway Rose" at the New Theatre, Baltimore, brought into service varied exploitation agencies to unusually profitable results, Metro says. Painted signs were placed in prominent parts of the city; many 24-sheets were employed on billboards; an attractive float, mounted on a truck, went through the important streets of the city; and a splendid prologue, inside the theatre itself completed a carefully devised campaign.

The painted signs and the 24-sheets were seen by hundreds of thousands of persons, as they appeared in the most prominent spots in Baltimore. The effect of these was obtained at night as well as by day, since strong electric lights were played upon them in the evening. The prologue devised to introduce the picture gave the audience a suggestion to the atmosphere of the film.

Mae Murray in "Broadway Rose" is a Tiffany production, released by Metro Pictures Corporation.

Engage Alice Lake for Moore Special

In the Selznick Pictures Corporation's announcement of plans and policy for the season 1922-23 made some time ago stress was laid on the determination of the company to make each of its big special productions with not only one—but more than one—star in the cast. Particular mention of a forthcoming Selznick picture starring Owen Moore in which Mr. Moore would be supported by a celebrated woman star.

Now comes the definite announcement by President Myron Selznick, of Selznick Pictures Corporation, that in his next picture now in production under the working title of "One Dollar Down," Mr. Moore will have the particularly able assistance of Alice Lake, who has been a star in her own right for the past three or four years.

The Owen Moore picture now being made under the title of "One Dollar Down" is one that has long been in contemplation for the star. The script is by Victor Heerman who is also directing.

First N. Y. Showing of Coogan Film

Jackie Coogan's production of Charles Dickens' "Oliver Twist" will be shown the New York press Friday, October 27. Arrangements have been made whereby the screening will take place at Wurlitzer Hall. A luncheon at the Knickerbocker grill will precede the showing.

"Oliver Twist" will open at the Mark Strand Theatre Sunday, October 29. The general release date is scheduled for November 20, according to Associated First National Pictures.

One of the features of the press showing at Wurlitzer Hall will be the screening prior to the Coogan "Oliver Twist" of an ancient film of the Dickens story made many years ago by Nat Goodwin. Several reels of this picture will be shown and those present will be able to realize the tremendous strides made by the silent drama in the past ten years.

Mark Strand Is Barometer

A condition, in which exhibitors use a theatre as a scale on which to balance the merits of a box office attraction is found in the Mark Strand Theatre, Brooklyn.

Edward L. Hyman, managing director of this theatre, has been informed that exhibitors throughout Kings and Queens keep in close touch with the pictures, shown at the Strand, and if they are received well there they book them eagerly for their own theatres.

In the case of Norma Talmadge in "The Eternal Flame," Richard Barthelmess in "The Bond Boy," both First Nationals, and many others that did well at the Strand, this held true and they were booked solidly throughout Brooklyn immediately after their Strand engagement, it is said.

Cline to Direct Jackie Coogan

"Toby Tyler," that story of circus life and a wee small lad, will be the next Jackie Coogan production. Arrangements have been concluded between Irving M. Lesser, representing the Jackie Coogan Productions in New York City, and Harper and Brothers, representing the estate of the author of the well known volume.

Work will commence on the production immediately. Eddie Cline will direct.

Farnum Starts New Play

Dustin Farnum, William Fox star, has started the production of "Three Who Paid," from George Owen Baxter's story. It is being directed by Colin Campbell, assisted by Wiliam Wellman. Bessie Love as the leading woman plays a dual role.

Is Making Ready for Filming

Paramount is now completing its preparations for the production of "The Glimpses of the Moon," the successful novel by Edith Wharton, which is rated among the three best sellers of current fiction. Alan Dwan will direct and Bebe Daniels will play the leading feminine role.

Edfrid Bingham wrote the scenario. Nita Naldi has been chosen for one of the leading roles.

Miss Daniels' recently completed "Singed Wings" under the direction of Penrhyn Stanlaws at the Lasky studio. Alan Dwan is the director who recently completed "Douglas Fairbanks in Robin Hood."

Has Two Pictures in Prospect

Marshall Neilan has two pictures in view to produce in association with Goldwyn—Thomas Hardy's "Tess of the D'Urbervilles" and "The Rear Car," the mystery melodrama by Edward E. Rose which is now in its twelfth week in Los Angeles, where it continues to break box office records, it is stated.

The director has nearly completed the editing and titling of his first production to be made in association with Goldwyn, "The Strangers' Banquet," and will soon be ready to start work on another picture.

Says Film Is Off to Good Start

"The Bootlegger's Daughter," a current release, is off to a good start, according to information given out at Playgoers' main offices in New York. With Enid Bennett starring and Fred Niblo in the leading male role, this attraction presents the most prominent players ever offered in a Playgoers' feature.

This, also, is the first time these two have ever appeared on the screen together, though Mr. Niblo has directed his charming wife in sixteen pictures.

To Direct Next Arliss

Harmon Weight, who directed the last George Arliss picture, "The Man Who Played God," has been engaged to direct the fourth Arliss picture to be produced by Distinctive Pictures Corporation, which is to be put into production about the middle of November. The title of the new picture is "Tatterley," from the novel of that name by Tom Gallon, the English novelist.

To Write Scenario

Forrest Halsey, who wrote the continuity for the last George Arliss picture, "The Man Who Played God," has been engaged by Distinctive Pictures Corporation to write the scenario for "Tatterley," the next picture in which Mr. Arliss will be starred by this company.

"Grandma's Boy" Is Given High Praise

W. B. Frank, general sales manager of Associated's sales representatives, received the following telegram this week from R. H. Winn, Associated's sales representative in Memphis territory: "Palace Theatre, Little Rock, Ark., reopened tonight with 'Grandma's Boy' to biggest business in history of house. Theatre turned them away fifteen minutes after opening. Indications are will break all records for Little Rock in one week run. Plenty of opposition but others could not draw them away from Lloyd."

Such dispatches telling of exhibitors' record-breaking experiences with the Harold Lloyd-Associated Exhibitors' super attraction, produced by Hal Roach, have become the rule rather than the exception, Mr. Frank declared.

Following a successful week's engagement in his Liberty Theatre, Kansas City, Sam Harding held "Grandma's Boy" over for a second week, causing the Kansas City Star to remark: "'Grandma's Boy' is going so well with audiences at the Liberty it is being held for another week. It is one of the best comedies ever shown and can be well recommended for an evening's entertainment for anyone of any age."

Hoyt's Theatre, Long Beach, Cal., was another where "Grandma's Boy" was held over for a second week, and last week was the first of the run in no fewer than sixty-nine other cities and towns of the country, with the exact duration of many of these engagements yet to be determined. During the week the picture appeared also in twenty-two different theatres in New York City, the "Grandma's Boy" showing days in these houses totalling fifty-three between Sunday and the following Saturday.

Special Plans Made for Holiday Season

Special arrangements are being made by the Short Subjects Department of the Universal Sales force for an unusual array of high class comedies for showing during the holiday season, from December 24 to January 2. The period has been designated as Universal Joy Week by Carl Laemmle, president of Universal. Not only will the best Universal comedies of current release be made available for every exhibitor, but many comedies will be offered for showing that week which ordinarily would not be shown for many weeks.

Universal's angle on the Universal Joy Week idea is best explained by Art Schmidt, sales manager of the corporation.

"Past experience has proved that holiday programs should be light, with a general trend towards comedy," said Mr. Schmidt. "In order to help our exhibitor patrons take advantage of this condition, Universal is marshaling all possible comedy material for usage Christmas week.

"As an added service to our exhibitor patrons, we are going to offer them the opportunity for pre-release booking on Universal and Century comedies. This will mean that the exhibitor will be assured of plenty of new, high class comedies for the week.

"Special attention will be paid by Universal salesmen and booker in arranging for programs with child appeal."

Historic Background for Paramount Film

Paramount says that "Java Head," George Melford's picturization of Joseph Hergesheimer's novel, will have more authentic historical background than any other picture ever made by the company. Salem, Mass., which is one of the richest towns, historically, in this country, is the locale of most of the story and more than seventy-five screen players are now there making scenes for the picture.

The old Derby wharf, just as it stood in 1850 as the port for the American clipper ships that sailed to the Far East, has been reconstructed by Paramount technicians. It will be the port of arrival of a three-masted clipper ship on which Captain Gerrit Ammidon brings his Chinese wife. The old customs house, which was built in 1819, will also be shown in the picture, as well as many other places famous in history and noted in romance.

Booking Facilities Are Tripled

The Big U Exchange, Universal's New York distribution center, has tripled its booking facilities, it has been learned. Additional bookers and booking windows have been installed so that the quickest possible service can be given to exhibitors, says W. C. Herrmann, manager of the exchange.

"Pawned" Next Select Production

"Pawned," the big J. Parker Read, Jr., production recently secured for distribution by Select Pictures Corporation, will, in all likelihood, be the next feature to arrive in Select branches throughout the country.

"One Week of Love," co-starring Elaine Hammerstein and Conway Tearle, made by Selznick Pictures Corporation, is also ready but in all probabilities will not be released until a week or two after the "Pawned" production is being exhibited.

Prints on "Pawned" are now in work and will be shipped within the next week or ten days.

Pathe Productions Draw Crowds

Patrons and reviewers were drawn to the Cameo Theatre last week by a program containing two features of unusual and varied attractions, says Pathe. The first was Harold Lloyd's "Grandma's Boy" and the other presenting Will Rogers in his two-reeler, "The Ropin' Fool," the latter announced by Pathe for general release on Oct. 29.

The Cameo Theatre program presented also the other Pathe short subjects—the current Pathe News issue, an Aesop Film Fable and Topics of the Day.

Trade Showings of "Oliver Twist"

Trade showings of Jackie Coogan in "Oliver Twist," a Sol Lesser production, are being held throughout the county under the auspices of First National, which is releasing it.

The showings, which are for exhibitors and their friends, are taking place on an elaborate scale. The first one was held in Boston Oct. 18. Reports were that the exhibitors were enthusiastic over the picture. Similar reports have come from other sections also.

Keen Interest in Hodkinson Film

The W. W. Hodkinson Corporation announces that according to reports received from the various Hodkinson exchanges throughout the territory, keen interest is being shown by exhibitors regarding the Hodkinson special, "The Headless Horseman," or "The Legend of Sleepy Hollow," scheduled for early release.

As an exploitation stunt Hodkinson is sending out a special edition of "The Legend of Sleepy Hollow" to exhibitors.

Roy Crawford Goes on Trip

Roy Crawford, vice-president and treasurer of Associated Exhibitors, is now in Topeka, Kan., where he went in connection with business interests. He plans to be back in New York about November 1.

Increasing Demand for Baird Pictures

Exhibitors' reports received by Associated Exhibitors indicate a constant and notable spread of the Leah Baird vogue throughout the country, according to a statement made at Associated's home offices. The fourth of the productions featuring this popular player, in representations by Arthur F. Beck and for Associated Exhibitors release, is now under way.

Typical, it is stated, of many recent newspaper comments is this from the Denver Post, which appeared when the showing of "When Husbands Deceive" opened at the Rivoli Theartre in that city: "Miss Baird has written a story that has good interest and is really dramatic in 'When Husbands Deceive,' and plays a most attractive character very well."

The predecessors of this feature were "Don't Doubt Your Wife" and "When the Devil Drives," for each of which the exhibitors' demand continues heavy, Associated's reports.

Universal Plans a Novelty Play

What is said to be a novelty in screen entertainment is being projected by Universal in its adaptation of "Bavu," Earl Carroll's melodrama of the Russian crown jewels now the subject of much controversy. In translating this play to the screen, Universal is planning to take full advantage of its peculiar plot and action. Leon d'Usseau, Universal's Eastern scenario chief, arranged the purchase of the play from Carroll.

No attempt has been made by Universal as yet, to chose a cast for "Bavu." Neither has a director been selected, but Universal will engage, it is said, the best director of melodramas in the business. It is very probable that the name "Bavu" will be changed, as it has no value as a screen title.

Adopts Method to Determine Value

Constance Talmadge in "East is West," a First National Attraction, is scoring a big success in "test runs" throughout the country, according to reports being sent in by exhibitors. The test runs system is a method adopted by First National for determining the exhibition value of a Big Time picture. Showings are held in key centers, and on the basis of the business done in these centers the amount that the picture is expected to gross in the United States is determined.

One of the first of these runs was held at the Des Moines Theatre, Des Moines, Iowa. The following report on it was received at the offices of First National:

"'East is West' opened Des Moines Theatre with holdout at seven o'clock. Lock out as early as this has not occurred in this theatre during any previous engagement this year."

"Thelma" to Be An Early F. B. O. Release

Heralded as the greatest production in which Jane Novak has ever appeared, "Thelma," Chester Bennett's production of Marie Corelli's novel of the same name, has been completed at the R-C Studios in Los Angeles for release through the Film Booking Offices of America.

"Thelma" was first published fifteen years ago and immediately brought its author into world-wide prominence. It remained for many years among the best sellers and today enjoys thousands of readers, being considered one of the masterpieces of literature of the twentieth century.

Realizing the popularity of the story and the value of the drama, Mr. Bennett immediately made plans to produce "Thelma" on the most lavish scale. The story opens in a small Norwegian village, and to obtain the proper results an entire village extending for several blocks was specially built by Mr. Bennett. It was constructed near the Pacific Ocean, several miles north of Santa Monica, where the scenes strongly resemble that of Norway. Boats of special Norwegian design were also built for the ocean scenes of the production.

"Thelma" will also give Miss Novak an opportunity to wear many beautiful gowns before the camera, a distinct change from the outdoor clothes in which she has heretofore appeared in many dramas of the Northwest. The action shifts from Norway to London and many lavish society scenes enhance the production in this sequence. Miss Novak's costumes in these scenes will constitute a veritable fashion show.

Miss Novak is supported by Vernon Steel, June Elvidge, Bert Sprotte, Barbara Tennant, Wedgewood Noel, Peter Burke, Harvey Clark, Jack Rollens, Gordon Mullen and Harry Londsdale. "Thelma" has been scheduled for early release through the Film Booking Offices of America and will be issued by that company with exploitation and advertising aids worthy of the production.

Meighan to Star in B. Tarkington Story

Having successfully brought George Ade into the fold of writers for the screen, Thomas Meighan this week added another to the list of famous authors who are writing for his pictures by persuading Booth Tarkington to write an original Paramount picture in which Mr. Meighan will be starred.

Mr. Tarkington signed a contract with Jesse L. Lasky this week to write an original story which Mr. Meighan will put into production in the near future. Not only will Mr. Tarkington write the story, but he also will collaborate closely with scenario writers and the director in its production, which probably will be at the Long Island studio.

Author of "Clarence," "Alice Adams," "The Magnificent Ambersons," "A Gentleman From Indiana," "Monsieur Beaucaire" and the long series of Penrod stories, Booth Tarkington easily ranks among the first of American novelists. He twice has been awarded the Pulitzer prize for the best American novel, and he is said to have more readers than any other of the serious American writers.

Five Fox Films for Week of October 29

Fox Film Corporation announces five pictures for the week of Oct. 29. Heading the list is the special production, "Who Are My Parents?" the story by the anonymous "Mr. X," which after its extended Fall engagement at the Lyric Theatre, New York, will be released to exhibitors throughout the country. J. Searle Dawley directed the film.

"Tom Mix in Arabia" is also released on Oct. 29. This is heralded by Fox as the best combination of thrills and laughs that Mix has yet appeared in.

Clyde Cook will be seen in his latest special two-reel comedy, "High and Dry." The locale is the desert.

The Sunshine Comedy for the week is "The Haunted House," in which exhibitors will be sure, Fox says, to find the ghost walking. "Cold Turkey" is the title of the new "Mutt and Jeff" release which will be published October 29. It contains many new comedy situations, it is said. Fox News continues its bi-weekly issues.

Mix a Playwright

Tom Mix has become a playwright. In his next William Fox production he not only plays the star role, but he also is co-author of the story. The picture deals with a two-fisted man of the West Coast amidst the fascinating houri of an Egyptian harem. It is being directed by Lynn Reynolds.

DAVID M. HARTFORD

Hartford Wants Outdoor Stories

David M. Hartford has entered the arena as purchaser of successful books and stories for screen production and his negotiations to date will furnish his producing organization with enough material to cover nearly two years of continuous effort.

"Bulldog Carney" by W. A. Fraser, is the first title announced and it is Mr. Hartford's intention to make a series of "Bulldog Carney" features. The excellence of the plots and splendid types of characters involved, plus the actual rugged Canadian locations already decided upon, will give this series a zest that will have the right kind of box office appeal.

With productions of "Back to God's Country," "Nomads of the North," "The Golden Snare," "The Rapids," and "Blue Water," all Canadian stories, to his credit, the successful marketing of this series is a foregone conclusion.

"Dave" is a member of the Theatre Owners' Association and president of the M. P. D. A. of Los Angeles.

Sensational Scenes

The most sensational flood scenes ever shown upon the screen are promised in the forthcoming William Fox special production, "The Town That Forgot God," another screen play by the mysterious "Mr. X." The picture was directed by Harry Millarde, creator of "Over the Hill."

Screen Version Is Completed

Rupert Hughes has completed the screen version for his next picture for Goldwyn, "Souls for Sale," based upon his recently published novel of life among the motion picture players' colony at Hollywood.

Mr. Hughes will direct, edit and title the film himself.

Neilan Buys Rights to Novel by Hardy

Marshall Neilan has purchased the screen rights to "Tess of the D'Urbervilles," the famous novel of Thomas Hardy. The picture will be made in association with the Goldwyn Pictures Corporation and will be filmed in England and at Goldwyn's studio in Culver City.

Frank Urson, staff director for Mr. Neilan; David Kesson and other members of the company sailed for England last week on the Berengaria to take some of the scenes for "Tess" in the natural locale. In this they will have the cooperation of Thomas Hardy. The scenario for Hardy's novel was made by Dorothy Farnum.

Mr. Neilan has just completed "The Strangers' Banquet," a screen version of a novel by Donn Byrne.

Because of the large amount of preparatory work necessary, Mr. Neilan may produce one other picture before he begins studio work on the Hardy story.

Information Sought About "Suzanna"

The number of queries regarding the progress being made with the editing and titling of "Suzanna," shows a keen interest exists as to whether or not this new Mack Sennett offeirng will surpass in entertainment value the two previous productions in which Mabel Normand was starred under the Sennett banner, says First National which will release the production. Walter McGrail, is seen in the leading male role. Others in the cast are Leon Bary, Winifred Bryson, George Nichols, Eric Mayne, Carl Stockdale, George Cooper, Lon Poff, Evelyn Sherman, Chief Black Hawk and Indian Minnie, of the Cheyenne Tribe.

The director of "Mickey" and "Molly O," F. Richard Jones, is to direct "Suzanna." The entire production was made under the supervision of Mack Sennett.

Trixie Friganza to Be in Title Role

Stills for the last of the Autumn releases for distribution by the W. W. Hodkinson Corporation have been received, according to an announcement made by the New York office. The working title for this production is "Mind Over Motor," and it is an adaptation of the famous "Tish" stories by Mary Roberts Rinehart. These stories ran serially in the Saturday Evening Post and were also published in book form.

Trixie Friganza, one of the most talented female comedians on the American stage, will appear in the role of "Tish."

"Mind Over Motor" is being produced by the Ward Lascelle Productions at the West Coast studios and is scheduled for release in November through the W. W. Hodkinson Corporation.

Betty Compson Star in Coming Picture

Fifteen tons of equipment valued at $50,000 were shipped from the Lasky studio to Honolulu for the filming of Betty Compson's latest Paramount picture, "The White Flower," a story of modern Hawaii, which is being produced in Honolulu and vicinity by Mrs. Julia Crawford Ivers.

Much of the equipment carried is electrical and will be used to film night scenes against the tropical island settings.

Beside Betty Compson and Mrs. Ivers the party now in Honolulu includes such notable players as Edmund Lowe, Leon Barry, Sylvia Ashton, Arline Pretty, Edward Martindel, Arthur Hoyt and Lilie Phillips.

Not only is Mrs. Ivers directing this Paramount Picture but she also wrote the original screen play of "The White Flower."

"Robin Hood" Opens to Heavy Business

Douglas Fairbanks' latest photoplay, "Douglas Fairbanks in Robin Hood," opened at Cohan's Grand Opera House, Chicago, recently to great crowds that it was necessary to call the police reserves to quell, so anxious were they to get into the theatre.

Mr. Fairbanks was there, and so was Mary Pickford, and both made little speeches to the audience that packed every inch of space in the house.

For an hour after the Grand was filled to the last space for standees the streets outside were packed with a jostling, elbowing, milling, but entirely good-natured crowd, who hung around in the hope of getting a glimpse of Mr. and Mrs. Fairbanks when they left the theatre.

That the public liked "Douglas Fairbanks in Robin Hood" was amply demonstrated by the frequent and prolonged outbursts of applause as the scenes were flashed across the silver-sheet. And the reviewers for the Chicago newspapers, were in hearty and unanimous accord with the public viewpoint, it is stated.

"In my opinion it is the greatest picture ever made," said Genevieve Harris in the Chicago Evening Post. Wrote Rob Reel in the Chicago Evening American: "Never has there been such a Robin Hood as Douglas Fairbanks. I daresay there will not soon be such another."

Said Observer in the Chicago Herald and Examiner: "This picture you will want to see, and seeing it you will feel that there has been accomplished in one production a magnificent spectacle, splendid acting and a good tale told in an intensely interesting manner."

"Not in years has there been a photo-spectacle as good as 'Robin Hood,'" said Virginia Dale in the Chicago Daily Journal.

"'Douglas Fairbanks in Robin Hood' is Douglas Fairbanks' masterpiece," said Carl Sandburg in the Daily News. "The production is gigantic."

To Give Showing Before Club

A private screening of "The Headless Horseman" or "The Legend of Sleepy Hollow" will be given at the Sleepy Hollow Country Club on Saturday, October 28, under the auspices of the club in conjunction with the W. W. Hodkinson Corporation.

Completes New Fox Film

Shirley Mason's next starring vehicle, "Shirley of the Circus," has been completed at the William Fox Western studios, according to word from the coast. "Shirley of the Circus," is heralded as Miss Mason's most spectacular production under the Fox banner in the reports of the Western production activities.

Literary "Big Four" Now "U" Scenarists

The recently completed reorganization of the Universal City scenario department sets a new mark for that company in gathering together a larger and better known group of literary lights than has ever before been corraled under the "U" banner, it is stated. Among the well knowns now stepping on the accelerators of their twin-six Remingtons and Underwoods are Raymond L. Schrock, George Randolph Chester, George Bronson Howard, Perley Poore Sheehan and Charles Kenyon.

The latter's latest scenarios are "Bitter Sweet," based on William Dudley Pelley's story and starring Lon Chaney, and "The Power of a Lie," now being directed by George Archainbaud at Universal City.

George Randolph Chester tested the public's desires at the high register point with the "Get-Rich-Quick Wallingford" stories. At the height of his success in the magazine field he was led to cast his lot with the screen, and contributed to the new art several original stories and continuities of his own plots.

George Bronson Howard wrote so many thrillers for both screen and magazines a few years ago that he came to be regarded as a master of dramatic punch. He has not been back at the "U" lot long enough in his present connection to have any of his stories completely filmed.

Perley Poore Sheehan's success as a novelist, like that of Chester, preceded his recognition in pictureland by several years. Associated with several of the chief motion picture producers, he gained a wide experience before his recent entry into motion picture plots and continuities he is now writing at Universal City.

Raymond L. Schrock is the newly-appointed scenario editor at Universal City and needs no introduction. His literary skill and executive talent has done much to add to the prestige and eminence of Universal.

"The Long Chance" Plays to Capacity

"The Long Chance," a picturization of Peter B. Kyne's story, featuring Henry B. Walthall, Marjorie Daw and Ralph Graves, is making history for Universal. Since its release a month ago it has been played in leading houses all over the country with unusual success and has received unusual praise from exhibitors, critics and theatre-goers, Universal reports.

Outstanding in the bookings reported for "The Long Chance," was its run over the entire U. B. O. circuit, with headquarters in New York. It played in all the U. B. O. vaudeville houses, in runs varying from three days to a week. The U. B. O. got behind it with a good exploitation campaign, and reported excellent box-office result, says W. C. Herrmann of the Big "U" Exchange.

During its run at the Randolph Theatre, Chicago, it attracted great attention by the excellence of the stars in the cast and the appeal of its story and action.

In the Independent Field

By ROGER FERRI

Newsy Bits

Charles Goetz, manager of the New York exchange of Warner Brothers, spent the week in Buffalo preparatory to the opening of the Warner Exchange in that city.

There is a strong probability that Harry Segal, of the Pioneer Exchange in Boston, and Dave Segal, of Royal Pictures, Inc., of Philadelphia, will open an exchange in New York.

Irving Mack, of Irving Mack & Co., Chicago, is spending the week in New York. Mack is doing a land office business making trailers.

Larry Weingarten, sales manager of Sacred Films, Inc., is en route to New York from the Coast. He will be in New York several months, during which time the firm will establish headquarters here, with Ernest O. Van Pelt in charge.

Leon Rice is now president of the Mission Film Corporation of Los Angeles, according to a despatch from the Coast this week. He has been signed as general manager.

A news despatch from Little Rock, Ark., this week conveyed news to the effect that S. F. Rothstein and J. E. Kiellow, owner of the Arkansas rights to the Dempsey-Carpentier fight, were fined $250 each by the Federal District Court for showing the picture in that State.

J. H. Marks, formerly manager of Metro's Washington exchange, has been installed as manager of Progress Pictures, Inc., of Washington, D. C.

Standard Film Exchange of Pittsburgh, headed by W. J. Weiland, has bought the western Pennsylvania and West Virginia rights to "The Lone Horseman" and "Western Justice," two Westerns released by Arrow Film Corporation.

William Blumenthal left on Oct. 21 on the SS. Oceanic for London, where he will look after the interests of Ben Blumenthal and Export and Import Film Company.

A. Johnny Mack, who for some time has been associated in publicity capacities with Equity Pictures Corporation and Fox Film Corporation, has been appointed publicity and advertising director for the newly formed Smart Films, Inc. of New York.

William B. Laud has completed the editing and cutting of two Fall releases for Second National, featuring Marjorie and James Knight, "One Moment's Temptation" and "Men Who Forget."

Boston exchangemen are weekly commuters to New York. Among those who have been in New York during the past ten days were Sam Grand of Federated, Herman Pifkin of Eastern Film Features, Harry Ascher of the Al Lichtman Exchange and George Focke of Motion Picture Distributing Corporation.

Jesse A. Lovinson, distributor of "Plaything of An Emperor," dealing with a Napoleonic episode, is contemplating several important showings of that picture, one in Atlantic City, N. J., now being arranged for.

While en route to New York from the Coast Joe Sameth sold Eclipse comedies, National poem classics and "For His Sake," a feature.

J. A. Donaldson has opened two exchanges, the Imperial Productions Inc., at Cleveland and Pittsburgh.

The Week in Review

THE independent market is concentrating on big pictures. Without exception every enterprising distributing concern is seeking productions that are big in story, presentation and superlative in quality. Never before were there so many truly big pictures as are found in the open market today. Firms like Al Lichtman, Warner Brothers, Affiliated Distributors, Equity, Arrow Film Corporation and others are demanding the very best. Scores of pictures have been brought to New York from the Coast for showings to distributors and only a very few have passed the severe tests to which productions are being put.

SPEAKING of quality productions recalls the showing of certain pictures at representative first run houses. Weiss Brothers' Artclass special, "After Six Days," for instance, opened at the English Theatre, Indianapolis, on Sunday, to a record-breaking business, a gross that topped the "Way Down East" engagement there by $304. Last week in Philadelphia the Ben Schulberg production, "Rich Men's Wives," set a new mark and repeated at the Rialto Theatre in Providence, R. I. These are only three of the outstanding features of a new and young season that promises to firmly establish the open market with enterprising exhibitors.

ONE particularly encouraging move noticeably being made by independent exchanges concerns the appointment of exploitation men to co-operate with exhibitors in properly publicizing pictures. And this is as it should be. Exhibitors are more and more every day depending on exchanges for co-operation in properly selling the picture to the public. Past records indicate that the most successful exchanges are those that gave this service intelligently and systematically.

Will Re-Issue "Mickey"

Announcement was made this week by H. A. Sheppard, of Tower Film Corporation, 71 West 43rd street, New York City, that "Mickey," the screen sensation of three years ago, will be revived and released on the independent market. The picture is being re-edited and will be shown to the trade late this week.

IF gross receipts records of representative theatres are any criterion of the trend of business, then the motion picture business, true to prospects of several months ago, is in for its greatest year. Never before in the history of the industry have independent pictures grossed the receipts some of our biggest features have piled up during the past few months. Another unquestionably reliable piece of evidence that exhibitors want box office pictures without concern over who makes or releases them.

A CERTAIN well-known film man who contemplates opening an exchange with the financial aid of responsible gentlemen writes for information concerning systems utilized by successful exchanges. Our tip would be to visit such well-conducted exchanges as those operated by Harry Charnas in Cleveland, Cincinnati, Detroit or Pittsburgh, Lou Berman in Philadelphia, Sam Zierler right here in New York, E. K. Brin up in Seattle, Arthur Bromberg down in Atlanta, Sol Lesser in Los Angeles and San Francisco, and Sam Grand in Boston. There are others who can give valuable information. These are successful exchangemen and the newcomer will do well to follow their example.

WITHIN the next two weeks Moving Picture World will have an important announcement to make exclusively substantiating our contention that the open market is this year in for its greatest boost. The announcement will concern one of the best box office stars and producers in the business. Moral: For all the news and information of the open market read Moving Picture World.

SAM MOSCOW of Moscow Films Corporation of Boston is one of those chaps of whom very little is heard. But the fact remains that he is one of the livest hustlers in the business. Sam has an exchange that is, if memory serves us correctly, less than a year old. And yet he has won a place in the exchange list that is the envy of many. Charley Burr of Affiliated Distributors, Inc., contributed no small share to the work accomplished by the New Englander, for pictures like "Sure Fire Flint," "I Am the Law," and "Burn 'Em Up Barnes" are the type of features that have brought exhibitors in droves to the Moscow exchange.

Trade Notes

Warner Brothers' new Buffalo exchange will be located in the new Film Building in North Pearl street. P. H. Smith will be in charge.

Clark Cornelius Corporation filed a certificate of dissolution last week at the offices of the Secretary of State in Albany, N. Y.

Jesse J. Goldburg is now associated in an executive capacity with the newly formed Independent Pictures Corporation.

M. H. Hoffman of Tiffany Productions awarded the $1,000 prize to the Metro district manager doing the greatest amount of business on Mae Murray specials to W. C. Bachemeye of Cincinnati.

According to announcement made this week the first Amalgamated Exchange picture will be released the middle of next month.

Johnny Hines, Mrs. Rodolph Valentino, J. Barney Sherry, Zena Keefe and several other stars appearing in independent pictures accompanied the Loew party to Philadelphia Monday to attend the opening of "The Prisoner of Zenda."

As a result of the organization of metropolitan exhibitors to combat the syndicate bookers, New York independent exchanges are guaranteed 360 days in that section alone.

A certain vaudeville magnate this week sought to effect a tieup with a producer whose figures pictures were to be shown at the vaudeville first. The deal fell through.

L. Lawrence Weber, one of the leading producers in this country, who is associated with Bobby North, will adapt Will Nigh's latest story and production, "Notoriety," to the stage.

Sam Zierler of Commonwealth Pictures Corporation of New York reports that the current month promises to be a record-breaker for him. His gross bookings up to Monday exceeded the total for the entire month of October a year ago.

The Masterpiece Special Section of The Exhibitor, David Barrist's live Philadelphia regional, was indeed a masterpiece and a tribute to Mr. Barrist and his able partner, Charley Goodwin.

Business in the Southern States continues improving, according to Arthur Bromberg of the Bromberg exchanges there.

Arrow Film Corporation's special production "Streets of New York," which Burton King produced, with an all-star cast, opens at the State Theatre, Jersey City, N. J. Monday, Nov. 6, instead of Oct. 29, as was originally planned.

In response to letters sent by exchange men relative to the proposed Rialto Exchanges, this department learns that insofar as acquisition of pictures are concerned, it has acquired none and that for the time being at least, the project is at a standstill.

Joe Sameth of Forward Film Distributors, Inc., returned this week from the Coast where he had spent four days, contemplating entering the production field.

Ben Amsterdam and Lon Korson of Masterpiece Film Attractions of Philadelphia are observing the tenth anniversary of that popular exchange.

"Rich Men's Wives" Breaks Double Bill Policy and Sets New Records

(Exclusive to Moving Picture World)

PROVIDENCE, R. I.—The double bill policy for four years has been the one menace in the exhibiting field in New England. For the past two years exhibitors have been seeking means to break this policy, but seemingly without success, for whenever an exhibitor topped his bill with one feature at regular prices his patrons patronized the opposition, with the result that the losses incurred discouraged further experiment. However, the policy cut in on the gross earnings of pictures to such an extent that exhibitors in desperation renewed these experiments. Some signed for super specials, but to offset the absence of a second feature usually filled that spot with a specialty or a personal appearance.

Here in Providence, however, William Mahoney, manager of the Rialto Theatre, determined to break the policy. He convinced himself that the public had to be re-educated, that it could not be expected to be abruptly deprived of a second feature, that the process of reorganization should be gradual. Consequently, last summer he came to New York and signed for the entire Universal Jewels, Metro and Fox super specials. With these productions acquired he returned and later went to Boston where he signed for the Al Lichtman Preferred Productions. With this lineup, he then proceeded to ballyhoo his future offerings. He directed the attention of the public to the fact that such pictures as "Human Hearts," "The Storm," "Monte Cristo," "Nero," "Silver Wings," "The Fast Mail" and "The Prisoner of Zenda" were playing in New York houses at $1.50 top.

This ballyhoo he confined to a trailer about 600 feet in length. He embodied in this trailer an intimate talk explaining the house's policy. Then he opened the season with a crash. He raised the prices on pictures like "The Storm," "The Prisoner of Zenda" and the like. And the public came in droves. Two weeks ago he played "The Prisoner of Zenda" at fifty cents top, a policy that other showmen characterized as suicide. But Mahoney had blazed the trail and the engagement was anything but disastrous.

"The Prisoner of Zenda" was followed last week with "Rich Men's Wives," the Ben Schulberg production released by Al Lichtman Corporation. The picture was cleverly and elaborately exploited. The prices were lowered back to 35 cents top. The Monday afternoon opening brought a full house. The second show was equally as big. Emphasis in advertising on "A Story of the Greatest Kiss the World Has Ever Known" did the trick, for the attendance even at the supper show was the greatest the house had recorded in many years. When the day's receipts were counted it was discovered that the day's record had been equalled.

On Tuesday, the Providence Journal, Evening Bulletin, Providence News and Evening News helped along the draw with splendid reviews, characterizing the production as one of the best ever shown in Providence. One writer went to the extent that it was "the best mother picture shown here." Word of the splendor and ability of the picture to entertain circulated rapidly with the result that the Tuesday business exceeded that of Monday by several hundred dollars. This continued through Wednesday and the remainder of the week. When the week's business was compiled it was shown that "Rich Men's Wives" had not only broken permanently the double bill policy, but also had brought Manager Mahoney's houses the biggest net receipts earned by that theatre at 35 cents top.

And this record was established despite the presence of the stiffest kind of opposition, the other houses in town continuing their double feature policy, the Modern featuring "The Masquerader," the Victory showed two features with Margery Wilson making a personal appearance. Two features jammed the bill at the Strand, while the Emery Theatre programmed seven acts, a feature and news weekly, all for 35 cents top, and the Fays the same number of vaudeville turns, a feature, news weekly and comedy—also for 35 cents.

Smart Films, Inc., Has "Lena Rivers"

General Manager E. Marks Behrman, of Smart Films, Inc., the new independent distributing company, in addition to the Billy West comedies of two reels each which Will Morrissey will direct, will release "Lena Rivers," the love story by Mary J. Holmes, in the independent market. M. Welsh has purchased the rights to the production for New Jersey, Pennsylvania, Delaware, Maryland and District of Columbia. He will road show the picture, ballyhooing it with steam calliope wagons. The Stanley circuit already has booked this feature. A. Johnny Mack, sales manager, is now busy selling territories on the picture.

First Belasco Film Ready

George H. Davis, eastern representative of Belasco Productions, Inc., announced this week that the first of the series of Belasco pictures, "Her Price," had been completed.

Dorothy Phillips in an interesting scene from Elinor Glyn's "The World's a Stage' which Principal Pictures Corporation will soon release.

Arrow Special Sets New Booking Mark

Playing day and date at three Frank Hall houses, the new million-dollar State Theatre in Jersey City, the Ritz, also in Jersey City, and the Strand in Hoboken, "The Streets of New York," directed by Burton King, one of Arrow's special attractions, will be given its premiere presentation beginning October 30.

It is confidently expected that the picture will prove an enormous success and no stone is being left unturned by either the Arrow organization or Mr. Hall's efficient publicity force to insure a representative showing for the production.

"The Streets of New York" is a Burton King production, based on the famous old melodrama of the same name and includes in its cast such players as Edward Earle and Barbara Castleton.

Warner-F. B. O. in Foreign Deal

Gus S. Schlesinger, general manager of Warner Brothers' foreign department, successfully negotiated with the F. B. O. of London, headed by Edward Hulton, prominent British newspaper owner, for the distribution of the entire series of Warner pictures, including "Rags to Riches," "The Beautiful and Damned," "Brass," "Main Street," "Little Heroes of the Street" and "Little Church Around the Corner." Mr. Schlesinger is now in London, and shortly will visit Paris, Vienna, Berlin, The Hague and Holland.

Will Make New Screen Magazine

Announcement was made this week by the Bray Studios, Inc., that it has undertaken the production of a new screen magazine which will be released on the State rights market. J. R. Bray, in announcing this important feature, states that he has appointed correspondents in all parts of the world who are sending to his office new, thrilling and entertaining scenes for this new reel. The Bray Magazine will be issued at the rate of one every other week. The sales of the pictures will be handled by A. Canter.

"World's a Stage" Nov. Release

Definite announcement was made this week by Irving Lesser, eastern manager of Principal Pictures Corporation, that the first feature release of the newly formed producing and distributing company, will be none other than Elinor Glyn's latest story, "The World's a Stage," starring Dorothy Phillips, in a role which, according to Michael Rosenberg, production manager, who arrived on the coast late last week, will be the greatest in which she has appeared.

"After Six Days" Sets New Record

INDIANAPOLIS—(Special)—Following an advertising and exploitation campaign such as this city never before witnessed, "After Six Days," the Weiss Brothers' Artclass Pictures Corporation's Bible spectacle, opened at English's Opera House on Sunday night, October 22, for an engagement of 15 days, ending November 5. Manager Addison Miller, of the English, is authority for the statement that the opening of "After Six Days" broke all box-office records for picture attractions at that house, including D. W. Griffith's "The Birth of a Nation." The exploitation campaign, which won considerable newspaper space, was in charge of Bert Ennis, Weiss Brothers' publicity manager, who personally took charge.

The opening performance brought many leading men and women of this city to the theatre. These included Governor McCray, Mayor Shank, of Indianapolis; John Runkelhouse, Judge Collins, Judge Leary, Rabbi Bienenfeld, Capt. English and many others. Members of the clergy also were in attendance. These represented all denominations. The picture is being presented in conjunction with an augmented orchestra of 20 men under the directorship of Herman Arndt.

Ten complete days were given over to display advertisements in advance of "After Six Days." A herald, four pages in three colors, was distributed to 50,000 people in leading Indianapolis hotels as well as sent direct to homes. A special delivery letter was personally mailed to every clergyman and a special electric sign installed on the marguee of the theatre by Weiss brothers. A huge banner announcing the coming of the film stretched across the principal street in the downtown section.

Thousands of one sheets and window cards were used, in additiou to fifty twenty-four sheet stands placed in fifteen of the largest towns surrounding the city of Indianapolis. Department store tie-ups, window displays, etc., were also features of the campaign. Many of the leading independent distributors of the Middle West were present at the premiere at English's. Immediatcly following the run of fifteen days in Indianapolis the picture will be offered by Weiss Brothers to the state right buyers as a special road show attraction. Openings under the management of Artclass Pictures Corporation will follow the present run in New York, Chicago, Philadelphia, Boston, Cleveland, Pittsburgh and Detroit. The engagement in Indianapolis is under the direction of Max Weiss, with Bert Ennis handling the advertising and exploitation.

PITTSBURGH — (Special)—"Rags to Riches," Gold Seal Exchange's first release, began its career last week, playing weck stands at the Strand, Rowland & Clark's Liberty, Pittsburgh, Stahl at Homestead and the Victory at McKeesport. Business was good at every stand.

YONKERS, N. Y.—(Special)—Warner Brothers' "Rags to Riches" opened at the Strand here Sunday, playing to the best gross recorded by that house, with the indications that the picture would also break the four-day stand mark here. The gross the first day exceeded $1,900, despite the low prices. Several hundred were turned away.

PHILADELPHIA — (Special) — Charles C. Burr Affiliated feature, "Sure Fire Flint," opened at the Victoria Theatre here Monday with Johnny Hines, the star, personally appearing. The picture went over with a bang and indications on Wednesday were that the house mark would be at least tied if not broken. The press critics commented commendahly on the feature.

BOSTON—(Special)—Reports from exhibitors booking the first Al Lichtman special, "Rich Men's Wives," a Ben Schulberg production, are so encouraging that Manager Harry Ascher of the local exchange is looking to this picture to establish a new booking record. Many of those that used "Rich Men's Wives" have already booked "Shadows," the second Ben Schulberg picture.

NEW YORK—"Deserted at the Altar," the Phil Goldstone production, is making a good showing over the Loew circuit, in many cases the grosses doing as much as some of the high-priced winners.

OMAHA, NEB.—(Special)—Because of the fact that Phil Goldstone, producer of the Richard Talmadge pictures and "Deserted at the Altar," is an Omaha man, his pictures are receiving splendid support locally. Local fans are boosters for home talent and are supporting the Talmadge features better than any other city or town in the country.

ROCK ISLAND, ILL.—(Special)—"Adventures of Tarzan," starring Elmo Lincoln, is topping all pictures at the American Theatre and the best drawing card John Koletis has had in the way of serials, according to his own statement.

OSCEOLA, IA. — (Special) — The whole town seemingly turned out to see "Ten Nights in a Barroom," the Arrow special, when it played Frank Criely's Lyric Theatre, with the result that every house record was shattered. Despite very little advertising and no exploitation the production went so big that people had to he turned away, and the picture may be brought back.

OLD LYME, CONN.—(Special)—"Oh, Mabel, Behave," did a flop at the Town Hall. Manager Tom Haynes thinking seriously of asking all who atended the showings of this picture to attend some other performance gratis. Complaints, according to Haynes, are still pouring in.

NEW YORK—Several "Uncle Tom Cabin" pictures are being booked in this sections as road attractions. None, however, has set any record on the blink, in spite of the aggressive ballyhoos.

Garsson Cast in Accident

Rapid progress in the filming of "Way Down South," which one of the Murray W. Garsson companies is making in and around Albany, Georgia, is reported by Harry Diggs, author of the story.

But one untoward incident has marked the company's progress. U. S. Commissioner George F. White of Albany, while driving Director Roy Sheldon, Harry Diggs, and Norma Lee and Ruth Paige, two of the players, back from location, became blinded by the lights of an approaching car and drove his car almost over a high embankment. The machine stopped with the front part suspended in space. The occupants fortunately escaped with a slight shaking up.

All Hail, Ben Amsterdam

It was almost ten years ago that Ben Amsterdam and Lou Korson formed Masterpiece Film Attractions in Philadelphia. Honesty in every transaction with exhibitors and national distributors on whom they were dependent for product, soon established the firm as one of the most formidable in the business. Masterpiece Film Attractions today constitute a monument to the splendid efforts of these two great showmen. Ben's word is his bond. He is more than an exchangeman; he is the friend of every exhibitor. The meteoric progress of his exchange is a tribute to his efforts. Messrs. Amsterdam and Korson need bow to no one in this business. They are a credit to the industry. They have grown with the business—and they will continue growing. Distributors associated with Masterpiece are to be congratulated on their affiliation. They could find no better partners than Amsterdam and Korson. Our congratulations. May the next ten years bring even greater success to two of the most upright, energetic and competent exchangemen in the industry.

ROGER FERRI.

"Trade Papers Are Blessing"—Lesser

"Trade paper advertising is a blessing to this industry. Without it I don't know what either producers or distributors would do."

So stated Irving Lesser, eastern manager of Principal Pictures Corporation this week, in the course of an interview with representatives of the trade press.

Sol Lesser and his brother, Irving, together with Michael Rosenberg, are firm believers in advertising. That advertising, however, says Mr. Irving, must be done in the proper mediums and in this particular instance he points out the value of trade paper advertising. In substance, the statement follows:

"Mr. Sol Lesser and all of us realize the importance of the trade paper, and this firm for one will tell the world in large letters what it has to offer. While there have been some who have attacked the papers, the fact remains that the press of our business is far in advance of either the production or distribution branches of the industry.

"Our trade papers are something of which we can justly feel proud. Principal Pictures Corporation, through its agents in all parts of the world, receives trade publications of other countries. We have carefully studied them and compared them with those published here. And I am satisfied that American motion picture trade publications are so far superior to the foreign ones that it is unfair even to make a comparison.

"Our trade papers, I really believe, constitute a tribute to the American motion picture industry. I said that the trade press is more systematically organized than any other department in our business. I mean just that. We find our trade papers up to date and in some cases far superior to trade papers of other industries. This I know to be a fact.

"When Principal Pictures Corporation was first organized the most important item before us was that concerning advertising. We studied the situation carefully from every angle. We circularized the country and found that exhibitors, while each had his favorite magazine, all depended entirely upon the trade press for information. We tried to ascertain the extent to which this dependency existed and discovered that it was so vital that we could not overlook the trade papers.

"Consequently we determined to arrange our advertising schedule so that we would have advertising space in the trade publications every week. That this was a wise move is proven by the fact that since announcement was first made of our acquisitions, namely, the Irving Cummings production, 'Chicago Sal,' with Alice Lake and Milton Sills, and 'The World's A Stage,' we have received hundreds of inquiries from exhibitors and exchange men.

"The response to our advertising has been so gratifying that we intend to continue our elaborate advertising campaign. We have heard from 22 first run exhibitors who are anxious to book both 'Chicago Sal' and 'The World's A Stage,' and we attribute this response, which by far exceeded our fondest expectations, to our trade paper advertising."

Pittsburgh S. R. Business Booms

PITTSBURGH. — (Special). — Business at the local independent exchanges is on the boom. Exchanges with proven box office attractions are having no trouble getting into the best houses in the territory. Three of the best houses in Pittsburgh last week featured the Warner Brothers' special, "Rags to Riches."

Joe Lefko, manager of the local Federated Exchange, returned to Pittsburgh from Cleveland, where he conferred with Harry Charnas on Al Lichtman pictures. The local exchange is leading the Charnas lineup of Al Lichtman exchanges in the way of gross bookings and if Lefko has his way the race will continue that way.

Harry C. Simeral is busy enlarging his office space and exchange personnel in order to take care of the coming rush of business for the long list of Arrow features and comedies which he has just acquired for distribution in this section.

Columbia Film Exchange, of this city, is in receipt of letters from exhibitors who are loud in their praise of the firm's campaign on the C. C. Burr special, "Sure Fire Flint." The exchange is sending out clever novelties. Salesmen are now out on the road selling dates on this special.

Joe Lefko, of Federated Film Exchange, sent exhibitors in this section new 1922-23 date books, which should come in handy, for they are easily carried about and contain all the space exhibitors want to make memorandums.

Incorporations

ALBANY, N. Y.—Clark Cornelius Corporation has filed a certificate of dissolution.

ALBANY, N. Y.—Revue Productions, Inc., New York City; H. Kendler, F. Fischer, E. Gordon, incorporators.

ALBANY, N. Y.—Smart Films, Inc., for the production and distribution of independent pictures.

The wise guys said—

The Big First Run Theatres Wouldn't Run Melodramas!

Here Are a Few of the Theatres Where

WISER GUYS

Are Packing 'Em in With

"MORE TO BE PITIED"

First of

The 6 BOX OFFICE WINNERS

LOEW'S STATE, Oakland
STRAND, San Francisco
RANDOLPH, Chicago
RIALTO, Des Moines
VICTORIA, Altoona
BROADWAY, New York
STATE, Brooklyn
PARTHENON, Ridgewood
CAPITOL, Elizabeth
LIBSON CIRCUIT,
Columbus, Cincinnati,
Dayton, Louisville
HIPPODROME, Reading
COLONIAL, Detroit
BOSTON, Boston
LAFAYETTE, Buffalo
NORMANDY, Brooklyn
RIALTO, Newark
KISMET, Brooklyn
ROWLAND AND CLARKE CIRCUIT
Pittsburgh
HARING AND BLUMENTHAL
CIRCUIT
SIDNEY COHEN CIRCUIT

THERE'S NO SURER PROOF THAT THIS IS WHAT THE PUBLIC WANTS THAN THESE SAME EXHIBITORS ARE COMING BACK AND ASKING FOR BOOKING DATES ON

"ONLY A SHOPGIRL"

Now Ready for Booking with the Biggest Cast Ever

Estelle Taylor — *Mae Busch* — *Wallace Beery*
Tully Marshall — *Claire Du Brey* — *James Morrison*
Willard Louis — *William Scott* — *Josephine Adair*

Directed by Edward Le Saint

THERE'S A FRANCHISE HOLDER EVERYWHERE

C. B. C. FILM SALES CORPORATION
1600 BROADWAY, NEW YORK

Equity, North-Weber, Arrow, Lichtman, C. B. C. and Aywon Close Territorial Deals

From a territorial sales week the past week was an exceedingly busy one. While several of the buyers in town still clamored for "percentage deals" few succeeded in getting such tie-ups, the distributors preferring cash. Louis Baum, of Equity Pictures Corporation, was a particularly busy executive this week, judging from reports that come from his office. The same atmosphere of prosperity dominated the offices of L. Lawrence Weber-Bobby North, which is releasing Will Nigh's latest special, "Notoriety." Equity is concentrating on "What's Wrong With the Women?" Equally encouraging "money" reports came from Arrow Film Corporation, Al Lichtman Corporation and Warner Brothers, which firms figured in extensive foreign deals. Nathan Hirsch, of Aywon Film Corporation, Smart Films, Inc., and others also announced sales.

Six territories were disposed of this week by L. Lawrence Weber-Bobby North on "Notoriety," which won much high praise from critics. C. B. C. Film Sales Corporation announced the sale of "More To Be Pitied Than Scorned" to Si Griever, of Griever Productions, Inc., Chicago, for Indiana and northern Illinois. Equity disposed of the rights on "What's Wrong With the Women?" to Supreme Photoplays, Inc., of Pittsburgh, for western Pennsylvania and West Virginia.

The L. Lawrence Weber-Bobby North sales on "Notoriety" follow:

Apollo Film Exchange of New York for Greater New York; Sam Grand of Federated Film Exchange, Boston, for New England; Ben Amsterdam of Masterpiece Film Attractions, Inc., Philadelphia, for eastern Pennsylvania, southern New Jersey and Delaware; Supreme Film Company of Los Angeles for southern California, Arizona, Nevada and the Hawaiian Islands; Columbia Film Service, Pittsburgh, for western Pennsylvania and West Virginia, and the Grand-North Exchange, Buffalo, for northern New York.

Nathan Hirsh, president of Aywon Film Corporation, reported the following sales: David Mundstuk, of Exclusive Films Exchange, Detroit, for Michigan, the "Big Boy," Willinm's Westerns, three Snowy Bakers, "The Man of Courage," "Master of Beasts," "White Hell," "Blind Love," "Rum Runners" and "The Dawn of Revenge:" Apex Film Service of Pittsburgh for western Pennsylvania and West Virginia, "The Rum Runners," "White Hell" and "Oh, Mabel Behave:" Capital Film Exchange of Philadelphia for eastern Pennsylvania and southern New Jersey, "Lure of the Orient," "Master of Beasts" and six two-reel Jimmy Aubrey comedies; Tri-State Film Exchange of Baltimore, "Lure of the Orient" and six Jimmy Aubrey comedies; Seaboard Film Exchange, of Washington, D. C., "Winning of the West."

Simeral Closes Arrow Deal

H. C. Simeral, who just closed a contract with Arrow Film Corporation, under the terms of which H. C. Simeral Co., Inc., will distribute a large majority of Arrow's productions in western Pennsylvania and West Virginia, reports his first big booking on "Night Life in Hollywood," the great, new Arrow special.

"Night Life" will play the Rialto Theatre, Erie, Pennsylvania, the week beginning November 5.

A Press Book That Serves!

Useless press books—and they are still common—have done more to divert the attention of newspaper editors from motion pictures than any other shortcoming of this business. Exhibitors have submitted supposedly "newsy stories" from these worthless press books to editors, whose intelligence has been many times insulted by the absurdity of the articles in question. They have been impossible with absolutely no news or feature angle. Editors are particular about what they publish in their news or feature columns. And they have resented the batch of worthless bunk submitted to them by exhibitors who, for the want of better material, have clipped the stuff from press books quickly jammed together by incompetents. News editors welcome clever stories, even when acquainted with the fact that they are press agents' yarns. Circus stories are admittedly press agent matter, but editors welcome them because of their feature and news value. Eighty per cent. of the press books are wortnless because of their uselessness.

This week, however, this department came in possession of what, in the opinion of the writer, is the best and most helpful press book ever issued in this business. This press and exploitation campaign book was compiled in its entirety by Lyn Bonner and "Red" Kann, of the Al Lichtman Corporation, and concerns the latest Ben Schulberg special, "Shadows," which has an all-star cast headed by Lon Chaney. This press book is something with which no exhibitor booking "Shadows" can do without. It is a masterpicce and chockful of material that is worth its length in pure gold. There are practical and original exploitation stunts plus magazine feature, news, advance notices, interesting reviews, current run items and shorts in this book together with artistically attractive and well laid-out newspaper advertisements. The color scheme throughout is magnetic and contributes materially toward making this book serve as a sure-fire advance and sales agent for exhibitor and exchange, respectively. Let's have more press books like this one.

ROGER FERRI.

New Preferred Picture Called "Mothers-in-Law"

(Exclusive Dispatch)

LOS ANGELES—(Special)—B. P. Schulberg has purchased "Mothers-in-Law," an original story by Agnes Christine Johnston and Frank Dazey, who, incidentally wrote "Rich Men's Wives," the first of the Schulberg pictures to be released through the Al Lichtman Corporation.

"Mothers-in-Law" in all likelihood will follow "Are You a Failure?" and "The Hero" in production. Just who will direct is doubtful at the moment. Schulberg has Tom Forman and Louis Gasnier under contract. Forman has made on picture, "Shadows," and is at work on the second, "Are You a Failure?" Gasnier has completed two "Rich Men's Wives" and "Thorns and Orange Blossoms" and is at work on "The Hero."

DALLAS, TEX.—(Special).—Following the showing of "Rich Men's Wives" at the Houston, Fort Worth, Dallas and San Antonio first-runs of the Hoblitzelle circuit, "Rich Men's Wives" will actively start in the Southern territory. The Metropolitan, Sig Samuels' big house in Atlanta, shows the picture the week of October 30 and the Strand in New Orleans the week of October 26.

From the Coast comes word from someone who had an opportunity to see "Shadows" privately that the story and development are unusual. The Lichtman office here is advertising the picture as having "the greatest story ever told in motion pictures." If this new arrival from the Coast is to be believed, all the claims made about the picture which Tom Forman directed are correct. The picture will be shown to an invited audience on Friday evening, October 27, at the Biltmore. Many independents from out of town will be here.

Tom Forman at present is in Eureka, California, shooting scenes for "Are You A Failure?" which B. P. Schulberg is making for ultimate release through the Al Lichtman Corporation. The cast includes Madge Bellamy, Lloyd Hughes, Tom Santschi, Hal Cooley and Hardee Kirkland. This will be Tom's second picture for Preferred, the first being "Shadows." It is reported Forman will direct "Mothers-in-Law" for Preferred.

Aside from the colorful atmosphere which is said to pervade "Thorns and Orange Blossoms," the third Schulberg release through the Al Lichtman Corporation, the photography is understood to be remarkably beautiful. The story opens in Spain and then the locale switches to Louisiana. The nature of the story permits of a number of unusual shots and camera work from different angles.

William A. Seiter, who recently completed the Warner Brothers screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned," featuring Marie Prevost, has been engaged by Sam and Jack Warner to direct "The Little Church Around the Corner." E. Mason Hopper will direct. Production of the feature was started last week. Prominent members of the cast include Kenneth Harlan, Hobart Bosworth, Bessie Love, Cyril Chadwick, Marguerite Seddon, Walter Long, Alec Francis and Winter Hall.

Monte Blue arrived this week at the Warner Brothers Coast studios to play a leading role in the Harry Rapf picture. "Brass," adapted by Julian Josephson from the Charles G. Norris novel of the same name.

According to advices received from the Warner studios, Rapf is engaging an exceptionally large cast of prominent players to interpret the varied number of characters described in the novel. The story deals with the problem of marriage and divorce. The publishers of the novel state that hundreds of thousands of copies have been sold throughout the world and that there is an unending demand from booksellers.

Harry M. Warner, head of the distributing department of the Warner Brothers' enterprises, arrived in Los Angeles early this week. There are several important matters pending here that demand Mr. Warner's personal attention. With Harry M. Warner here, all of the Warner brothers are on the Coast. Jack, Sam, Dave and Abe Warner are here. They went into conference with Harry Rapf, the producer, on Tuesday night. Some important announcement is expected to be made here late this week.

One report here has it that while Frank E. Wood has resigned from Famous Players as production head, he will not start his production activities until late in the year. He plans a trip to New York, and on his return, it is believed, will start independent production. Just how he will distribute his features is not known at this time and is something that will not be made known until after his resignation becomes effective on Nov. 11.

There is some talk in local studios to the effect that J. Parker Read, who is now in New York, will make several pictures for the independent market. According to information unearthed here by the independent correspondent of Moving Picture World, Mr. Parker is in conference with Nathan Hirsch, head of Aywon Film Corporation, who, it is understood, will handle several features that Mr. Parker is reported he will make.

With "Only A Shop Girl," the second of the so-called "Big Six" series that is being made for independent distribution through C. B. C. Film Sales Corporation completed, plans are now being made for the third feature, which Edward Le Saint also will direct. Tully Marshall will appear in the third picture. He plays a leading role in "Only A Shop Girl."

With the completion of his latest production, "Back Fire," Anthony J. Zydias is back at Hollywood. "Back Fire" stars Jack Hoxie. Production will be started shortly on the third Hoxie feature, "Just Travellin'," which Robert North Bradbury will direct. Mr. Zydias has just completed a trip to Texas, where, in Dallas, he sold the Hoxie series to Specialty Film Company.

"Robin Hood, Jr.," is the title of the first of the Clarence Bricker two-reel comedies starring Frankie Lee. This screen adaptation is made from the American Magazine story "Last Night When I Kissed Blanche Thompson," by Bess Aldrich. Franklyn Backer, of East Coast Productions, Inc., of New York, will release this picture together with the rest of the series.

"Web of the Law" Completed

"The Web of the Law," the first of a series of six pictures of the Texas Rangers, has been completed by Director Tom Gibson at the Long Branch, Cal., studios. Patricia Palmer and W. J. Miller play the leading roles with George Sherwood, Harry Belmour, Alfred Hewston, Hal Stephens and Fran Hutter in support.

C. B. C. Second of "Big Six," "Only a Shop Girl," Ready

Actual production was completed this week on "Only a Shopgirl," the picture to follow "More to Be Pitied" on the C. B. C. Film Sales Corporation series of Six Box Office Winners.

According to a wire received by Jack Cohn at the New York Distributing office, from Director Edward LeSaint, the final scenes of the feature were shot early this week and the attention of the production forces is now being focussed on getting the picture edited and titled so that it may be sent East for showing and distribution.

Director LeSaint said over the long distance telephone this week that he and producer Harry Cohn were highly enthusiastic over this second feature and that the editing staff has expressed the opinion that it was even better in every way than the first picture, "More to Be Pitied." The story by Charles E. Blaney had loaned itself even better to screening than they had at first thought likely, and the action throughout traced a character development that was not overshadowed by the excellence of the cast.

He said that the players, Estelle Taylor, Mae Busch, Wallace Beery, Tully Marshall, Claire DuBrey, James Morrison, William Scott, Willard Louis and Josephine Adair had worked together like a happy family, their only thought being the success of the finished picture.

Portland, Ore., Exchange Sold

PORTLAND, ORE.—(Special).—L. A. Todd, manager of the Interstate Film Exchange in Portland, Ore., announces that his office has taken over the releases for the Equity and Reliance companies in the Portland district. The Reliance office in Seattle will handle releases for the Interstate exchange in the Seattle district, Todd stated. G. A. Metzger, manager of the Rivoli Theatre in Portland, was formerly manager of the Reliance Distributing Corporation's Portland branch.

After several weeks in the Portland office of the Interstate Film Exchange L. A. Todd is now planning to return to his home in Spokane, Washington.

Producers Security Lineup Is Complete

That Producers' Security Corporation intends operating on an extensive basis this year is made apparent from an announcement emanating from that company this week, wherein features for 1922-23 release are made known. These include a Richard Barthelmess production, "Just a Song at Twilight," with Evelyn Greeley and Pedro De Cardoba. Another special release will be "Madame San Gene," which will be ready for distribution within very short time.

Dorothy Gish's "The Country Flapper," Maclyn Arbuckle in "Mr. Bingle" and "Mr. Potter of Texas," and "In the Night," a mystery picture, are now being offered by independent distributors.

Ricord Gradwell, president of Producers' Security Corporation, is angling for other productions which will be announced within the next few weeks.

U. S. Moving Picture Co. Again Sued

Charges and countercharges figure in the suit brought in the New York Supreme Court by James H. Polk against the United States Moving Picture Corporation and James W. Martin. According to Polk's complaint, who is a Washington, D. C., attorney he alleges breach of contract in that two promissory notes claimed to have been given by the company to himself and Martin, one for $15,500 and the other for $30,000, and $7,500 for legal service Polk alleges he rendered, are unpaid. Polk further claims Martin released to the picture concern all of his interest in the notes and for this reason refused to join him (Polk) in bringing suit.

On the other hand, U. S. Moving Picture Corporation not only denies the Polk claims but sets up a counterclaim. While admitting making of the notes, they say no consideration was given for same and they were obtained by fraud and that property which figured in the giving of the notes alleged by plaintiff to belong to him, in reality belonged to the corporation and purchased with its funds. In its counterclaim the answer avers that plaintiff, through his agent, bought from the company State rights to "Determination" and "Spirit and Flesh" for $13 000, which sum, it is claimed, Polk has not paid.

Controversy over the quality of certain motion picture films has resulted in a suit being brought in the New York Supreme Court by Al Ira Smith against Clark Cornelius Corporation in which damages for breach of contract is asked. In an answer the corporation admits that twelve two-reel outdoor pictures were delivered to them by plaintiff. It is alleged, however, that in the agreement for the pictures plaintiff agreed they would be of a marketable product of a standard commensurate with selling price, and the agreement, it is alleged, was entered into on this understanding without first making a screen examination of the pictures. The answer further alleges that the pictures were not marketable and of a standard greatly inferior to their selling price.

New Hallroom

The title of the latest release of the Hallroom comedies is "All at Sea." Jack Cohn produced this one.

Philly 'Change Has Birthday

PHILADELPHIA.—(Special).—Ben Amsterdam and Louis Korson, owners of the successful Masterpiece Film Attractions, Inc., are celebrating their tenth anniversary as exchange men in this city. This firm is handling some of the biggest features in the independent market. In addition to operating Masterpiece, Messrs. Amsterdam and Korson also own the Al Lichtman franchise, the Federated Exchange and Equity franchise.

Friction has developed here between David Segal, of Royal Pictures, Inc., and Bob Lynch, of Metro Pictures, Inc., over the franchise announced by Amalgamated Film Exchange of New York as having been given the latter. Segal claims that he should have been given the franchise under a contract he claims was signed in New York in July.

Lou Berman, owner of Independent Film Corporation, releasing the Warner Brothers' productions, has started his campaign on "Rags to Riches." Lou is looking forward to a year that will show twice the business his local exchange made in 1922.

Tony Luchese, of De Luxe Film Exchange, is ballyhooing "Night Life in Hollywood" in great style. Luchese scored again this week when the local exhibitors endorsed his Bible series of one-reelers, on the exhibition of which they will co-operate in this section.

Jesse Platt With Weshner

Increased activity in their publicity and exploitation departments was noted this week in the Weshner-Davidson Agency when this agency announced that Jesse L. Platt, formerly a newspaperman on the Boston American had been added to their staff. Mr. Platt will confine his efforts to trade and newspaper publicity for Weshner Davidson.

Young Warner Publicity Head

Lon Young, who succeeded Eddie Bonns this week as director, advertising and publicity for Warner Brothers, is one of the best-known showmen in the business. He is a pioneer showman who has been in every branch of the business. He has handled special publicity on "Why Girls Leave Home," "School Days" and "Your Best Friend." His wide knowledge of conditions throughout the country prompted Harry M. Warner to create the contract department and placed Young in charge. Mr. Young was born in Providence, R. I. His first show assignment was with the Barnum & Bailey circus on their first invasion of Europe. He toured Europe in vaudeville for seven years, then came to this country and extended his vaudeville tour, doing a magic turn, to the Orient under the name of "Leonzo." He returned and invaded the picture business as exhibitor, operating at various times theatres in Providence, Pawtucket, R. I., Hartford and Norwich, Conn. He was exploitation man for Fox and Select in Philadelphia and went ahead of a number of road attractions. For the past two years he has been with Warner Brothers. A better or more competent successor to Eddie Bonns, who is in charge of Goldwyn's exploitation department, could not have been made and both Mr. Young and Warner Brothers are to be congratulated. Lou Marangella, who has been doing splendid work, will continue as assistant to Mr. Young.

Three scenes from "Streets of New York," directed by Burton King, which Arrow Film Corporation will release. Edward Earle and all star cast appear in this special which opens next week in three Jersey City, N. J., theatres next week.

Warner Pictures Will Not Be Sold in Group to Exhibitors, Says Head

A significant feature in connection with the forthcoming series of the Warner Brothers seven productions, following the unsolicited praise from exhibitors and an unusual number of first-run bookings on "Rags to Riches," a Harry Rapf production, featuring Wesley Barry, was revealed by Harry M. Warner just prior to his departure for the West Coast studios.

Mr. Warner declared that the seven productions will not be sold in group to exhibitors, that each and every picture will be sold on its merit. In following this policy, Mr. Warner said that it is the reverse of the plan pursued by the other organizations in the industry.

"We have received many reports from the exchanges handling our productions," said Mr. Warner, "to the effect that exhibitors are desirous of contracting for the entire seven pictures we will release this season. After considering the many aspects of the situation, we finally concluded that each picture will be sold on its merit.

"We do not believe in throwing all our productions on the exhibitors just because they happen to be eager for one. In other words, strange as this may seem, we want to safeguard an exhibitor's interests. And here's the reason:

"For a long time it has been the policy of other organizations to sell their productions in groups of fifteen, twenty-five or forty pictures, according to a formularized schedule. This means that exhibitors in being forced to buy the entire series aequire pictures that are far below the standard of a few big productions. And they are compelled to pay first-run prices for a mediocre picture fit only for a third-run house.

"We are against this plan. We believe that exhibitors should first realize the box-office value of each one of our pictures before booking it. If they don't want any particular production we will not hold a club over their heads and say: 'This is decidedly wrong,' and we will not knowingly allow any exchange to foist the group series plan in part or in whole upon theatre owners. We are eager to help exhibitors, because their success means our success, and in order to do it properly each picture will be sold on its own merits."

Lionel H. Keene, western representative for Loew's, Inc., after showing "Rags to Riches" at the Warfield Theatre, San Francisco, wired the Warner offices as follows: "Wesley Barry at his best in 'Rags to Riches.' This picture has everything the audience wants, heart interest, mystery, thrills, laughs, now and then a tear. Played to capacity business the opening Sunday in face of keen competition. A great picture for the whole family. A splendid picture for the best of theatres."

A large number of first-run theatres have booked the feature, and among them are included the Grand Opera House and Liberty, Pittsburgh; the new million dollar Eastman Theatre, Rochester; Chicago Theatre, Chicago; throughout the A. H. Blank circuit in Iowa and Nebraska; Liberty, Kansas City; Alamo, Louisville, Ky.; Circle, Indianapolis; Loew's State, Boston; American, Troy; Empire, Syracuse; the Pantages circuit, Toronto; Loew's Capitol, Montreal; Loew's Hamilton, Ottawa.

Clergy and Exhibitors Endorse Bible Films

The possibilities of effective tie-ups on the Sacred Films, Inc., Bible series of one-reelers were emphasized this week when those pictures met with the endorsement of the General Convention of the Episcopal Church at Portland, Ore., and the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware. That other M. P. T. O. units are contemplating similar action was embodied in a statement made this week by Ernest O. Van Pelt, eastern manager of Sacred Films, Inc.

The Portland, Ore., affair was a notable one with prominent clergymen from all parts of the country in attendance. The President and Mr. Van Pelt, of Sacred Films, Inc., were on hand. Fifteen episodes of the Old Testament was shown to the delegates, who later enthusiastically endorsed it and pledged to do everything in their power to successfully have the pictures shown.

The Pennsylvania exhibitor tie-up and endorsement came in the form of the following resolution, adopted at a meeting of the Board of Managers in Philadelphia, October 20, following a showing of the pictures:

"Resolved that this organization give its fullest endorsement to the films of the Sacred Films, Inc., depicting incidents of the Old Testament, beginning with the Creation, as films that are of the highest type and possessing educational value, not only to the Biblical students but to the general public, and that they will serve as a medium tending to the elevation of the screen and motion picture industry; and further, that this organization take such steps as will be necessary in order to call the attention of its members to these wonderful films."

Zambreno Starts a Busy Season

CHICAGO.—(Special).—Frank Zambreno, president of Progress Pictures Company, stated this week that this Fall he will offer exhibitors in this territory the greatest series of Western he has ever owned. He has already acquired rights to the Franklyn Farnum series, including "When East Comes West," "Smiling Jim," "Wolves of the Border" and "The Fire-Brand." He also will release Richard Talmadge features including "Taking Chances," "The Unknown," "Putting It Over," "The Cub Reporter," "Watch Him Step," "Wildcat Jordan" and "Lucky Dan Western." The others are "The Better Man," "Shadows of Lightning Ridge" and "The Fighting Breed," Col. W. N. Selig pictures.

Progress Pictures Company of Chicago also will release this season the entire output of Arrow Film Corporation of New York, including "Ten Nights in a Barroom," "Night Life in Hollywood," "Streets of New York," the William Fairbanks Westerns, including "Jack Rider," "Cowboy King," "Rounding Up the Law," "Across the Border," "Western Firebrands," "Peaceful Peters," "Sheriff of Sun Dog." He will also have "The Stranger from Canyon Valley" and "Headin' North," with Pete Morrison.

Reports indicate that the Jack Hoxie Westerns in this territory are going particularly strong. Some time ago a report was published in this column to the effect that Reelcraft Exchange was not receiving proper exhibitor patronage. This report was erroneous, for this exchange is setting new records with this series of Jack Hoxie Westerns being produced by Xdias Pictures Corporation.

Si Griever, of Griever Productions, Inc., has purchased the entire six melodramatic productions of C. B. C. Film Sales Corporation. The first of this series is "More To Be Pitied Than Scorned," which played the Randolph Theatre. The second release will be "Only a Shop Girl." Griever's Exchange will handle these picture. in Illinois and Indiana.

Equity Feature Opens in Detroit

DETROIT.—(Special).—The Equity special, "What's Wrong With the Women?", opened at the Capitol Theatre here on Monday, receiving good local notices from the critics. Business held up exceedingly well all week despite the bitter opposition furnished by other neighboring houses. This picture is making an excellent showing in this territory.

David Mundstuk, who has returned to the picture business under the name Exclusive Exchange, will handle the entire output of Aywon Film Corporation in Michigan. While in New York recently he bought rights to many features which he will release here.

Jess Fishman, manager of the Standard Film Service Exchange here, reports exhibitors usually pleased with the Al Lichtman special, "Rich Men's Wives." Harry Charnas owns the Lichtman franchise in this territory.

James M. Minter is personally supervising the Michigan showings of the Equity special, "What's Wrong With the Women?".

Lon Chaney and Jacqueline Logan

in

"A Blind Bargain"

A GOLDWYN PICTURE

Baby Peggy, three-year-old Century Comedy Star, in her first special fairy tale release,

"LITTLE RED RIDING HOOD"

Mary Pickford in "TESS OF THE STORM COUNTRY," a United Artists Picture

William DeMille's Paramount Picture, "CLARENCE"
with Wallace Reid, Agnes Ayres, May McAvoy
and Kathlyn Williams

John Gilbert in "CALVERT'S VALLEY"
a Fox Picture

Richard Barthelmess in "THE BOND BOY"
a First National Picture

Stan Laurel in "THE EGG," a Metro Picture

Earle Williams in "FORTUNE'S MASK"
a Vitagraph Picture

Amalgamated in Franchise Fight

Trouble is brewing over the awarding of two Amalgamated Film Exchange franchises, according to exclusive information brought to the indepedent department of Moving Picture World. The trouble develops through the awarding of franchises to Herman Rifkin, of Eastern Feature Film Distributors, Inc., of Boston, and Bob Lynch, of Metro Exchange in Philadelphia; David Segal, of Royal Pictures, Inc., of Philadelphia, and Harry Segal, of Pioneer Exchange, Boston, in a letter to this department, contend that they are entitled to the Amalgamated franchises. The appended exclusive letter to Moving Picture World from David Segal is self-explanatory:

"In Moving Picture World, dated Oct. 28, received this morning, I noted in the Newsy Bits column you mention that Herman Rifkin of Boston and Bob Lynch of Philadelphia have taken over the franchises that my brother and myself were to get. I am desirous of correcting this article to read to the effect that we have not given up this franchise and that both my brother and myself hold contracts for this franchise, which was signed July 20 and July 21.

"Both my brother and I are going to use every means within our power to make Grossman, Davidson and Kranz live up to their agreement they have with us. I have also served notice on the Metro office. My brother has done the same to Herman Rifkin. We have engaged counsel and intend to fight to the limit for the franchises."

Lichtman Output Abroad Is Sold; Foreign News

Distribution for the entire first year's output of the Al Lichtman Corporation throughout Austria, Hungary, Czecho Slavia, Jugo Slavia, Poland, Roumania, Greece and Turkey has been arranged with Rudolph Vacek. Al Lichtman personally closed the deal, which has been the first of its kind for many months. Chaotic conditions in Eastern Europe have prevented the consummation of film export business and the Lichtman deal opens what has been a closed market.

Vacek's purchase includes "Rich Men's Wives," "Shadows," "Thorns and Orange Blossoms," "Are You A Failure?" "The Hero," "Mothers-in-Law" and other releases not yet announced.

Arrow Film Corporation this week sold 26 Arrow comedies, including Speed, X.LNT, Cuelywed and Muriel Ostriche series, to the Canadian Releasing Corporation, which maintains exchanges in Toronto, Montreal and St. Johns.

The Film Renter of London has announced that Pathe Freres have closed a deal whereby they will release the entire output of E Rmelka Corporation of Munich. This is one of the largest German producing firms.

Cecil M. Hepworth arrived in New York on Wednesday with a print of "Through Three Reigns," dealing with the reigns of Queen Victoria, King Edward and King George during the past twenty-three years.

The week of April 23 will be known as Motion Picture Week in England, according to a cablegram from London received this week. Renters abroad will concentrate on all-British productions that week.

Jeff McCarthy, formerly in charge of the D. W. Griffith exploitation forces, who recently returned from a trip to Europe, will return there. He has several important foreign deals under way, it is said.

The life of King Charles XII will be filmed by a Swedish producing company this Fall, according to information from the other side.

Gus S. Schlesinger, export manager of Warner Brothers, writing from London, states that he will make trips to Paris, Vienna, Berlin and other European film centers. He is selling foreign rights to the Warner product.

Bernon Woodle, of the Will Hayes organization, is in Mexico City, Mexico, conferring with officials there relative to obtaining official permission to bring American pictures into that country.

Northwest

Mrs. Nina R. Snyder, manager of the Seattle Film Exchauge, while motoring to Shelton, Wash., to deliver service, sustained a very painful sprain to her left knee, in alighting from the car in the darkness. She stepped into a rut, twisting the leg badly. This accident kept her away from the office on Monday, breaking her record of four years' perfect attendance. The accident happened on the returu trip to Seattle.

F. W. Bowen, of the Seattle Film Exchange, combined business with pleasure on this same trip. He stopped off at Kent on the return and shot a black bear in the woods uear there.

L. K. Brin, manager of Kwality Exchange, is in Denver, Spokane and Butte for a few weeks' trip. He has with him prints of "Rags to Riches" and "A Dangerous Adventure" for screenings.

"Secrets of Paris" Is Selling Rapidly

The impetus to the sales on "Secrets of Paris," the C. C. Burr-Whitman Bennett version of Eugene Sue's "Mysteries of Paris" after its premiere showing last Wednesday evening at the Biltmore Hotel, was in the eyes of its producers a tribute to this feature production with its splendid cast and virile story.

Previous to its showing C. C. Burr had sold about eighty per cent. of all American and foreign rights to this big feature, due primarily to the confidence leading exchangemen throughout the country place in Burr's products; while the line-up of one of the strongest casts of the year which included Lew Cody, Gladys Hulette, Montague Love, Dolores Casinelli, Rose Coghlan, William Collier, Jr., J. Barney Sherry, Effie Shannon, Bradley Barker, Jane Thomas, Walter James and Harry Sothern also aided materially in the sale of the "Secrets of Paris" before the production was half completed.

K. C. Exchange in New Home

KANSAS CITY.—(Special).—W. K. Jenkins, division manager of Enterprise Distributing Corporation, has closed negotiations whereby the local office will be moved to the spacious Bauer Building, on Eighteenth street, between Baltimore avenue and Wyandotte street.

"Flesh and Blood," the Western Exploitation Pictures special, with Lon Chaney starred, is one of the best independent bets in this section, according to exhibitor reports.

While in Kansas City W. K. Jenkins, of Enterprise Distributing Corporation, reported business in the Southeast so great that that concern will have to open a new exchange in Charlotte, N. C.

Business in this section of the country remains unchanged, although in spots a decided improvement is reported by the exhibitors. Locally, business is booming rapidly and encouragingly.

Equity Picture Opens Long Run on Coast

"What's Wrong With the Women," Daniel Carson Goodman's production for Equity Pictures, began its run at the Mission Theatre, Los Angeles, this week. "What's Wrong With the Women" will occupy the Mission screen for at least four weeks, and according to Progress Features, which is distributing the picture in the California territory, will probably be held over for a longer run. This booking is probably the biggest as yet received by the Goodman production and is one of the longest runs ever accorded an independent production in that territory.

In the opinion of Equity Pictures, "What's Wrong With the Women" is meeting the demands of exhibitors for strong society dramas with a modern theme. This production has the advantage of presenting in a thoroughly human manner, a true picturization of the foibles and follies of American womanhood. It is a picture which critics have welcomed as remarkably truthful in its characterizations, and it has been stated that "What's Wrong With the Women" will be to the screen, what F. Scott Fitzgerald's novels of present-day youth, have been to literature.

Will Nigh Starts on Second; "Notoriety" Going Over Big

The director of "Notoriety," the the smashing eight-reel society drama rapidly being disposed of by L. Lawrence Weber & Bobby North, has already begun on his second feature for that independent organization. The script as usual was written by Will Nigh, who has written every picture that he has produced, and is in finished form. It is expected that work at the studio will begin next week.

The director read the script to Weber, North and a number of other authorities in film production, and it was unanimously passed upon as a worthy successor to "Notoriety."

The characters that Nigh has built the story about, are again every-day, average human beings representing 99 per cent. of humanity. A strong fight is featured among the many high spots in Nigh's next production. A good sprinkling of comedy also enters into the script. The central theme is as big and universal as "Notoriety." It consists of a brilliant and forceful indictment of city life. Weber & North, the producers and distributors of Nigh's series of pictures for this season, announce that the feature players will be a surprise to the industry when their names will be made public.

The title is "Easy Goin'," but this will be dropped very shortly and the final title substituted.

Harry Charnas, owner of the Standard Film Service Exchanges of Cincinnati, Cleveland and Detroit and Federated Film Exchange of Pittsburgh, was a visitor at the New York offices of Principle Pictures Company this week. He reported to Irving Lesser, Eastern manager of Principle Pictures Company, that booking records on "Flesh and Blood," starring Lon Chaney, indicate that he will establish a new gross receipts mark with this feature.

The First Graphic Exchange, 257 Franklin Street, Buffalo, has received its product, including the Richard Talmadge and Franklyn Farnum features, "His Nibs" and "Saved by Radio," and Manager Jack Berkowitz is now busy screening the productions for local exhibitors.

Fred M. Zimmerman is boosting "The Man From Beyond" at Nu-Art Exchange in Buffalo and is arranging a series of personal appearances of Harry Houdini in connection with the showing of the film thriller. Houdini is carrying a company of four.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Branford Theatre, Newark, Runs Stunt Into Big State-Wide Athletic Meeting

EXPLOITATION is more or less what you can make it. You can get a piking little window showing, or you can break into the papers and run rings around the town. It all depends.

Recently the Branford Theatre, Newark, got a two weeks' run in one of the daily papers for "The Eternal Flame," more or less on the strength of a few strings of imitation pearls named after the star. Fourteen days of big publicity on the strength of a few small prizes—and imagination.

That was what counted. The prizes were side issues. The big idea was that someone worked up a stunt that was worth real money to all concerned and it put over the play, the pearls and circulation for the Star-Eagle.

Built it Big

D. J. Shepherd, managing director of the house, sold the idea of a girls' athletic meet to the paper. He knew that girl athletes have been much in the public eye of late. He knew that one of the New York minor dailies cleaned up with a diving contest this summer and that readers fell hard for the bare-kneed beauties.

The editor and the circulation manager knew it, too, and they planned a big meet, at which any girl over sixteen was eligible to compete in not more than three events, without entry fee or other charges.

By stressing the fact that Norma Pearls would be the prizes in the different events instead of the usual medals, they worked in the pearl angle without seeming to do so, and made the prizes secure.

Every Day—Fourteen Days

Every day the paper ran an entry blank, and when one of the Olympic record holders came in with her entry, the paper let out a whoop and worked harder than ever. The entries filled rapidly and the more than received, the more noise they made. Daily reference was made to the splendid co-operation of "the theatre people" with the Branford the only house to be mentioned by name, and stress was laid upon the fact that the prizes were to be awarded at the Branford at a theatre party given to the winners, at which Anita Stewart would be the guest of honor.

Plenty of Entries

More than 200 entries were received and the parade around the track before the games was headed by a band and a banner for "The Eternal Flame," which made a direct appeal to the thousands of spectators. Even the other papers had to take pictures of the event.

There was plenty of other publicity for the play, and, of course, the theatre party and the personal appearance of Miss Stewart had to come in for big mention.

The paper got the credit, but the Branford got the money—more money than if Mr. Shepherd had tried to put it over alone.

And it cost little or nothing.

It's getting a trifle cold for a track meet, but there is nothing to prevent an indoor meet if you have an armory or large rink.

But the big point is that if you think hard enough, you can work little into much. That's the moral.

Traded for Cans

It would appear that the refuse cans placed about the streets of Omaha are provided by a civic committee and not by the city. Knowing this, Harry Goldberg, of the Sun, got space on the cans for "The Silent Call" in return for screen publicity for Clean Up Week. It was one of those mutual stunts which leave both sides well pleased and profiting.

Numerous Hook-ups with "Lorna Doone"

With the idea of putting over the forthcoming Tourneur production of Lorna Doone, with Madge Bellamy, the First National exploiteers are planning extensive hook-up campaign. It is old stunting, but a tried device, and they have gone into it elaborately.

There is already a brand of cracker on the market produced by the National Baking Company and known as the Lorna Doone Shortbread. All N. B. C. dealers throughout the country will be hooked to this edible, and independent dealers will be urged to make special displays when the film comes to town.

Of course a plugger song has been arranged for. This is the Lorna Doone Ballad, to be put out by Witmark & Co., and reproduced for the phonograph and mechanical pianos. The Milton Bradley Co. will issue a special edition of the old story, with pictures from the stills and a four-color portrait front and the blurb given to Miss Bellamy. The "blurb," if you do not know, is the descriptive text on the jacket.

The present Norma pearls will become Lorna Doone pearls, and various concerns will attach the name to their wares, including a hat, umbrellas, a fur wrap, several models of gowns, a weave of silks, a type of shoe and a character doll.

Most of these concerns have a national distribution, many of them maintaining numerous branches and agencies, the managers of which will be instructed to co-operate with local exhibitors and the First National exchanges in their territory, and the window grabbing possibilities will be wide and varied, with plenty of advertising matter from the co-operating concerns.

A Football Yell Is Exploitation Idea

For the benefit of managers in college towns, we reproduce a "college yell" written by Willard Frazier, of the Empress Theatre, Paola, Kans. He drilled a squad in this:

You'd better go home,
You'd better go home,
We're going to do it to you;
We'll hit that line—
HIT THAT LINE—
And all go "Smilin' Through."

It was novel and apt, and it made its way to the sporting pages of the local papers without in the least hurting the run of the Talmadge play at the Empress.

The Empress also used the printed bags for two stores and gave the idea a sugar coating by giving these two shops the "exclusive privilege," which put the favor in reverse and made the store grateful. The stores supplied the bags, but the house paid the printing bill.

A First National Release

RUNNING AN IDEA INTO AN EVENT OVER IN NEWARK

The parade of entrants in the athletic meet sponsored by the Star-Eagle, but really started by the managing director of the Branford Theatre to put over Norma Talmadge in "The Eternal Flame." The prizes were Norma Pearls insteal of medals.

Gave Entire Lobby to Serial Chapters

Generally the exhibitor puts all his attention on the first episode of a serial, but O. L. Meister, of the White House Theatre, Milwaukee, felt that "In the Days of Buffalo Bill" deserved more individual treatment, and he picked up the chief feature of each episode to supply a basis for a full lobby display, which would seem to be the first use of a full lobby for other than the first installment of a serial.

Exploits by Chapter

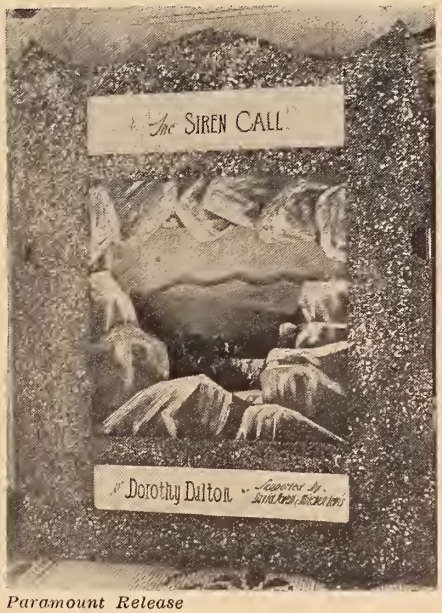
The cut shows the advance work which was also used for the showing of the opening chapter, employing two real Indians. The other is the display for Chapter Six, which depicts, among other things, the death of Abraham Lincoln. For this the tableau in the corner showed Booth jumping from the box to the stage after the fatal shot.

Each of the episodes was similarly treated, the whole forming the most pretentious campaign ever worked on a serial release. It served to make the short chapters real features of the bill and brought important business on the strength of the section of the bill generally considered to be "kid stuff."

Your attractions are what you make them. Mr. Meister made his serial important.

Had Real Waterfall for "The Siren Call"

Miniature displays always get more attention than the larger appeals and Phil Gersdorf, of the Rialto Theatre, Atlanta, knows this, so he made a hummer for "The Siren Call."



A Paramount Release

A SNAPPY MINIATURE

Back of the opening was a frame of clouds and rocks, each looking pretty much like the other. This was more subdued than the photograph suggests. Back of this was a waterfall with real water, and a tiny canoe, with two dolls perched perilously on the brink of the falls. A pump kept the water in circulation and the cost of the current used was less than would have been the cost of installing a waste pipe.

If you have not already started, hike straight over to the printer and arrange for a supply of Christmas Gift Ticket Books. Then start right in to advertise them on the screen, in the lobby and in your newspaper ads. Sell blocks of them to employers and merchants.

New Style Car Card Better for Autoists

In spite of the tremendous pull of the automobile violation summons, it has been open to the objection that many drivers resent the shock, and their indignation keeps them from responding to the advertisement.

Greenman, of the Fox Liberty Theatre, St. Louis, has overcome this objection with something just as startling and with more of a laugh.

Drivers have been coming back to their cars to find a "This car for sale" sign plastered on the steering wheel or door handle. There was a tiny "is not" at the proper place, with the added explanation that it was not for sale because the driver wanted to use the car to see "A Fool There Was."

Ten thousand cards were put out, and fifty boys were hired with passes to attend to the distribution, so the cost was very small compared with the result. The card is in black on orange red, which precludes reproduction, but the big idea is to make the statement the one big type display and let the rest run fairly small. The tags are printed on both sides, that they may be effective no matter how they lie, and are attached with cords.

A Universal Release

TWO EXAMPLES OF THE UNUSUAL EXPLOITATION GIVEN A SERIAL IN MILWAUKEE

Two of the lobby decorations of the White House Theatre for the Universal chapter play, "In the Days of Buffalo Bill." A new design was used for each chapter. The smaller cuts show more detail of the tableau in the upper left hand of the larger pictures, one depicting the assassination of Lincoln in Ford's Theatre, shown in chapter six. The designs were planned by Manager O. L. Meister.

A First National Release

THIS BEATS TRAILING A CIRCUS PARADE ON THE SAME LINE

Mose Klein, of the Majestic Theatre, Clarksville, Tenn., got out this bannered car for an American Legion parade to stress the endorsement of the National Commander. He did not have to organize a parade, for that was already arranged for.

Revival Gave Help to Picture Theatre

Columbus, Ga., had a big revival meeting and the town was all stirred up. Major J. C. Holloway realized that it was going to be tough sledding for a time, with the churches taking half pages on the motion picture pages of the daily papers and advertising on the screens, and he decided that the best way to "fight" would be to work in with the revivalists.

He offered his theatre for a noonday service, and he and Stuart Bird gave out the hymn books as the crowds entered. It was a more available location for a noonday meeting than any of the churches and the offer was appreciated. Perhaps it led the exhorters to be a little less denunciatory of the pictures, and certainly it did not hurt any to have the church people getting used to sitting in the comfortable opera chairs in the Grand.

Sold to an Increase

The net result was that instead of reporting a loss, the house made a 20 percent gain on Constance Talmadge in "The Primitive Lover" at an investment of 75 cents for paint, with which they effected a cave lobby to fit the title. Of course, they could have counted the time of the house painter and part of the cost of the old material, but the real cash outlay was the sum named and the painter was under regular salary and might have been loafing had he not been employed as a cave digger. The title was lettered on a huge club, supposed to be typical of the cave man lover suggested by the name.

Painted Legs Draw Record Utah Crowds

Ninety-nine per cent. of the male population of Salt Lake City parked in front of a window in which a girl was having her legs painted to advertise "Her Gilded Cage" at the Paramount-Empress.

Every day from ten to ten a girl had her legs painted every fifteen minutes, the girl artist being made up as a Japanese, to match the film. While the human canvas was washing up for the next coat of paint, the artist made sketches of Miss Swanson and displayed them to the crowds waiting for the reappearance of the model.

The stunt had to be laid off during the noon hour because the window crowds were ruining the restaurant business. No one went to lunch the first day, so the girls were sent to their own luncheon between twelve and one.

Lashed a Woman to His Lobby Display

Using up old material, so well disguised that it looked like new, J. M. Edgar Hart, of the Palace Theatre, El Paso, achieved a nice display for Betty Compson in "The Bonded Woman" at a cost of $20, most of which went to pay the girl who stood chained to two posts to carry out the idea of the title. One of the posts was carded "A Bonded Woman until a derelict is redeemed."

He found a girl who looked not unlike the star and hired a wig to complete the resemblance. Though not a professional, she stood so immovable for a considerable time that people would gather to discuss the question as to whether or not she was alive. That helped the ballyhoo not a little.

By and large, Hart ran up the business 40 per cent., and $20 is a long way from being that percentage. It left him a nice profit.

Hart is plugging away at lobbies until he has become the Oscar White of the Southwest—or is Oscar White the J. M. Edgar of the East?

A Perfumed Hell

Fearing that sulphur fumes might repel patronage, Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., used incense in the cauldron set into the lobby to advertise "While Satan Sleeps." He used three burners to get plenty of smoke, and the preachers had to work twice as hard the next Sunday to offset the weakening influence of his version of the inferno.

Large cutout devils squatting in the flames were used for side pieces and the title was carried in individual cutout letters; a device grown very popular in the southwest.

Just As Good

A good stunt can always be revived, as has recently been proven in Rock Island, where the Spencer Square Theatre sent out a man with a placard on his chest reading: "I cannot talk to you. Please do not ask me why." No one did, but the curious who looked back as he passed saw another sign on his back which read, "I am from the Valley of Silent Men."

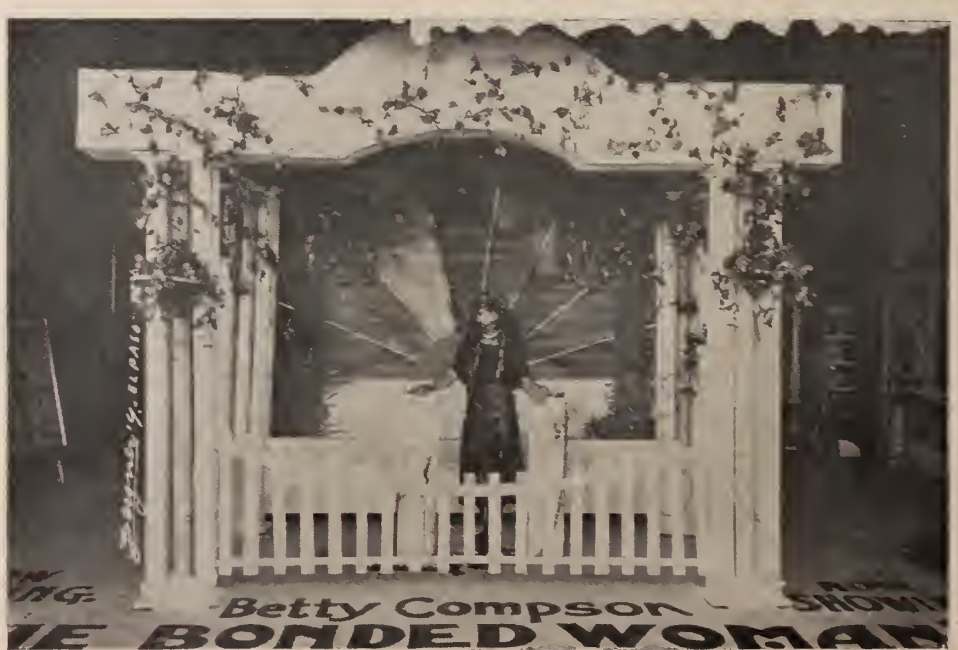
There was just a change of one word from the old stunt, which had the ballyhoo hailing from "The City of Silent Men." There is not one stunt in a thousand which cannot be as successfully applied to other than the original title.

A Legion of Critics

M. A. Malaney, of the Loew Theatres, Cleveland, made the American Legion his guests at a special showing of "Skin Deep" at the Ohio Theatre, and then played up their statements that it was the best war picture they had ever seen—though just why anyone should wish to call attention to war pictures at this late day is somewhat hazy.

Anyhow the Legion talked a lot of people into the house, according to the veracious P. A.

T. H. Boland, of the Empress Theatre, Oklahoma City, made his a midnight matinee and got up a lobby largely composed of war souvenirs.



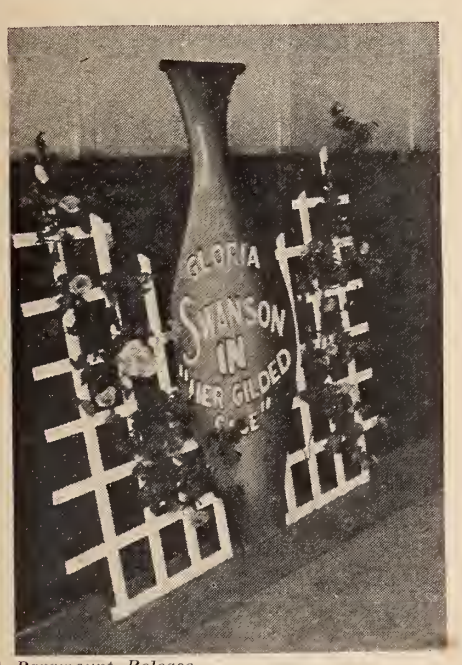
A Paramount Release

HERE'S BETTY COMPSON LASHED TO THE MAST BY HART

J. M. Edgar Hart, of the Palace Theatre, El Paso, fixed up this display from old material, but the public never guessed. The woman stood so still many thought her a wax figure until she smiled. The whole thing set the Palace back two tens.

Accessory Frame in Clever Design

Of course T. B. Noble, Jr., of the Liberty Theatre, Beaumont, Texas, used the gilded cage for Gloria Swanson in that title, but he put a fancy wall barrier in front of it and got a better effect. But we like even better his side frames, one of which is shown here.



A Paramount Release

THE SIDE DESIGNS

These are flowered lattices with large urns. The lattice is white, the urn a rich blue and the lettering in white. They give a fine effect in the lobby and can be used at frequent intervals with only slight repainting. Mr. Noble does most of his own brush work and presumably invented the design.

Balling It Up

Exploitation for Monte Cristo was all balled up in Topeka. The Isis Theatre sold the newspapers on a costume ball to be held in a popular hall, the dancers to be costumed in the period of the play.

The papers carried daily stills to show prospective contestants the proper dressing and did not charge it against the house publicity. The ball brought out some 900 dancers and numerous spectators and was a high success, which reacted in favor of the Fox production.

Rothapfel Design for East Is West

The cut shows the design used by First National at the private showing of Constance Talmadge in "East is West" at the Ritz-Carlton, New York. The display was made in the alcove of a stairway leading to the ballroom. It can be made over into a lobby or window display with no change other than the use of cutouts where living persons were used in the original.

LIGHTS CHINESE CHILDREN AND MANDARIN PICKED OUT BY YELLOW AND ORANGE SPOTS CONCEALED BEHIND POOPDECK OF ⑤
RED FLOOD ON CHINESE GRAND DRAPE © FROM STRIP MASKED BEHIND Ⓓ · · - Ⓧ INDICATES LIGHTS.
A- GROUND ROW OF FLOWERS
B- SET BOAT - FLAT - WITH BENCHES ON THE LEFT FOR CHINESE KIDS. MANDARIN IS SEATED IN THE CENTER SMOKING AND FANNING. MAST IS OFF CENTER WITH SAIL SET AGAINST GRAND DRAPE BACKGROUND RAIL OF BOAT IS COVERED WITH SILK SCARFS
C- GRAND DRAPE-DRAGON EFFECT
D- CHINESE LANTERNS LIGHTED, AND CHINESE PENNANTS CONCEALING STRIP LIGHTS

A First National Release

THE DISPLAY SKETCH

The display is in three planes, the ground row of flowers, to represent the bank, the boat and the backing. There is also a border in front of the backing to conceal red floods which light the drop. The children and the mandarin are lighted by yellow and orange spots hidden by the outline of the boat. It's very simple, yet effective, if well done.

Ballyhoo Book was Pasadena Exploit

Pasadena, which recently developed the automobile "locomotive" for "The Crossroads of New York," comes forward again with a traveling book, used for "The Masquerader." It is not a new stunt, but this photograph shows so clearly the construction that it will prove helpful to others.

The book is mounted on large castors, known to the trade as "truck castors," and is not lifted but pushed along by the man inside, who observes his course through the eyeholes in the mask just below the title. Where there is no chance to use some similar device, scrim can be put over the opening and painted to harmonize with the rest of the cover.

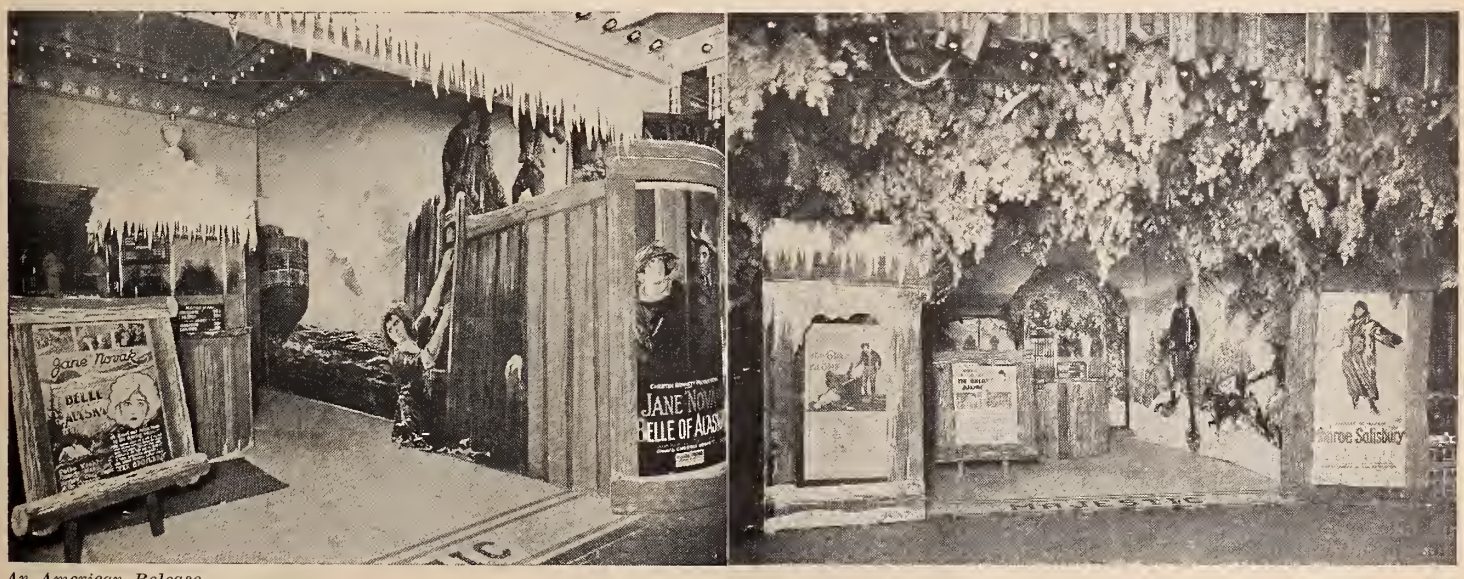
A First National Release

THE PASADENA BOOK

In the band of the back there is a slot, presumably for the distribution of throwaways or heralds.

The back cover should be hinged to permit the chauffeur to get inside without lifting the structure. This was made of compo board, but muslin or canvas on a frame will be lighter and more convenient.

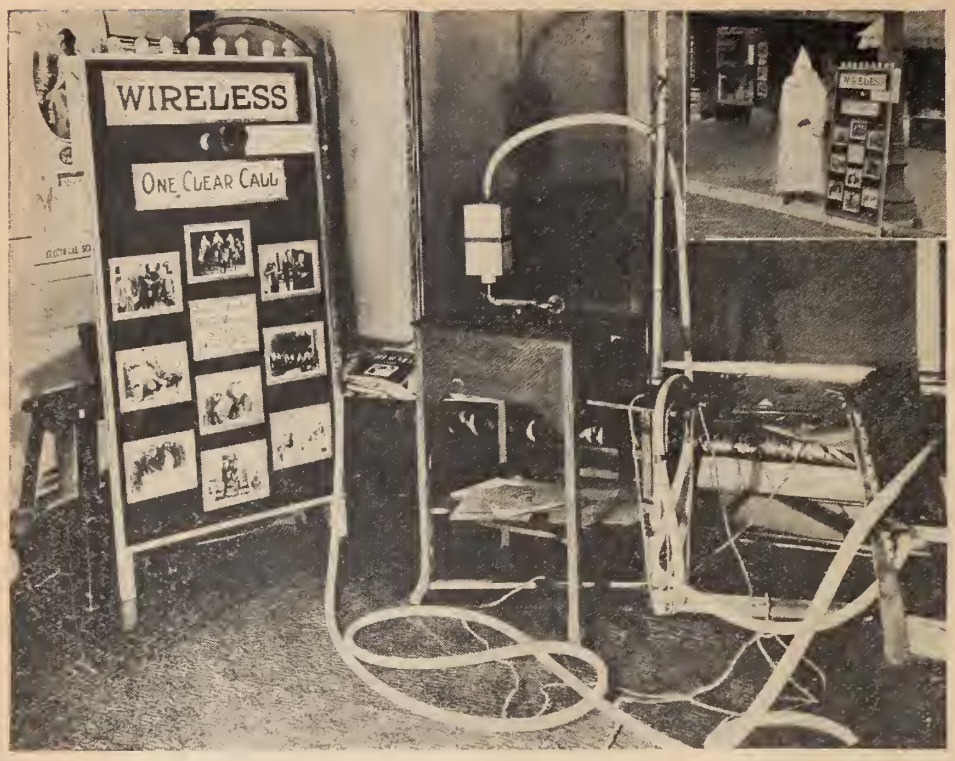
This is a handy prop not only for the title shown but for any book title, and the perambulator can also be hooked to the sale of the book in co-operating stores.



An American Release

TWO NEW LOBBIES FROM FRANK A. LACEY, OF THE MAJESTIC THEATRE, PORTLAND

It has been some time since we showed any of Mr. Lacey's work, but it is evident that his hand has not yet lost its cunning, for these displays are well up to his standard. That on the left is for "The Belle of Alaska" and offers a novel steamer dock corner piece. On the right is the more conventional display for "The Great Alone," with the foliage hung from the ceiling, where it is out of the way.



A First National Release

GEORGE SCHADE'S LATEST IS THE JUICELESS WIRELESS

A phonograph shoots the message into a box resonator whence it is conveyed through a rubber hose to the funnel set into the sidewalk still frame, the hose being run out of the window to a lamp post and down that to the frame. It's effective.

Juiceless Wireless George Schade's Gag

Always looking for something new, George Schade, of Sandusky, got one of the best weeks in the past year with a very simple outfit consisting chiefly of a phonograph, a rubber hose, a tin horn and a still frame.

For convenience in the photography the outfit is shown complete but the inset shows how the frame was located on the street with a Klansman to see that "One Clear Call" kept working.

The selling talk on the picture was talked into a phonograph record, the tone arm terminating in a box made of bits of old cigar boxes. This served as a resonating chamber to increase the volume of sound.

At the top of the box a conection was made with a hose, which was run out of the second story window, from which the device was worked, to a lamp post and down that to the funnel set into the sign between the word "wireless" and the title of the play. A light wire was run in to give current to a set of bulbs in the top of the frame, to make it look more mysterious.

It was all comparatively simple—much more simple than it sounds, but it made a remarkable business for "One Clear Call" without the use of the more expensive night riders.

Frosted a Window to Frame Snow Set

When Hugo Plath, of the Queen Theatre, Abilene, Tex., made a snow landscape in a window for "Over the Border," he frosted the edges of the pane with whiting to form a frame for the display. It helped the effect and increased the attention value because people came across the street to see why the window was whitened where they might not have noticed the display from that distance.

He used a log hut lobby obtained from a sister house, staining the lights blue, and with the thermometer around a hundred, he brought them in through suggestion.

When there is no danger of excess humidity, you can frost with a saturated solution of alum or epsom salts and get a better effect.

Advance Editorial for Blood and Sand

Because he stood in good repute with the editor, J. G. Evins, of the Odeon Theatre, Savanah, Ga., got an advanced editorial on "Blood and Sand" in the leading paper, the angle being the filming of the classic.

His lobby was draped in solid red to throw into relief two six sheet cutouts, but red and yellow were used for top draping. Windows were obtained in two book stores and a sporting goods house and 1,000 rotos, 2,000 heralds and 100 fan fotos were distributed.

The net result was a five-day run; a record for the Odeon, at an average of $100 a day above the average.

Humorous Stunts Aid "The Curse of Drink"

Although the title does not suggest much humor, Weber and North report that the comedy sheets for "The Curse of Drink" greatly helped the opening in Newark. These sheets show a baby asleep with a nursing bottle in its lap. It seems to sell better than would the most violent posters.

In the same vein one of the Newark newspapers offered tickets for the best titles for a set of cartoons. One showed a man at a bubble fountain getting the water in his eye, another was a mother forcing a child to gulp down castor oil, and a third was a noisy soup eater. The picture title was fitted to all three.

A built-up locomotive, on the lines of the Pasadena perambulator, sold the runaway train idea.

In Newark all of the milk route wagons carried the baby one sheets and did it without charge.

Used All the Angles on "Name of the Law"

Figuring that perhaps the F. B. O. press men knew something about the business, H. B. Clarke, of the Strand Theatre, Memphis, followed their lines in putting over "In the Name of the Law." The campaign cost him around $100, but the receipts were bettered by five times that sum.

The fake cameraman was one of the best bets, and a real photograph was made of the chief of police and his staff and shown as a prologue to the film. Numerous three-sheet cutouts of the semaphore policeman were used, and a bus line bannered the rear elevation of all its boats to oblige the police and fake summonses were handed out by a man in police uniform.

Cutouts on trucks, 200 doorknobs and 5,000 miniature newspapers were also used, while the lobby was made noisy with six-pointed stars reading "Police Roundup," "Son's Terrible Dilemma," "Mother's Devotion" and "Father's Grief." It's hard to see how daughter kept out of trouble, but she was not listed on the stars.

A First National Release

SINCE BEAUTY IS ONLY SKIN DEEP THE HOOK IS OBVIOUS

The Liberty Theatre, Pittsburgh, hooked the First National title to a beauty shop on a display of beauty aids, feeling that here was one window to interest every woman—and the women bring the men to the theatre, as a rule, so it got all.

Manslaughter Card Made Even Better

L. R. Barhydt, former Goldwyn exploiteer, but now manager of the Empire and Federal theatres, of Salem, Mass., betters the Manslaughter card fully one hundred per cent. by trimming it up.

If you drive recklessly and endanger the lives of others you may be charged with
MANSLAUGHTER
I PLEDGE MYSELF TO DRIVE CAREFULLY.
SAFETY WEEK, AUSPICES SALEM CHAMBER OF COMMERCE.

A Paramount Release

THE MANSLAUGHTER CARD

He used a gummed sticker 5 by 8 inches reading with the usual "if you drive recklessly and endanger the lives of others, you may be charged with Manslaughter," but he added, "I pledge myself to drive carefully." Then there was a space for the signature and below "Safety week, auspices Salem Chamber of Commerce."

These stickers were sent out by the Chamber to its members and distributed to others. It became a matter of local pride to have one on your car windshield and the bright red play title was the most conspicuous line on the card.

Mr. Barhydt also encloses an old timer in a four page folder with the front lettered "The reason John Doe doesn't go to the Empire Theatre." Inside is "He is dead" in heavy black type with a twelve point mourning border.

Managers Combined in Drive on Editor

One of the most constructive ideas to come up from the Texas section of Southern Enterprises, is Bill Johnson's report on a stunt of J. B. Robertson, of the Palace Theatre, Ft. Smith, Ark.

When Robertson came into the town he noted that most of the picture news in the local paper was in the paid advertising. When he chatted with the editor about newsy paragraphs, he was turned down cold. The editor didn't want it.

Robertson figured out that it meant as much to the other houses as it did to the Palace, so he interested all of the local men in a concerted drive on the editor. They used the same argument that was set forth in the Des Moines letter originally printed in this department a couple of years ago.

They pointed out to the editor that he gave columns of free space to baseball and none to the pictures. Then they led him over to the news stands and pointed out a multiplicity of fan magazines for the pictures and the one lonesome little squirt of a baseball magazine.

They got the newsdealer to tell how many fan magazines he sold and how few baseball magazines he disposed of.

The local paper now has a daily department of moving picture notes and the readers highly appreciate the service.

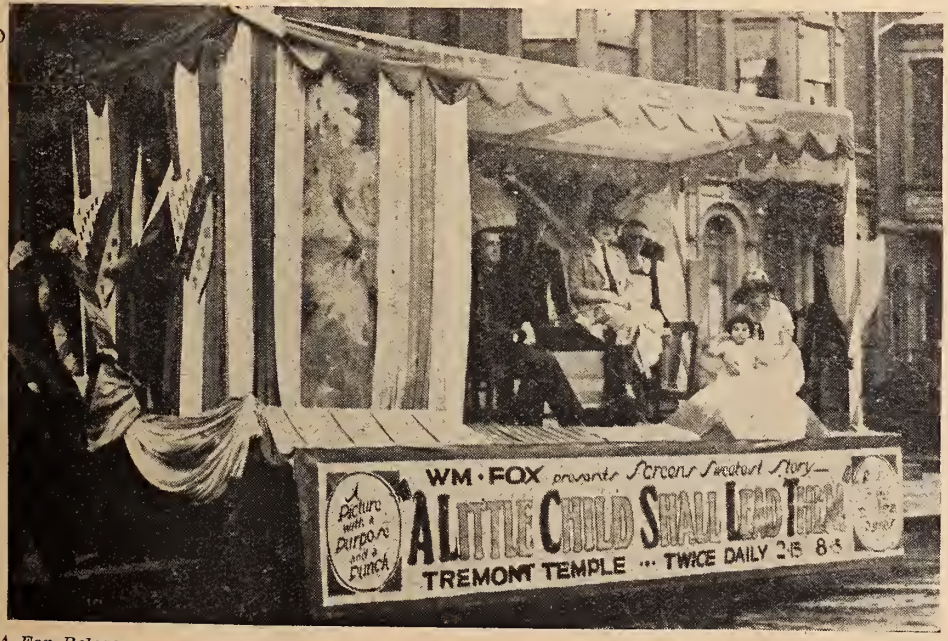
Moral. Your opposition is a real human being, too. Get him to help when he can.

P. S. Moral. You can unboil some eggs.

An F. B. O. Release

HERE'S A LOT OF EMOTION FOR ONE ADMISSION PRICE

H. B. Clarke, of the Strand Theatre, Memphis, put it all out front where you could see what you were getting. It looks as though the whole darned family suffered a lot, but it conveyed the impression of a play opulently rich in grief and it sold.


WM. FOX presents Screen's Greatest Story—
A Picture with a Purpose and a Punch
A LITTLE CHILD SHALL LEAD THEM
TREMONT TEMPLE ... TWICE DAILY 2:15 8:15

A Fox Release

THE LABOR DAY FLOAT OF TREMONT TEMPLE, BOSTON

This was the only float allowed in the Labor Day parade in the bean headquarters, and it put over a tableau from "A Little Child Shall Lead Them." But the kiddie did not lead them. The float came at the end of the parade instead of the head.

No Rail Strike

The same engine on a motor truck which advertised "The Crossroads of New York" at the Phillips Theatre, Orlando, Fla., was brought out of the roundhouse for "The Fast Mail," which cuts the cost of the prop to $7 to each picture, and leaves it ready for the next railroad play.

In the lobby H. B. Vincent used the profiles of two engines, one either side of the arch, and above the box office was a cutout of a race horse that was first used on "Thunderclap," with a motor animation. An airplane, electrically propelled, hung from the centre of the lobby and buzzed around in a circle.

The entire exploitation expense was only $24 and the receipts passed the average by more than $100.

Tied to Twins

Add to the already long list the Twins Matinee. Tom Clemmons of the Tivoli Theatre, Beaumont, gave free admission to all twins of immature age to advertise The Bachelor Daddy. He got more talk than twins out of the stunt, but he cared more for the talk than for the twins, so he did not worry.

Another idea was using the cutout of Meighan and the kiddies and setting them up in a sand pile, which anchored the various pieces securely.

A First National Release

HOW THE NORMA PEARLS GIVE "ETERNAL FLAME" DISPLAYS

This entire window of a Columbus, Ohio, dry goods store was turned over to the Colonial Theatre to put over the pearls and Miss Talmadge's latest release. The wax figure was dressed in the pearls to hook in the suggestion that the star wears them.

Scorned Exploiteer and Pulled a Bone

Not long ago the manager of a theatre in western Pennsylvania announced that he did not require the aid of the Paramount exploitation staff. He felt that he could do his own advertising unaided.

No one insisted that he take the advice so freely offered, so the manager went his own gait, presently to find himself in the Hall of Fame with an advertisement of which we reproduce the essential portion here.

THURSDAY, FRIDAY AND SATURDAY,
By special arrangement at great cost, direct from sensational New York and Pittsburgh runs

JESSE L. LASKY PRESENTS
RODOLPH
VALENTINO
—IN—
"Blood and Thunder"
—WITH—
LILA LEE and NITA NALDI
A PARAMOUNT PICTURE

The real Screen Sensation of the year—Broke all existing records in New York. Doing the same

A Paramount Release

The New Title

It is pretty hard to realize that a man could pay the rental on a picture costing what "Blood and Sand" still costs and then not taking the trouble to advertise it properly, but there it stands just as it was in the paper. We had to see the paper before we would believe that any exhibitor could make such a whale of a break. The exhibitor is now in the class with the men in Massachusetts and Chicago who advertised "Bring the children" when they ran Ibsen's "The Doll's House."

A Paramounteer Stirs Up London

George A. Smith, Toronto Paramounteer, rocked London to its very foundations with a press fake. It should be remembered, however, that there is a London in Ontario, and that is the one he picked on.

A letter written on the stationery of the Biltmore Hotel, New York, was sent the mayor offering $250,000 to the city if he would permit Gallardo, champion matador of Spain, to pull off a bullfight in London. Senor Garcia, manager for Gallardo, explained that London was so centrally located he could pull patronage from all over Canada and New York City.

One Fell for It

It was pretty raw, but one paper fell for it. The other kidded it along with the suggestion that they have four fights and make a million or monthly bouts and pay the taxpayers a premium.

Smith kept on, however, and arranged preliminary details with an insurance man to supply a bond of $10,000 to guarantee the performance of any contract Garcia might enter into with the city, and a Syrian cook was installed in the leading hotel, registering as Garcia.

Once more one of the papers fell, but the other announced that Gallardo was a Spanish onion and not a matador and the only wrestle he ever had with the bull was when he bit into a tough steak.

Came on Film

Then the theatre announced that owing to the laws the bull fight could not be given, but that Gallardo would be seen in the person of Valentino in "Blood and Sand."

It was all very nicely done, and the kidding stories in the "wise" paper really did more good than the stolid acceptance of the story by the other, and the play was put over to really readable news stories.

And not satisfied with this, W. A. Lake, of Loew's Theatre, added a fashion show when he played the feature.

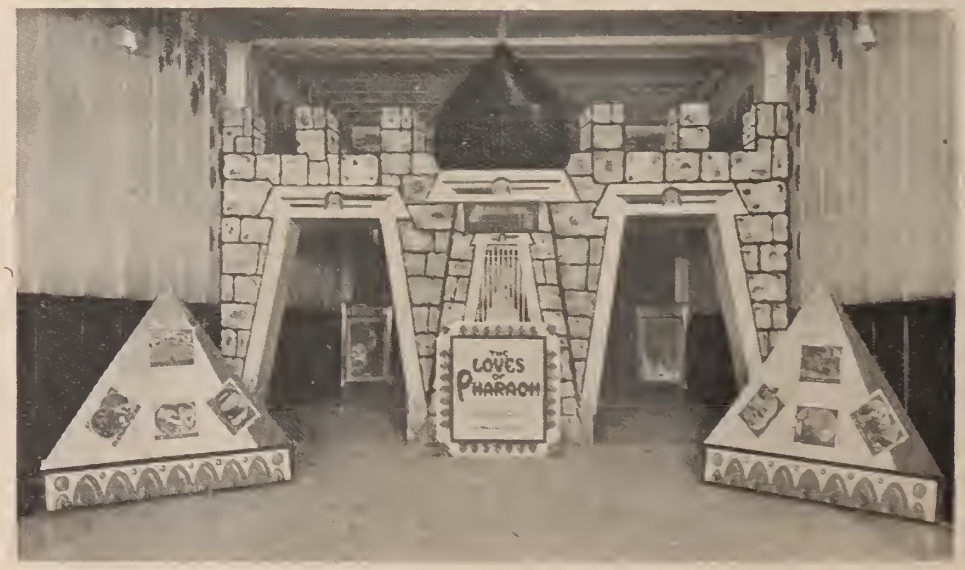
Eli Got Them

After spending a lot of time persuading the one Jewish newspaper in Philadelphia to run a daily column of notes about the pictures, the nine neighborhood houses playing in the Jewish section found themselves in a quandary. There was no one to write the copy in Yiddish and the paper would not waste the time translating.

Then it was that Eli M. Orowitz came to the fore. The Philadelphia Paramounteer can write from left to right or from right to left with equal ease, so he is editor of the department with the understanding that the column is one hundred per cent. Paramount. Now the nine houses have to book Paramounts or lose their advantage.

A Double Show

Oscar White, of the Rex Theatre, Sumter, S. C., turned his entire lobby into a cage for "Her Gilded Cage," and the effect was so striking that many of his patrons told him the lobby alone was worth the price of admission.



A Paramount Release

THIS EGYPTIAN DISPLAY COST ONLY FIFTEEN DOLLARS

It was built by T. B. Noble, Jr., of the Liberty Theatre, Beaumont, Tex., for "The Loves of Pharaoh" and the cost does not represent his own time, since he did most of the painting. It is a simple effect, and will get a lot of attention.

Put Lightest Day Next to Saturday

When you can put your lightest day's receipts so far ahead that they come next in rank to the Saturday taking, it sounds like something.

Thursday is the worst day of the week in Birmingham, Ala. L. R. Towns, of the Strand, was closing a run of big pictures, and he wanted the last week to be the largest.

Thursday morning he ran a coupon in all of the papers good for one admission for ten cents. This was repeated in the afternoon papers. The receipts went nearly $200 over the previous day's business, and not only that, but Friday and Saturday both showed a decided increase over the previous week.

As Lem Stewart points out, it will not do to make this a regular stunt, or the people will wait for the bargain day, but on occasion it will help sell a really good picture through word of mouth advertising. It helped pull "Manslaughter" a hundred per cent. over the summer average.

Recharging

J. G. Evins, of the Odeon Theatre, Savannah, Ga., used the diving pearl stunt on The "Man Unconquerable," adding some moth balls to the water to save buying so many imitation pearls.

He reports that the carbonated water can be recharged for this stunt by adding a little potassium bicarbonate. He used fresh soda water only twice daily, adding the potassium from time to time.

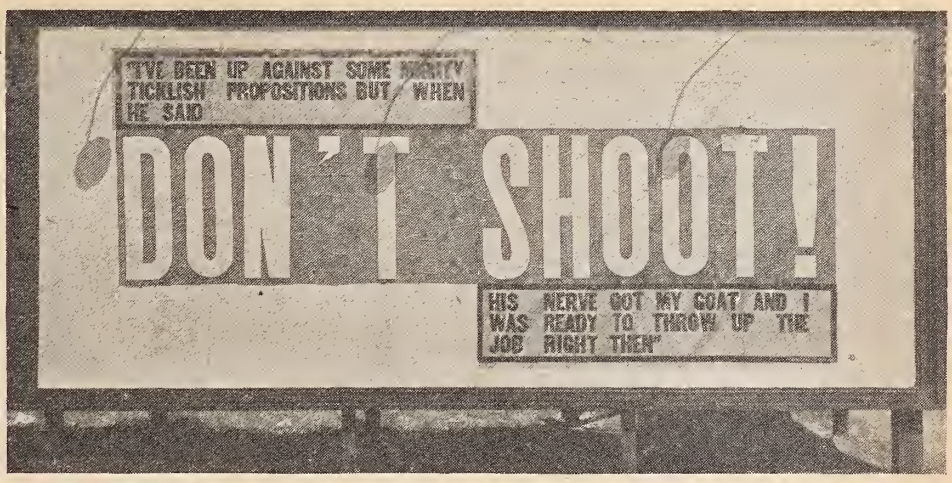
Cleverly Done

Irving McDonald, of Fox's Theatre, Springfield, Mass., used a good one on "Grandma's Boy." It is not new, but his method of working it is ahead of the earlier examples.

He had a fake check printed on a slip just large enough to go into a standard window envelope. The name of the recipient was filled in on the typewriter, much as dividend checks are sometimes filled in, and enough of the "Pay to" line and a part of the amount, (which was done to suggest a check writer), showed through the window to give the suggestion that it contained a remittance. A line directed the attention to the other side for endorsements, and this, of course, was the display advertisement for the attraction.

It was sent out under two cent postage, to a more limited class than usual, but it was so well done that probably all of the checks paid a neat profit.

It is a pity that we cannot reproduce the stunt, for it was done with especial care, even to an £ with an s added to live up to the 2912 laughs promised. The main idea, of course, is to suggest a check through the open window.


"I'VE BEEN UP AGAINST SOME MIGHTY TICKLISH PROPOSITIONS BUT WHEN HE SAID
DON'T SHOOT!
HIS NERVE GOT MY COAT AND I WAS READY TO THROW UP THE JOB RIGHT THEN"

A Universal Release

A NOVEL TEASER BILLBOARD USED BY THE SUPERBA, LOS ANGELES

This pays only as a now and then, but now and then it will get more interest, and the use of the title "Don't Shoot" is in itself an interest-creating stunt that will lead them to remember when they read other advertising for the feature.

Eight Foot Dishpan Played for Feature

Dishwashing is one of the big ideas in "The Song of Life," so Lee Keiler, of the Arcade Theatre, Paducah, Ky., had an eight foot profile dishpan painted, filled with a load of soiled dishes that would do credit to a big hotel.

A First National Release

THE BIG DISHPAN

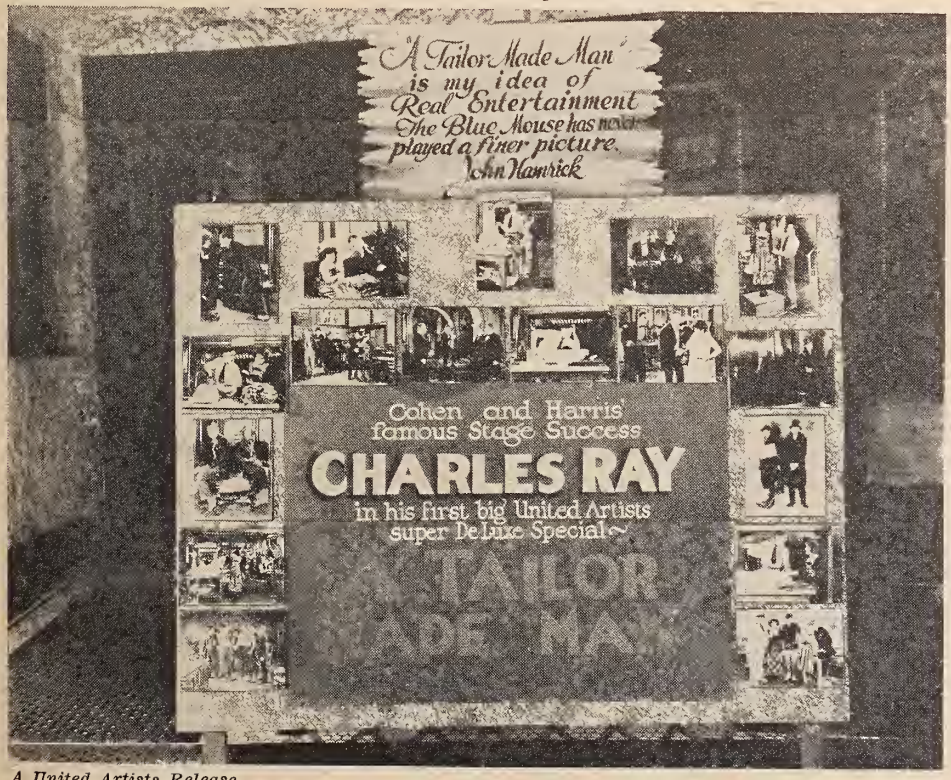
He figured that the women would fall for the appeal of the dishes and come all bring their men folks with them. The six women in the cut, lined up at the box office, may be phoney, but they had a string of real patrons at the showing times.

Branching Out

Because he has had so many snow lobbies lately, Oscar White, of the Rex Theatre, Sumter, S. C., turned to the woods idea for Jan of the "Big Snows," and turned out a lobby forest costing only $7 but which was much admired. And he covered the lobby floor to a depth of four inches with pine needles and dried leaves.

The high light is that he tacked a small banner for the title on the branches, to connect the banner intimately with the display.

Tom Boland, of the Empress Theatre, Oklahoma City, is picking on Norma Talmadge's hair now. He interested the beauty shops in the Norma Wave and gave a stage demonstration of how it was done.


A Tailor Made Man is my idea of Real Entertainment The Blue Mouse has never played a finer picture. John Hamrick
Cohen and Harris famous Stage Success
CHARLES RAY
in his first big United Artists super De Luxe Special
TAILOR MADE MAN

A United Artists Release

TYING THE PERSONAL GUARANTEE TO THE LOBBY FRAME

John Hamrick, of the Blue Mouse, got behind the Charles Ray production of "A Tailor Made Man," with his personal guarantee and sold most of Milwaukee into coming in to see the feature. The cut shows how he worked it on his lobby display frames.

Type 'Old Homestead' Makes a Good Display

When "The Old Homestead" was screened for the officials of Southern Enterprises, Lem Stewart figured that it would be a great seller, and the better the advertising, the better the sales. He sat down and doped out an advertisement which he worked out roughly on the typewriter. It was sent to all the managers with the suggestion that the copy be laid so that the selling talk suggest a shingled roof, as shown in his typewritten sketch. He did not realize, by the way, that this, in itself, would make a good advertisement, but intended it only as a suggestion. The ad design itself looked something like the

Here's the immortal drama that has filled American hearts with thrills and tears and gladness, for years.
THEODOR ROBERTS
HARRISON FORD....AND...FRITZI RIDGWAY....
OLD HOMESTEAD
A Paramount Picture

A Paramount Release

THE TYPED SUGGESTION

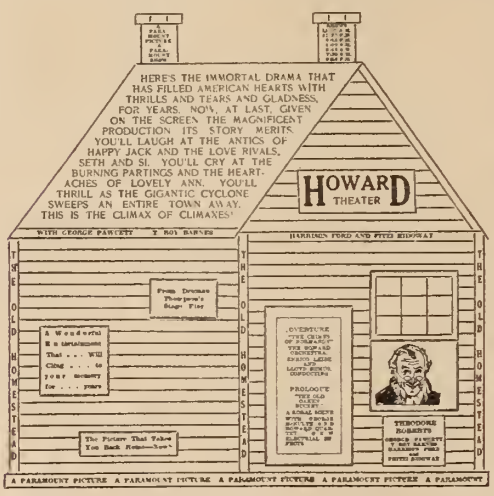
reproduction, the original being on the usual 8½ by 11 inch sheet. After a few suggestions on the composition Lem added: "You may think this is difficult to read. It is, but like the pass, difficult to get, people simply must have it, and we believe this layout will arouse curiosity as well as act as an impression of the title to the show."

A Paramount Release

THE FIRST ATTEMPT

The suggestion was given to Assistant Manager Kennedy, of the Howard, Atlanta, before the diagram was complete, and working with what he had, Kennedy gave a rough sketch to the compositor and the result was a one front house, built of straight rule work and one cut from the press book. It looked like the second cut, and will be better for houses not able to afford large spaces. In the original it is three tens.

Then Mr. Kennedy got the sample sketch, and with this to show the compositor, he got a much better effect in four eights. This is only two inches more than the three tens, and yet it is vastly better and well worth the trifling additional cost. One is sketchy, the other fairly complete, and the wider display gives a much better proportioned house. Of course this is time work, and it probably took more time to get this clapboard effect, but if you had the two examples before you in the original size, you could see that there is no comparison as to effect. The wider design is worth several times the other in display effect. There is very little trick composition, and the only difficult part is putting on the roof. In a reproduction in which


HERE'S THE IMMORTAL DRAMA THAT HAS FILLED AMERICAN HEARTS WITH THRILLS AND TEARS AND GLADNESS, FOR YEARS. NOW, AT LAST, GIVEN ON THE SCREEN THE MAGNIFICENT PRODUCTION. ITS STORY MERITS. YOU'LL LAUGH AT THE ANTICS OF HAPPY JACK AND THE LOVE RIVALS, SETH AND SI. YOU'LL CRY AT THE BURNING PARTINGS AND THE HEARTACHES OF LOVELY ANN. YOU'LL THRILL AS THE GIGANTIC CYCLONE SWEEPS AN ENTIRE TOWN AWAY. THIS IS THE CLIMAX OF CLIMAXES!
HOWARD THEATER
WITH GEORGE FAWCETT T. ROY BARNES
HARRISON FORD AND FRITZI RIDGWAY
From Denman Thompson's Stage Play
THEODORE ROBERTS
The Picture That Takes You Back Home
A PARAMOUNT PICTURE A PARAMOUNT PICTURE A PARAMOUNT PICTURE A PARAMOUNT PICTURE A PARAMOUNT

A Paramount Release

THE BETTER DISPLAY

the same measure is used for the two cuts, the larger display comes out smaller, and will not yield the same effect in the reproduction, but the idea of the cuts is not to offer a comparison for display but merely to show the better effect of the more carefully prepared display and to illustrate the value of having something definite and tangible to show the printer. This is one point where many managers fail to get the best result. They give the compositor only a verbal picture of the effect they desire instead of offering a sketch, no matter how rough, to show the relative display they require. In straight composition much can be done by sketching in the big display lines, lining for the smaller type and putting in the cuts. If the printer were a mind reader, he would be getting more important money in vaudeville. Even the roughest sketch is better than the most elaborate verbal explanation, and in this case Lem's layout is very definite and complete. The general "Old Homestead" display is one using the plan book cuts, but this novelty advertisement will be better in most instances, and the type can be lifted and used for a throwaway, if desired, without additional cost. In an office using stereotype plates, the matrix can be cut out and cast flat after the edition is run off, and this can serve as a plate with any additional matter you may care to use. Personally we think that a typewritten sketch, carefully done, will be even more attractive.

—P. T. A.—

Liked the Lady

Jimquin sends in some smashing good ads for "The Fast Mail," done for the West Coast Theatres while he is waiting around Los Angeles for a really good opening, and adds one for "Nanook of the North" in which it is announced that a real Eskimo woman and a dog will be in the lobby daily, and that the woman will answer all questions about her home land. You can get most any race in Los Angeles, where the pictures demand types and it would not be so simple, say in Iowa, but it shows that Jimquin is always on the job, and it also suggests that you can have an Eskimo woman—if she answers the questions in her native tongue. Get the idea? Patrons, like a sell now and then.

—P. T. A.—

Big Time Stuff for the World Premier

The California Theatre, Los Angeles, got the edge on other houses with "Remembrance," and took extra space to put over the Goldwyn-Rupert Hughes presentation.

"Pop" Grout Was the Family Gold-Digger
RUPERT HUGHES
Has Now Written and Directed His Biggest Drama of American Home Life
A Tender, but Humorous, Story of
FATHER WHO PAYS THE BILLS
Remembrance
It Has the Hughes Heart Wallop. It Has Tears, Laughs, Fights, Frolics!
IT HAS EVERYTHING
First Showing Anywhere. Starting Today AT 12:30 P. M. Please Come Early
With
Claude Gillingwater
Patsy Ruth Miller
Cullen Landis
Kate Lester
Richard Tucker
Esther Ralston
Arthur Trimble
Lucille Ricksen
Dana Todd
Nell Craig
Max Davidson
HEAR ELINOR'S SUPERB ORCHESTRA
50 Musicians—3 Concerts Every Day
The Musical Sensation of Los Angeles!
California THEATRE
MAIN AT 8TH
Goldwyn's First Big Picture For 1922-23

A Goldwyn Release

A FINE EXAMPLE OF CUT RESTRAINT FROM LOS ANGELES

And with all the extra space, the only cut work is the figure of Pop Grout and the only hand lettering is in the title and the signature. All of the rest is in type; big, clear, legible type, which puts the message over as no drawn work possibly can. It is a seven tens; close to half a page, and it would be readable in a space one fourth the size. It would not be as conspicuous, and it would not put the picture over as well, but it does not add on a lot of useless facts merely because there is more space to fill. It is merely set in larger faces that the few necessary arguments may get the widest reading. The display speaks for itself. It is capital; about the best work Tom Reed and Hubbard Robinson have given us since they were teamed up a couple of months ago. There is a punch even to the "Please come early," which is more appealing than come early to get a seat. It shows a more personal interest, and even so small a thing may influence the sales.

—P. T. A.—

Sells Crowd Idea on "Blood and Sand"

Evert R. Cummings, of the Fort Armstrong Theatre, Rock Island, Ill., sends in two of his displays for "Blood and Sand." The Sunday space foreshadows the other when he urges them to "Assure yourself a good chair by coming early or attending the matinees," and "This attraction is breaking attendance records everywhere. Come early for best seats." Then for his follow stuff he uses the crowd idea. He does not tell how good the play is, but how large the crowds are, and it is part of mob psychology that they want to get where the other people are. It is this which leads them to stick around for an hour or so in a stand-out. They want to get in all the more

Crowds
Crowds
Crowds
Crowds
-all day long, never ending-never ceasing-looks like the whole town had suddenly decided it must see
RODOLPH VALENTINO
IN
"BLOOD and SAND"
With Nita Naldi and Lila Lee
Story by Ibanez, Author of "The Four Horsemen"
At the Fort Armstrong Now!!
Shows start at 1:45, 3, 5, 7, 9 p. m.
Come early for best seats
SUNDAY
Shows Start 1:45, 3, 5, 7, 9 p. m.
Assure yourself of a good chair by coming early or attending the matinees.
This attraction is breaking attendance records everywhere. Come early for best seats.
Rodolph Valentino
As the hot-blooded toreador, the dashing idol of Spain, hero of many loves, in
"BLOOD AND SAND"
By Ibanez, Author of "The Four Horsemen"
FORT ARMSTRONG
WHAT THE PRESS SAYS
You'll Say—
You'll Hear—
CONCERT ORCHESTRA
EXTRA! "MA'S AND PA'S"
Mack Sennett Comedy

A Paramount Release

TWO VALENTINO ADS

because they cannot. Crowds did come to see the play, and they were played up to bring others. This can be worked only now and then, and only for a play that will draw the initial crowds, but when the crowds are started you can build them up by telling the crowds are there and people will rush to get in, where they might pass by if you were barely filling the house.

—P. T. A.—

Fussy Designs Still Hurt Grauman Spaces

If the Grauman press agent could steal the Grauman artist's ink bottle and dole out only enough ink to make a proper design, it might be possible to get good Grauman advertisements, but this will never be possible while the artist is permitted to make the sketches and then letter in most of the talk, as well. This is a wider display than the present Grauman style, which runs only two columns wide, and it is so stuffed with copy and picture that it looks like the office towel in a printer's shop. It is dirty—just plain dirty—and when we hear Sig Grauman praised as a great manager sometimes we wonder whether he knows anything about good advertising. About half of this space is given to the personal appearance of Charles W. Cadman, the

A Paramount Release

ANOTHER GRAUMAN CATASTROPHE

composer, which explains the design on the right which might be an end view of a wood basket or a lyre. In view of the other facts we think this is as close as the artist can come to a lyre. Still, it might be an overturned piano bench. Whatever it is, it would seem that a composer is worth more than the feature, for the title of the big reeler is shoved up out of the way and you do not get the fact that this is supposed to be an advertisement for "The Valley of Silent Men" until you have soaked up the added attraction. There is something discouraging about these Grauman spaces. They were going very nicely for a time, but the improvement did not continue and now they are worse than they were before. We get cleaner work from the hick towns.

—P. T. A.—

Overcrowded Space Loses Attraction

Trying to do too much in an 85 by three cost the Tivoli Theatre, San Francisco, a pretty display for Norma Talmadge in "The Eternal Flame." The title is almost wholly sunk in the flames which surround the letters, and the flames are not necessary. A straight letter would not only have been legible, but it would have done much to help all of the space devoted to the copy. This is small at best, and made seemingly smaller through the division caused by the almost solid black of the title. Of course, Miss Talmadge sells more than the title, but it would be better to sell the star plus the title and at the same time get a better display. We do not like this suggestion of material fire for the title. "The Eternal Flame" was the flame of love and there is no sense in ringing in the fire department. For "Burning Sands" there is better reason for the flaming letters, but there is no cause for conflagration in "The Eternal Flame," which is better typified by the votive candles at the right. The copy is a rather abrupt transition from the poetic to the vernacular. It starts off all right, but it ends with a bump, reading: "Gorgeous to behold, yet never to be held—vivid to love, yet never to be won; pure beauty asking only the fealty of one man, but when he wagered on her faith as he would upon a horse—then things start to happen." It would be almost as fit to use "Oh, boy!" in place of those last five words. Better would be—"then 'The Eternal Flame' lowered, to burn more brightly than ever when true love came." We think that managers make an error in using "Better than 'Smilin' Through,'" as most of them do. This play does not appeal to the same clientele as does the former production. To lead them to expect another "Smilin'

WORLD PREMIERE
TIVOLI
The Dominant Theatre
Starts Tomorrow
NORMA TALMADGE
The ETERNAL FLAME
by HONORE DE BALZAC
GORGEOUS TO BEHOLD—Yet never to be held—vivid to love, yet never to be won; pure beauty asking only the fealty of one man, but when he wagered on her faith as he would upon a horse—then things start to happen.
EVEN GREATER THAN "SMILIN' THROUGH"
Also—Johnny Hines in "Torchy's Feud"
The Drama Magnificent

A First National Release

TOO DARK A DAY

Through" and then find a romance of shallow passions and flirtation is to engender a dislike for this play where did it stand upon its own merits it might find approval. The "better than" style of advertising is always to be reprehended. The patron's judgment; not the manager's fiat, is the test.

—P. T. A.—

Three Column Space With a Single Cut

Arthur Swanke, who does the publicity work for the Rialto Theatre, El Dorado, Ark., sends in a three fives for "While Satan Sleeps" planned on the use of a single column portrait. With a few pieces of twelve point rule, and a little six, he gets a bold and vigorous effect with no special

A Paramount Release

A HOME MADE EFFECT

art work and no intricate composition. His device for working up the cut to a point of importance is very simple, yet effective in the extreme, and he has produced an effect that higher priced men with larger facilities at their command do not achieve. The scheme is by no means new, yet it is not often used in spite of its value. It is a hint to other small house men who want something big and who cannot afford special work and who perhaps cannot utilize the larger cuts, most of which call for a greater investment in space. Mr. Swanke gets about four times the usual value for his space and does it simply.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

CARDIGAN. This is mediocre, not a special. You cannot boost your price and get by with this. Advertising: ones, photos, Am. Legion. Patronage: mixed. Attendance: fair. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

JAN OF BIG SNOWS. Good picture. But patrons would rather see couple married at ending instead of leaving them to guess. Advertising: ones, three, 11x14s. Patronage: mixed. Attendance: fair. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

Associated Exhibitors

GRANDMA'S BOY. Good picture, but we failed to take in rental. We were "darn" fools to pay the rental we did. Buy it right or pass it up, is our advice. Advertising: like a circus. Patronage: small town. Attendance: fair—never a full house. H. S. Stansel, Ruleville Theatre, Rulcville, Mississippi.

GRANDMA'S BOY. Opened to pleased capacity business and held up for an entire week. No kicks on this picture, which is a money maker for the office. Patronage: general. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

RIDER OF KING LOG. A padded program picture. Was "kidded" here by college students. Patronage: all classes. Attendance: good (with vaudeville). J. Kenrick, Strand Theatre, Ithaca, New York.

F. B. O.

BEYOND THE RAINBOW. An excellent offering. Patrons all pleased with it and made it a point to say so. Advertising: threes, ones and photos. Patronage: neighborhood. Attendance: fair. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

GLORY OF CLEMENTINA. Whew! what a "lemon" for us. Couldn't stand to look at it myself. Pleased mighty few. Pauline Frederick is good, but what a story!! Advertising: regular. Patronage: general. Attendance: poor. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

IN THE NAME OF THE LAW. A very good picture. Pleased ninety per cent of the patrons but failed to draw any business. Advertising: window cards, newspaper, slide, lobby, display. Patronage: family. Attendance: fair. William Brill, Rialto Theatre, Akron, Ohio.

LURE OF JADE. Pauline Frederick in six reel production that was acclaimed by all to be excellent. Miss Frederick very popular here. The film was in fine shape, not one misframe: the photography was clear and showed up fine on the screen. Ending was somewhat sad but all left theatre saying picture was much better than general run of films. Advertising: ones, threes, slides, exploited star's name. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

MY DAD. Very good Northern story; wonderful scenery. Does not command any higher rental than regular program picture It will get by, but don't advertise as a special. Advertising: two newspapers, lobby. Patronage: mixed. Attendance: fair. G. H. Rardin, America Theatre, Longmont, Colorado.

SEVEN YEARS BAD LUCK. Five reels of laughs. If they like real humor, feed them this. Max Linder is a clever artist and works hard in this production. Advertising: circular, tack cards, program, papers. Patronage: transient. Attendance: stood them up for an hour and a half. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

First National

CAVE GIRL. Not too good: in fact, a common, ordinary picture. The story is not very good and it is not very well put over. Our advice is, lay off of this one. Advertising: two sixes, two threes, six ones, slide, newspaper, 11x14s. Patronage: small town. Attendance: fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

CHILD THOU GAVEST ME. Wonderful picture but, for me, no pulling power. Advertising: usual. Patronage: small town. Attendance: poor. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

CROSSROADS OF NEW YORK. If your people like melodrama, give them this one. Business good and everyone satisfied. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

DEVIL'S GARDEN. An unreasonable story and did not please. Advertising: all I could get was a slide and set 8 x 10 photos. Patronage: neighborhood. Attendance: poor. W. H. Goodroad, Strand Theatre, Warren, Minnesota.

ETERNAL FLAME. Norma Talmadge in excellent picture, well produced and well acted, which played to pleased capacity business for whole week. Patronage: general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

ETERNAL FLAME. Most perfect picture to date. Everybody pleased. Booked for four days, extended to full week. Advanced prices. Advertising: window cards, one, three, newspaper space quadrupled. Patronage: best. Attendance: excellent. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

GAS, OIL AND WATER. For me, absolutely poor. Another one like "Barnstormer". You had better have a dark house. Patronage: resort. Attendance: fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

HAIL THE WOMAN. One of the very best pictures ever shown in my house. 100% satisfaction for both exhibitor and patron. Patronage: small town. Attendance: good. A. L. Hepp, Idyl Hour Theatre, Greeley, Nebraska.

THE OATH. Will appeal strongly to Jews, but will please most any crowd. Eight reels is about two too many but you can go after business with this one and please what you get. Advertising: regular. Patronage: mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

THE OATH. Miriam Cooper in one of her very best. Wonderful attraction. Star especially adapted for this type of show. Advertising: newspaper, ones, threes. Patronage: mixed. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

ONE ARABIAN NIGHT. For me, another can of foreign junk. People walked out in disgust: Pola Negri unpopular. Advertising: extra good. Patronage: family. Attendance: poor. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

PECK'S BAD BOY. Go the limit on this: will back anything good you can say. Did not break house record, but did fairly well. Patronage: mixed. Attendance: fair. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

POLLY OF THE FOLLIES. A good comedy but not her best. Seemed to please most of our public. Neither good nor poor. Advertising: large campaign. Patronage: high class. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

PRIMITIVE LOVER. Far better than anything Constance has done in months. It had a plot well suited to the star, with good direction and photography. Some thrills and lots of comedy blended into a very entertaining comedy. Patrons derived more merriment out of this feature than from any other Constance has appeared in heretofore. The aboriginal tactics as applied to their squaws were varied somewhat but accomplished the same results, causing plenty of laughter. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SCRAMBLED WIVES. Pleasing comedy drama, with color scenes that add novelty. Advertising: posters, press. Patronage: small town. Attendance: good. Chas W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

SEVENTH DAY. This is a sure money getter. It is one of the best I have played. Advertising: ones, three, six, photos, window cards. Patronage: general. Attendance: good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

SILENT CALL. The most wonderful Northern picture yet. Strongheart is wonderful. Bill it big. Patronage: all classes. Attendance: good. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

SONNY. A splendid picture that pleased our patrons, but not as good as "Tol'able

David." Advertising: extra. Patronage: better class. Attendance: fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

TROUBLE. Give us more like this one and no one will complain about business. Jackie Coogan a most wonderful actor. Picture pleased 100%. School teachers urged children to see it. Advertising: billboards, heralds, photos, slide. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

WEDDING BELLS. Good Constance Talmadge comedy situation. Story well acted and directed. Pleased all. Bought right, will make money. Exploit, Advertising: seven ones, two threes, two sixes, twenty-four, lobby and mailing list. Patronage: small town. Attendance: very good. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

Fox

CHASING THE MOON. Fine Mix picture. Pleased. Advertising: six threes, five ones, slide. Attendance: good. Vincent J. Votalats, Myrtle Theatre, Thornton, Rhode Island.

CONNECTICUT YANKEE. This is something extra good and takes better in the small towns than in the big burgs where they have nothing but a lot of illiterate Hunyaks, Dagos and Kikes and such ilk that wouldn't know Mark Twain from a bale of hay. Patronage: small town. Attendance: very good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

JACKIE. This one very weak. Mason all finished here. Very disappointing: nothing but kicks. If you play it, keep mum, don't exploit. Advertising: usual. Patronage: small town. Attendance: poor; glad of it. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

MEN OF ZANZIBAR. Russell good in this one, also supporting cast well chosen. Pleased 85%. Advertising: ones, three, photo, slide. Patronage: small town. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

JUST TONY. This is a 100% picture. Pleased all who saw it and they are still talking about Tony. Tom Mix's horse is well trained. Boost this for all you are worth. Advertising: ones, three, 11x14s. Patronage: mixed. Attendance: extra good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

LIGHTS OF THE DESERT. I consider this a good program picture. It pleased 100% so you can't want any more. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

OVER THE HILL. One of the most wonderful pictures shown in my theatre. My patrons could not comment on it more highly or better. They thought the world of this picture. Book it. You cannot go wrong on this one. Advertising: as usual. Patronage: all kinds. Attendance: not too good, on account of fireworks. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

STAGE ROMANCE. A very highly dramatic picture which was enjoyable to about 5% of my patrons. Fox ought to put Farnum back in his kind of picture if he wants to give me the series. Advertising: lobby and billboard. Patronage: small town. Attendance: poor. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

SUNSHINE VALLEY. William Farnum at his best: the kind of picture patrons expect from Farnum. Advertising: papers and posters. Patronage: small town. Attendance: good. J. Carbonell, Monroe Theatre, Key West, Florida.

UP AND GOING. Tom Mix again, so we can't kick. He plays a mounted Copper this time. Lots of action but no stunts. Advertising: usual. Patronage: small town. Attendance: good. Marsden and Noble, Noble Theatre, Marshfield, Oregon.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Since Straight From the Shoulder started to become the dependable tip department it is, exhibitors have had a chance to get wise to the pictures that ring the bell—and the ones that toll it, too.

Mr. H. Odom, down in Durant, Mississippi, had a vision of the wider usefulness of these pages when he wrote—you read it some weeks back—that producers ought to profit greatly from a study of your honest and unbuyable opinions.

His wish has come to be fact. The producers are studying these tips. Once the producer of a certain type considered the exhibitor something to unload his stuff on; but now that the exhibitor has a voice and a place to use it—right here!—the producer can see that he can learn something to his advantage from the man who takes his product.

Besides being a guide to the booking of pictures, Straight From the Shoulder has become a source of information that the producer consults.

Proof? He's quoting your opinions and giving them still wider circulation in his advertising matter.

That's appreciation—and a step forward.

VAN

Goldwyn

BOYS WILL BE BOYS. Good, entertaining comedy drama. Will Rogers draws well here. Advertising: newspaper, heralds, lobby display. Patronage: general. Attendance: fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

DANGEROUS CURVE AHEAD. Good production of married life with its trials and tribulations. Lightened with touches of humor that brought down the house. Six reels. Clear photography, good cast, excellently directed. Boys, you won't make a mistake in booking this one; it has splendid entertaining qualities and will please the most discriminating audience. Pleased 90%. Advertising: ones, threes, slide, heralds. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

DON'T NEGLECT YOUR WIFE. What I call a suggestive picture. Not well received. A picture of this kind hurts this theatre. Patronage: local. Attendance: fair. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

EARTHBOUND. Fine picture. Well received and considered a good picture by all. Teaches good lesson. Book it. Advertising: sixes, threes, ones, photos, handbills. Patronage: small town. Attendance: good. E. E. Stearns, Dew Tell Theatre, South Dayton, New York.

GODLESS MEN. Some of the men liked it, but few of the women did. Too morbid for a good audience picture. Patronage: small town. Attendance: poor. L. M. Zug, Rialto Theatre, Jerome, Idaho.

Hodkinson

FRENCH HEELS. A fairly good picture, but did not draw very well. Patronage: general. Attendance: fair. C. R. McCown, Strand Theatre, Nashville, Tennessee.

HEARTS HAVEN. Here is a pleasing program picture. A good Sunday picture; our patrons commented favorably. Advertising: newspapers, photos, posters, slide. Patronage: highest class. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

SLIM SHOULDERS. Very artistic fashion show. Irene Castle's best so far. It pleased the better class and displeased the farmers and laboring people. Advertising: double quantity. Patronage: general. Attendance: light. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Metro

BROADWAY ROSE. Mae Murray in superb picture splendidly played and acted. Full of pep and well worth seeing. Will get the business and fill the cash box, if well exploited. Patronage: general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

CONQUERING POWER. Personally thought it wonderful but picture is too good for average small town audience. Pleased 75%. Ingram is a wonder at selecting cast. Advertising: big. Patronage: s town. Attendance: fair. A. La Valla, munity Theatre, Bethel, Connecticut.

FOUR HORSEMEN. Almost e the record for this house. Cast e tional. One of the really great pictures the year. Pleased 95%. Advertising: more than average. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

THE HUNCH. Fair picture but no business on it. Gareth Hughes not much of a star for me. Advertising: usual. Patronage: general. Attendance: poor. C. R. McCown, Strand Theatre, Nashville, Tennessee.

Paramount

BACHELOR DADDY. Most wholesome "kid" picture since "Daddy Long Legs" and deserving the same sort of exploitation. Should please anywhere 100%. Best Saturday house in many weeks. Well worth double run. Tom Meighan did it like a million dollars. Grab this, fellows, and bill it like a circus. Advertising: every way. Patronage: mixed. Attendance: very good. J. J. Wood, Redding Theatre, Redding, California.

BLOOD AND SAND. A great picture in every respect and will draw anywhere if advertised. O. K. Advertising: ones, threes, six, twenty-four, inserts. Patronage: mixed. Attendance: good. Daniel Buss, Star Theatre, Tonawanda, New York.

BORDERLAND. A picture with a good moral but one which, for me, does not appeal to the majority. Advertising: regular. Patronage: mixed. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

BOUGHT AND PAID FOR. A good picture that they want, in my case, more than it's worth. It was not a big box-office puller: patrons forget dramatic successes six years old. No great kick on the picture only I was oversold on the picture considering box office draw. Advertising: usual and heralds, mailing list. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GOOD PROVIDER. With Vera Gordon this is one of the greatest pictures of regular flesh and blood that has ever been shown: with the unsung hero of millions of homes—"father." No mistake will be made in booking this picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

GHOST IN THE GARRET. A fine comedy: the best we had for some time. It was enjoyed by all. Advertising: photos, ones, slide. Patronage: mixed. Attendance: good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

HER HUSBAND'S TRADEMARK. Just fair. Not what you'd expect from DeMille. Patronage: neighborhood. Attendance: fair. J. A. Emory, Star Theatre, Bar Harbor, Maine.

IF YOU BELIEVE IT, IT'S SO. Satisfactory for our Sunday program. Opinion was divided as to its merit but personally thought it of considerable value. Famous Players are the wisest of them all, but Meighan needs something a little different if he is to stay popular. He was losing with us until we played him in "Bachelor Daddy" which was a winner. There is a sameness to his acting that gradually sinks him out of the "pulling" class except with those with whom he is a favorite. Patronage: rural town. Attendance: fair. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

INSIDE OF THE CUP. A fine picture with a great lesson. Many said, one of the best and truest pictures we have shown. Get them out to see this, especially church people, and it will help the movie cause. Patronage: rural. Attendance: fair. H. G. [illegible], Community Theatre, Meredith, New [illegible]

[illegible]ST ROMANCE. Very good picture: pleased 80%. Advertising: one, three sheets. Patronage: small town. Attendance: good. H. S. Miller, Grady Theatre, Cairo, Georgia.

MISS LULU BETT. Did not please very well and absolutely had no drawing power. I guess Paramount made some money on this one—I didn't. Advertising: banner, lobby, two daily papers, slide. Patronage: college town. Attendance: poor. C. W. Cupp, Royal Theatre, Ardakelphia, Arkansas.

MANSLAUGHTER. Greatest picture this year. Pleased 100%. Public mobbed theatre all week. Advertising: heavy, all kinds. Patronage: all types. Attendance: great. L. R. Barhydt, Federal Theatre, Salem, Massachusetts.

MORAN OF LADY LETTY. Good production. Plenty of action. Patronage: small town. Attendance: good. Mrs. J. A. Travelle, Elite Theatre, Placerville, California.

NICE PEOPLE. This is a good one. Advertising: double order. Patronage: mixed. Attendance: almost double. Wm. H. Mayhew, Broadway Theatre, Cisco, Texas.

ONE GLORIOUS DAY. Will Rogers does fine in this, but for some unknown reason or other, it only pleased about 50 per cent. And I can see now where this picture will not have universal appeal. Personally, I thought it a very good and unique picture. Patronage, health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful. Saranac Lake, New York.

THE ORDEAL. Good. A little too suggestive at times but, on the whole, splendid entertainment. Will please the fair sex because of the rich costumes and settings. It has some good acting; Agnes Ayres a good actress. Advertising, lobby, newspaper with cuts, slide, program. Patronage, high class. Attendance, fair. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

THE ORDEAL. Miss Ayres becoming more popular. This picture has average entertainment value. Patronage, better class. Attendance, fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE ORDEAL. Good little picture that will please the women folks. Conrad Nagel in supporting cast. Star wears smart gowns and wraps. Well staged. Patronage, neighborhood. Attendance, good. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

Frankness

I don't mind telling you frankly that my reason for becoming a subscriber is the exhibitor reports column. Keep it up. It's great. With every good wish for your continued success, I am, sincerely yours, Arthur L. Shanahan, Owner, Strand Theatre, Kittery, Maine.

OUR LEADING CITIZEN. I saw this picture at Oklahoma City and it appealed to me as extra good. Theodore Roberts helps the cast wonderfully. Jack W. Ogilvie, of Dixie Theatre, Wynona, Oklahoma.

RESTLESS SEX. Six like it would put a sprag in my Saturday's business. The producer calls it a special, but I will have to give it another name, (a lot of bunk, for me). Seven reels of film is about all I can say for it. It might have been a good picture if it had been in about four reels and a lot of that filthy, undesirable, degrading drinking love scene that should not be seen by the younger class, left out. J. J. Wright, Rex Theatre, Bevier, Missouri.

SATURDAY NIGHT. Another good DeMille picture, book it. They will probably like it. Patronage, first class. Attendance, fair, account of rain. H. Odom, Dixie Theatre, Durant, Mississippi.

THE SHEIK. Very good picture. Highly pleased the audience. Advertising, special frames, lobby display, trailer. Patronage, mixed. Attendance, good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SOUTH OF SUVA. Mary Miles Minter puts this picture over. It's a good program picture and ought to satisfy everyone. Advertising, ones, three, six, slides, program. Patronage, general. Attendance, fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THREE LIVE GHOSTS. A crackerjack, the book especially good. Good plot, good direction and photography. Call it 90 per cent. Advertising, six twelves, one three, one twenty-four, photos, slide. Patronage, small town. Attendance, poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

Pathé

NANOOK OF THE NORTH. Talk about specials! Here is a real one. Record business in middle of summer. Every one pleased. Advertising: sixes, threes, ones. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

Playgoers

ANN OF LITTLE SMOKY. An out of the ordinary program picture. Plenty of action. Good acting. Advertising: usual posters, photos. Patronage: small town. Attendance: good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

Selznick

EVIDENCE. Did not see this picture personally but patrons report it's a dandy production. Would say that it ought to prove a good program attraction. Advertising: one sheet, two threes and slides. Patronage: general. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

SHADOWS OF THE SEA. A fine picture, pleased 100%. Good for any program. Advertising: threes, ones, slide. Patronage: small town. Attendance: good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

WAY OF A MAID. Nice little story. Niles Welsh overshadows the star, Elaine Hammerstein. Patrons pleased. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WHY ANNOUNCE YOUR MARRIAGE? Played this on a Saturday and did not draw very good but nevertheless it's a good program picture that pleased 80%. Advertising: two newspapers, photos, slide, one sheet. Patronage: half of them farmers. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

United Artists

THE NUT. A typical and very good Fairbanks that cannot help but chase the blues. Patronage: mixed. Attendance: good. E. J. Breggers, Gem Theatre, Crystal Falls, Michigan.

WAY DOWN EAST. Big business at increased prices, at a fair rental. Play it—those who haven't—by all means. Put it on right! Don't railroad it through the projectors. Get their special music. Increase your price, "present" it, and you'll clean up. Advertising: usual, with heralds. Patronage: health seekers and tourists. Attendance: excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WAY DOWN EAST. Played percentage. Just got by. A splendid picture. Had I rented it, would have lost money. Patronage: town. Attendance: fair. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Universal

AFRAID TO FIGHT. A knockout and Frank Mayo in the best picture. Universal gave him the story he should have. Patronage: all classes. Attendance: very good. G. K. Nenes, Liberty Theatre, Miami, Arizona.

AFRAID TO FIGHT. Good. Pleased practically everyone. Good story, action and direction. Get this one. Advertising: newspapers, photos, slides, posters. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

FOOLISH WIVES. One of the most elaborate pictures we have ever shown, but just about the poorest story ever written. Good business first day, nothing the second. Strictly a one-day picture. Advertising: newspaper, billboards, heralds, photos, slide. Patronage: neighborhood. Attendance: as above. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

GALLOPING KID. Another Gibson "knockout". As a Western star he can't be beat for good, consistent stuff. Advertising: usual. Patronage: small town. Attendance: good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

MAN TO MAN. One of Carey's best. Second run on this one. Lots of action. Pleases all. Did a very good business for second run picture. Patronage: middle class. Attendance: fair. Wm. Thacher, Royal Theatre, Salina, Kansas.

NO WOMAN KNOWS. Had the print been in good condition it would undoubtedly have been a treat for the Jewish crowd. With a perfect print you can clean up with it in a Jewish neighborhood. Advertising: one, threes and photos. Patronage: mostly Jewish. Attendance: good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

PLAYING WITH FIRE. Another good Universal. Nuf sed. Patronage: small town. Attendance: fair. Leslie Hables, Reel Joy Theatre, King City, California.

STEP ON IT. Hoot Gibson right now is as good as the best for a peppy picture. Advertising: newspaper, slide, posters. Patronage: family. Attendance: good. Arthur G. Pearson, Auditorium Theatre, Melrose, Massachusetts.

THE STORM. A real picture that lives up to all the advance notes. The kind of a story movie fans like. Big and active all the way. A real story and one that gets business. Just say you have it and they come. Attendance: big. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Vitagraph

ISLAND WIVES. Go slow on this one, boys, for there is a stop, look and listen sign on its reading, another South Sea Island picture just like the rest of them. Advertising: regular. Patronage: mixed. Attendance: fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Comedies

FROZEN NORTH (First Natl.) Keaton always pleases. This is a satire very well done, showing the real bad man of the arctic, and the Royal Mounted Police. Will please anywhere. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

I DO (Assoc. Exhib). I consider it a knockout. Great! Made for laughing purposes and will produce said laughs. W. L. Landers, Grand Theatre, Batesville, Arkansas.

LOOK OUT BELOW (Educational) Best comedy for many moons. This one really made them snicker and snort. We so detest pathetic comedy such as so many of them turn out to be. This one has more real laughs and more big stuff than many of the great, high priced comedies. Must hand it to Educational. And don't fail to play "Spooks". Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MATINEE IDOLS (Federated). This is one of the poorest Hallroom Boys ever made. Very seldom get a bad one; but nothing to this one. William Thacher, Royal Theatre, Salina, Kansas.

PALEFACE (First Natl). An excellent two-reel comedy. Keaton is good. H. G. Frisbee, Community Theatre, Meredith,

NOW OR NEVER (Assoc. Exhib.). This three reel Lloyd comedy very good. Better than average. Excitement begins with reel one and lasts until end. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

RGW SHOW (Vitagraph). A knockout of a two reel comedy. Everything in it to make them laugh. If you have a patron that can't laugh at this one, there is something wrong with him—examine his brain. E. T Dunlap, Dunlap Theatre, Hawarden, Iowa.

Does His Bit

When C. C. Johnson, A-Muse-U Theatre, Melville, La., sends a record sheaf of reports he adds:

"Will give you another list soon, Van, as I intend to return the boys the many favors furnished me through your columns."

IMITATE MR. JOHNSON—IT HELPS

Short Subjects

LEATHER PUSHERS (Universal). Fine. Record, and each drawing better than previous record. Certainly pleasing all. Pilosi's Theatre, Old Forge, Pennsylvania.

Special Subjects

THE CONTRACT (Labor Unions at Fairmont, W. Va.). A very high class and interesting six reeler. Put out for the benefit of Labor, had a better drawing power than "Sheik" or "Humoresque". A good price, and a money maker. As artistic and fine as any special of the market. Ran two days, turned over a thousand away. C. W. Jennings, Francis Theatre, Victoria, Virginia.

State Rights

AMAZING LOVERS (Jans). Thank Heavens a big dance in town kept crowd from viewing this picture. Boys, I wouldn't take it even if offered a premium for playing it. It is, for me, a sure business killer. Bum direction is evidently what kills pictures as cast is good. Disappointed about 90%. Patronage: small town. Attendance: very poor. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

I AM THE LAW (Affil. Dis.). Received this as an adjustment picture from First National, the only company that ever made us adjustments. Positively one of the best pictures we have shown for a long time. Beautiful scenes, good direction and holds attention throughout. Advertising: one, three, slide, mailing list. Patronage: village and country. Attendance: poor. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

MISS ARIZONA (Richard & Flynn). Lay off this one, is my word. Picture too dark and in bad shape. Nuf sed. Wm. Thacher, Royal Theatre, Salina, Kansas.

SCHOOL DAYS (Warner Bros). Best picture I've played in a long time. Pleased all classes. Good business four days. Book this one: it will go good any place. John Jones, Cozy Theatre, Shawnee, Oklahoma.

TEN NIGHTS IN A BAR ROOM (Arrow). Some one slipped me this picture and I almost starved to death. The picture was very well produced and those that had nerve enough to come in, liked it: but we were sure a lonesome bunch. Hardly think I will play it again. The women's continuous talking union could promote it, however. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

YOUTH'S DESIRE (Alkire). A crackerjack little picture full of laughs: will please 90%. Book it—use airplane tops in lobby Patronage: all classes. Attendance: good Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHERE IS MY WANDERING BOY TONIGHT? (Equity). A pleasing picture but did not pull as strong as I thought it would. Lost money on this one. Advertising: newspapers ten days in advance, plenty paper, heralds, etc. Patronage: mixed. Attendance: poor . J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

Calvert's Valley

(John Gilbert—Fox—4,416 feet)

M. P. W.—John Gilbert gives a fine performance in sombre production released by Fox.

N.—This picture isn't quite up to the mark.

T. R.—A dreary, morbid story, well acted but creating an exceedingly depressing feeling throughout.

E. H.—A pleasing story, with good support.

F. D.—Unoriginal and weak situations are not very well handled.

The Face in the Fog

(Lionel Barrymore—Paramount—5,569 feet)

M. P. W.—Absorbing entertainment found in Paramount crook drama, starring Lionel Barrymore.

T. R.—The story has been well filmed and interest sustained throughout.

E. H.—An interesting story of stolen jewels plotting Russians and a clever crook.

F. D.—Crook melodrama that will bring a big crowd to many box-offices.

N.—One of the finest crook pictures ever produced.

Jan of the Big Snows

(Featured Cast—American Releasing—4,549 feet)

M. P. W.—Curwood story well produced.

T. R.—Ranks as a very likely box-office asset.

N.—Taken all in all, "Jan of the Big Snows" is a picture that will appeal to nine out of ten movie patrons, and is a feature worthy of runs in the best houses.

E. H.—Fairly interesting.

F. D.—Another Curwood story, but a little different from the others.

Notoriety

(Maurine Powers—Weber-North—8,600 feet)

M. P. W.—Good, clean, wholesome commonsense stuff, blended into a picture that will live for no brief period.

F. D.—Corking fight features Nigh's first special.

N.—What completely overshadows cast, story and eye appeal of the production, is the tremendously heavy dramatic effort which has been expended.

E. H.—A feature away above the average and one that will pay the exhibitor to exploit.

T. R.—Nigh possesses a rare insight into the psychology of the mass. . . . The strong point will be the trial. . . . There is a real thrill.

Rich Men's Wives

(House Peters—Al Lichtman—6,500 feet)

M. P. W.—It's sure-fire material.

T. R.—Registers as an attraction which is likely to win popular favor.

E. H.—It is one of the season's outstanding attractions.

F. D.—Hokum of mother love and child will get this over.

N.—A good box-office title likely to attract the eye everywhere.

Newest Reviews and Comments

CHARLES S. SEWELL *Editor of Reviews*

"To Have and to Hold"

Paramount Production of Famous Novel Is Masterpiece of Cinema Art.
Reviewed by J. M. Shellman

George Fitzmaurice's production of Mary Johnston's romantic novel is in a class by itself and should be placed among the big ten cinema features of the year. From the first flash to the closing scenes this film masterpiece carries a convincing atmosphere that makes the spectator feel as if he were in the story. The delightful beginning with the flash of the old volume showing the title page and the artistic title work on scrolls of paper carry a distinct psychological impression.

There is realism, romance and action. Each situation builds logically upon the preceding one with a coherence that grips the spectator and holds him spellbound until the final fade-out. Mr. Fitzmaurice has used to advantage all the resources of the Paramount organization and handled the production with an ability that stamps him a master director. Every dramatic situation is heightened by subtle touches of humor skillfully injected. The scenes of the fight between two ancient galleons, the powerfully gripping scenes in the powder magazine of the privateer just prior to the blowing up of the ship should prove thrilling enough for anyone.

The sets are massive and designed with skillful insight and rare knowledge of the period, and the costumes are gorgeous, the lighting effects used for the court of James I are wonderful examples of artistic skill, and there is one of the most realistic night rain, lightning and thunder storms ever seen on the screen; this is one of the outstanding features of the picture.

Betty Compson and Bert Lytell, the featured players, enact their roles realistically, especially the emotional situations, which they handle with extraordinary dexterity.

Theodore Kosloff was exceptionally fine as Lord Carnal the court gallant and erstwhile favorite of King James, while Raymond Hatton played the King with a deep insight for detailed character work. The sword work between Bert Lytell and Theodore Kosloff and between Lytell and the three pirates, was dangerous and convincing. The duel at the climax was extra fine.

W. J. Ferguson was delightful and the remainder of the cast even to the smaller roles, were exceptionally good. While Lucian Littlefield was good as the Duke of Buckingham, students of history who have found him painted as a shrewd, capable statesman, skilled in court intrigue, may criticise the weakness of the character.

It is a fierce fighting and furious flaming vehicle with thrills, heart throbs and suspense, that should prove a fine attraction.

The Cast

Lady Jocelyn Leigh.....Betty Compson
Capt. Ralph Percy.....Bert Lytell
Lord Carnal.....Theodore Kosloff
Jeremy Sparrow.....W. J. Ferguson
King James I.....Raymond Hatton
Patience Worth.....Claire Dubrey
Red Gill.....Walter Long
Lady Jane Carr.....Anne Cornwall
Paradise.....Fred Huntley
Lord Cecil.....Arthur Rankin
Duke of Buckingham.....Lucian Littlefield

Based on Novel by Mary Johnston.
Adaptation by Ouida Bergere.
Directed by George Fitzmaurice.
Length, 7,518 Feet.

The Story

In order to escape having to marry Lord Carnal, Lady Jocelyn Leigh runs away from the English Court, joins a ship of prospective brides bound for Virginia. On arrival she is roughly handled by a brutal fellow who picks her out for his bride, but is rescued by Captain Ralph Percy, and marries him but remains a wife in name only, as she continues to scorn Percy.

Lord Carnal follows Jocelyn to Virginia and has her and Percy arrested, and prepares to take Jocelyn back to England. Percy escapes, goes to Carnal's ship, rescues Jocelyn, overpowers Carnal and all start off in a small boat. A storm arises and the four are shipwrecked on an island on which there is a pirate gang.

Percy announces he is a celebrated pirate leader and takes charge of the band. A treasure ship comes in sight and when the crew starts to fire on it, Percy takes Carnal below and threatens to blow up the ship if a gun is fired. The magazines finally explode and the four escape on a raft and reach England, finally aboard another ship.

The engagement of Jocelyn and Carnal is again announced, but the Duke of Buckingham takes a hand and manoeuvers so that Carnal and Percy fight a duel. Carnal is beaten and takes poison and the wedding then proceeds with Percy as the bridegroom.

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"Wonders of the Sea"

(Williamson-Submarine—Two Reels)

Decidedly out of the ordinary and intensely interesting are the pictures contained in this subject, which were filmed on the bed of the Atlantic Ocean, in the West Indies. They were filmed by J. W. Williamson by means of a unique device, which enables the cameraman to go down in a tube to the ocean bottom and, through a window, film the ocean bottom. The fact that pictures taken with this device have been used previously does not detract from the interest. There are scenes showing two men in divers' suits walking along the ocean bed with strange deep-sea plants growing around them and numerous fish swimming about: there is an encounter with a large poisonous moray, and also an attack on an octopus that sends out an inky fluid coloring the water, which prevents a view of the fish itself. A novel section shows an attractive girl who, by means of an eighteen-pound weight, reaches the bottom without using diving apparatus and swims around. She repeats this several times. This should prove an attractive offering on any program.—C. S. S.

"Till We Meet Again"

An Appealing Picture Made by William Christy Cabanne, Starring Mae Marsh—An Associated Exhibitors' Release
Reviewed by Mary Kelly

Observed from any one of its several angles of appeal, this Associated Exhibitors' production, "Till We Meet Again", has the popular note. It brings back a charming star, Mae Marsh, after a considerable lapse of time. It has an appealing story treated with pathos, humor and a dash of the melodramatic, pictured against a variety of interesting backgrounds. It has been produced with a definite understanding of what is generally liked on the screen and should be satisfying on any program.

The star in one of her most characteristic roles again expresses an art that is peculiarly her own. Her moments of pathos are handled as no one else succeeds in doing. Slightly over-emphasized, however, this particular gift of hers loses some of its appeal. There are too many close-ups of the same expressions. This does not prevent her return to the screen from being an important event and her many friends will find much to enjoy in her performance.

Showing a keen sense of showmanship values, the picture includes several of the tried-and-true angles of interest. The heroine who escapes from an insane asylum wanders into a deserted country house inhabited by a gang of crooks. The romantic interest begins. An attractive cabaret scene appeals because of a Spanish dance and a display of fine lighting. When the beautiful home of the girl's protector is invaded by burglars, the call for help via radio and the response is a big thrill. The cast includes Martha Mansfield and Norman Kerry.

The Cast

Marion Bates.....Mae Marsh
Robert Carter.....Norman Kerry
Henrietta Carter.....Martha Mansfield
Mrs. Whitney Carter....Julia Swayne Gordon
Jim Brennan.....Walter Miller
Arthur Montrose.....J. Barney Sherry
Sam McGuire.....Tammany Young
Clarence De Vere.....Dick Lee
Pete Morrison.....Danny Hayes
Curley Jensen.....Fred Kalgren

Story by William Christy Cabanne.
Scenario by Edmund Goulding.
Direction by William Christy Cabanne.
Length, 5,822 Feet.

The Story

Marion Bates is placed in an insane asylum by her guardian, who steals her fortune. She escapes and is befriended by a gang of crooks led by Jim Brennan. Her helplessness appeals deeply to his better nature and he lets her go.

She finds her only friends, the Carters. They, too, have been deceived by her guardian, Montrose. Robert Carter loves Marion and secretly secures from Montrose the papers Marion signed. Jim's gang breaks into Montrose's house and he hires them to steal the papers from Carter. There Jim comes face to face with Marion and learns that his contemplated robbery will harm the girl he loves and the man who had valiantly saved his life in France when he was a doughboy and Carter a captain. Jim defends them from the gang, losing his life in serving the two he cared for most.

Exploitation Angles: Herald the return to the screen of this charming star and make enough of a fuss to pull in the old-timers and the new star hunters.

"Trail's End"

Franklyn Farnum Star in W. M. Smith Production of Arthur Somers Roche Story.

Reviewed by Mary Kelly

This is the most entertaining of the W. M. Smith series of productions for Franklyn Farnum that has yet been released. The story itself is superior, and the treatment involves more suspense.

Arthur Somers Roche is the author of the short story from which the scenario has been adapted. It is the story of a hunted man, wanted, he fears, for murder, but in reality because he has fallen heir to a vast fortune. The plot has been entertainingly developed. Closer attention has been paid to dramatic construction than to meaningless heroics, and the result should be a broader appeal than usual.

The opening, introducing the stranger and following with the unexplained flight of the man who has already won admiration by befriending the hero of the story, is successful in starting the suspense. From then on there is plenty of shooting, a few moments of comedy and a pleasant love story, which Peggy O'Day makes more pleasant. The cast, except for one or two new names, is the same which has been used in recent Franklyn Farnum pictures, a fact which registers satisfactorily in their team work. The direction is unusually good.

The Cast

Wilder Armstrong.....Franklyn Farnum
Edith Kilgallen.....Peggy O'Day
Frayne.....George Reehm
Stanley.....Al Hart
Cahoots.....Shorty Hamilton
Molly.....Genevieve Berte

Story by Arthur Somers Roche.
Direction by Francis Ford.
Length, 4,700 Feet.

The Story

Stanley, a stranger, appears in the western town of Aroya and asks for Frayne, a friend of Wilder Armstrong, who owns the big ranch. Armstrong mistrusts Stanley and withholds the information. Meanwhile Frayne makes his escape, and Stanley explains that all he wanted was to notify Frayne that he had fallen heir to a vast fortune. He shows Armstrong a clipping. Armstrong decides to follow Frayne with the news. About this time Edith Kilgallen, also one of the heirs mentioned in the clipping, appears on the scene. Armstrong advises her to follow him to where Frayne is hiding. Stanley gets there first, tries to trap Edith, but is worsted by Armstrong and his gang. Frayne is discovered, reveals his reason for hiding, and Edith and Armstrong are united.

"Wildcat Jordan"

Phil Goldstone Feature Shows Richard Talmadge in Spooky Affair That Is Good Second Feature

Reviewed by Roger Ferri

Richard Talmadge is capable of better things than "Wildcat Jordan," although in the neighborhood houses it should mop up, for it shows this champion film athlete at his very best, performing hair-raising feats that are wonders. The story is seemingly secondary with these Talmadge pictures, all efforts being concentrated on giving Talmadge a chance to "do his stuff". And he does.

This performer, however, is deserving of bigger productions. He is certainly capable and it is unfair to him to keep him in the background by a lack of proper exploitation. As a matter of fact, Richard Talmadge is now one of the delightful secrets of the industry. Nevertheless, exhibitors are finding him a good box office bet at neighborhood houses.

There is very little on which to comment on these Talmadge pictures, for the star is seemingly the thing. All in all, "Wildcat Jordan" is good for any double bill. The production didn't cost much to make and rentals should be accordingly. And with this fact in mind the contention is advanced that "Wildcat Jordan" should prove a sound investment. Sylvia Grant and the rest of the cast all do well.

The Cast

Dick Jordan.....Richard Talmadge
Sylvia Grant.....Eugenia Gilbert
Roger Gale.....Harry Von Meter
Billy Talbot.....Jack Waltmeyer

Directed by Al Santell.
Photography by Harry Fowler.
Length, Five Reels.

The Story

Dick Jordan, an athletic westerner in search of adventure, is approached by Roger Gale and his business associates who seek to purchase the young man's ranch. The westerner seeks a bigger price and is invited to come East. Gale plans to give Dick such a wild time that he will consent to do anything, but here his plans miscarry, for the westerner falls in love with Sylvia Grant, whose services are recruited to play a practical joke on the visitor. The joke, however, is reversed, with Dick beating up the jokesmiths and ultimately making up his mind to keep his ranch on which to settle with his new wife.

Exploitation Angles: Play up the star and his stunts, and put him over the same as you used to work for Mix and presently you can clean up with the name. In many places you can already.

In "One Exciting Night" D. W. Griffith has forsaken the heavy and spectacular type of productions with which his name has been associated, and has given to the screen a production of the general type of the highly successful stage plays, "The Bat" and "The Cat and the Canary." It is a modern story of mystery, with uncanny situations, masked figures, strange midnight happenings, and two murders.

He has succeeded in making a picture which rivets your attention, with thrills, romance and an excellently handled mystery. Then there is good comedy relief to offset the tenseness of the melodrama. The denouement of the mystery occurs during a tremendously effective storm scene. Altogether, it is vastly entertaining, though of an entirely different type from what is usually expected from Mr. Griffith.—C. S. S.

"Peaceful Peters"

Thrilling Ride Leads to Effective Climax in Arrow Picture Starring William Fairbanks

Reviewed by Mary Kelly

The successful handling of the climax in this Western, "Peaceful Peters," overshadows to a great extent the ineffectiveness of some of the earlier scenes. There is a thrilling pursuit on horseback and a fight sufficiently realistic and prolonged to suit the most red-blooded. The entire picture is full of action but these later scenes should be especially satisfying.

William Fairbanks is the star. He fulfills the requirements of the ideal Western hero and exploits his amiable personality and physical prowess in approved style. At times, the picture shares the familiar fault of being out of proportion in its characterizations. That is, the star has everything his way, and the other roles are subordinate and powerless to an extreme degree. The types differently handled could be made more human and natural. This could be done without detracting from the star, but on the other hand, heightening his appeal to discriminating patrons. Harry La Mont handles the well-known role of the suave villain convincingly.

A slight romance has been well moulded into the story without detracting from the main purpose which is heavy and fast action, the type of offering which will appeal primarily to men. The suspense has been skillfully maintained.

The Cast

"Peaceful" Peters.....William Fairbanks
Jim Blalock.....Harry La Mont
Peter Hunter.....W. L. Lynch
Mary Langdon.....Evelyn Nelson
"Sad" Simpson.....Wilbur McGaugh
"Cactus" Collins.....Monte Montagne

Adapted from the Story "Peaceful" by W. C. Tuttle.
Direction by Ben Wilson.
Length, 4,690 feet.

The Story.

Peaceful Peters, a gold prospector, finds old Uncle Billy wounded and learns that he has been shot by jealous prospectors. Peaceful traces the crime after the old man's death and finds that Jim Blalock, proprietor of the saloon, is the chief offender. Trouble starts and when Peaceful meets little Mary Langdon, the new dancing teacher for Blalock's gang, the friction increases. Peaceful urges her to leave before things get unpleasant. He saves her and then tricks the others who have laid a plot to frame him, proving at the same time their guilt.

"The Impossible Mrs. Bellew"

Gloria Swanson Is Provided with Contrasting Role in Sam Wood Production for Paramount.

Reviewed by C. S. Sewell

Admirers of Gloria Swanson will have the opportunity, in Paramount's "The Impossible Mrs. Bellew," of seeing her in a sympathetic role, for in the earlier reels she appears as a home-loving wife and mother, one who sacrifices herself and saves her recreant husband for the sake of her child only to have him torn from her by court decree because of her husband's ingratitude.

Opportunity is also afforded for Miss Swanson to appear, however, in some of the gorgeous gowns for which she is noted, also in a very chic bathing suit and, finally, in draperies impersonating a statue. The latter scene is very discreetly handled so that it should offend no one.

This seemingly dual characterization is effected by having her go to Deauville, France, where she finds she is socially ostracized, and, stung by the injustice, she attempts to have "the game as well as the name" by acting so as to shock even the ultra-blasé set of social wasters. There is, however, a young novelist who believes in her, and finds the real woman under the false gayety, and a happy ending is brought about.

Handsomely produced, with elaborate sets and striking photography, it only succeeded in arousing mild interest on the part of the writer except in a few scenes, such as the spectacular scene in the Russian count's palace and the scenes where the star has her little son torn away from her and where she is reunited to him.

The scene where the husband, who has imbibed too freely and, goaded on by a scheming woman to believe that his best friend is paying undue attentions to his wife, and consequently returns home and kills him, and the wife falls in a faint at the dead man's feet, is melodramatic, but the remainder of the picture is handled with repression. Even in the scene where the novelist finds the count attempting to insult the star there is no fight, but simply a dignified and gentlemanly exchange of remarks between the two men; also there is no final embrace between the lovers, the picture ending with Miss Swanson kneeling beside her sleeping son, and the poet admirer having just left with a promise that she will see him the next day.

Coincidence plays a considerable part in the development of the story, and some of the action is not altogether convincing. The average spectator will probably wonder how

it was that the wife, who was actually present at the murder, did not even have to appear at the trial. Also, though the subtitles make it appear that the wife, to save her little son from dishonor, agrees to the plan to have the killing appear as accidental, you nevertheless find later that it is the husband who has secured the divorce and the custody of the child.

Miss Swanson is assisted by a high-class cast, including Robert Cain as the husband, Conrad Nagel as the poet, and Herbert Standing as his father, with June Elvidge as the "vamp" who is the cause of the trouble.

The Cast

Betty Bellew.....Gloria Swanson
Lance Bellew.....Robert Cain
John Helstan.....Conrad Nagel
Jerry Woodruff.....Richard Wayne
Count Radisloff.....Frank Elliott
Alice Granville.....Gertrude Astor
Naomi Templeton.....June Elvidge
Rev. Dr. Helstan.....Herbert Standing
Lance Bellew, Jr., age 4.....Mickey Moore
Lance Bellew, Jr., age 6.....Pat Moore
Aunt Agatha.....Helen Dunbar
Attorney Potter.....Arthur Hull
Detective.....Clarence Burton

Adapted from novel by David Lisle.
Scenario by Perch Heath and Monte Katterjohn.
Directed by Sam Wood.
Length, 7,155 Feet.

The Story

Wealthy Lance Bellew spends little time with his wife and child, but is enamoured of Naomi Templeton, who is instrumental in making him jealous so that he kills his best friend, charging him with stealing his wife's love. Bellew is acquitted on the plea that the shooting was accidental, but later secures a divorce from his wife and custody of the child, who is torn from the wife as she is en route to Europe. Bellew marries Naomi, who soon reveals her true character. Mrs. Bellew goes to Deauville. When even the father of the one man who believes in her, a young novelist, turns against her she proceeds to try and shock even the fast set. Her aunt arrives with the child just about this time, explanations occur, and Mrs. Bellew finds happiness in the love of the novelist.

"The Thoroughbred"

Helen Gibson's Riding Skill Is Chief Feature in Certified Film Release

Reviewed by Mary Kelly

A Western with a familiar plot but with a slightly different twist in characterization in making the chief "go-getter" a woman instead of a man, if offered by the Certified Film Exchange in "The Thoroughbred". Helen Gibson carries off equestrian honors. Her ease and skill as a rider is setoff in some vivid scenes in which a beautiful horse plays an important part.

Urged on to perform the duty which her failing father, the sheriff, is unable to finish, the heroine sets out to hunt a notorious bandit. She has some colorful experiences, including a sojourn in a rough amusement den where she poses as one of the dancers. The star seems not entirely at ease in these scnes, but regains her poise and appeal when the scene of action returns to the out-doors. The headquarters of the outlaw gang has been pictured with some ingenuity, and the climax when the girl, alone, gets her man is an effective bit of drama. While not teeming with novelty, "The Thoroughbred" offers enough entertainment to keep the average Western fan interested.

The Cast

Pop Martin's daughter.....Helen Gibson
Remainder of Cast Not Available.

The Story

Pop Martin, the town sheriff, is too sick to hunt down the bandit who has robbed the bank. The enraged citizens are about to take away his star when Martin's daughter offers to take her father's place and insists on a trial. One of the younger men in the group offers to go with her. She refuses, but he follows anyway. She learns where the robbers have their headquarters, and in order to detect their plans she dresses as one of the dance girls at the saloon and gets the desired information. She goes after the bandit the next day and holds him up in his cave. The man who has befriended her from the start proves of valuable assistance. Her father's reputation is saved and the sheriff star remains in the family.

Exploitation Angles: Play up the star and the western angle, for the two are largely one, and they want Miss Gibson in western roles.

In Johnny Hines latest starring vehicle, "Sure-Fire Flint," Producer Charles Burr has given exhibitors of the country that "something different" for which they have been asking for years. This comedy drama is a combination of versatility and entertainment with both at their 'teenth degree. As an entertainment "Sure-Fire Flint" finds its best box office description in the first two words of its title. Dell Henderson turned out a crackerjack, with Johnny Hines at his best.—R. F.

"Women Men Marry"

Edward Dillon Production for Genius Films Has Big Box Office Appeal

Reviewed by Mary Kelly

"Women Men Marry" is one of those artfully designed productions that triumphantly carries out its purpose, which is to give the public a type of entertainment for which it has shown a decided liking. The theme and the style of production are in popular favor. The material success of the picture seems a certainty.

A study in social values underlies the story of the picture. The conflict between snobbery and a spirit of democracy stirs up considerable interest and the old picturesque contrast of the rich girl and the poor man is used effectively. The heroine goes out to marry a title and falls in love with the ship stoker.

The nature of the story brings into prominence the splendor of the material appointments. It is a society drama with all the glamor that so widely appeals. All this is emphasized in the ultra-sophisticated atmosphere of the earlier part of the picture, which is rather too long, while the point of the story in showing the survival of real love dominates the rest of the action.

E. K. Lincoln as the stoker who can afford to laugh at trouble gives a performance that will please. The less likable role of the girl who has been taught the hard and fast rules of class distinction, is skilfully handled by Florence Dixon, who is charmingly pretty. One of the best scenes, and one that has fine comedy value shows the stoker spending his precious ten dollar bill to buy food for a gang of starving bums. The picture ends with some graceul New England country scenes, beautifully photographed.

The Cast

Emeric Rogers.....Florence Dixon
Aunt Gertrude.....Julia Swayne Gordon
Hetty Page.....Margaret Seddon
Eleanor Carter.....Heddy Hopper
Lord Brooks Fitzroy.....Cecil Chadwick
Dick Clark.....E. K. Lincoln

Story by Adelaide Heilbron.
Scenario Not Credited.
Direction by Edward Dillon.
Length, 5,986 Feet.

The Story

Emerie Rogers is scarcely more than a baby when her parents give her up to Montgomery Rogers, who promises to give her the finest of advantages if they will allow him to adopt her. She is never to know but that he is her real father. Her Aunt Gertrude teaches her the strict rules of class distinction, and urges her to marry a titled foreigner. While on the ocean liner Emerie's pet dog escapes, and she finds it in the stokers' quarters. Here she meets Dick Clark, to whom she is greatly attracted. Later she finds him in the park and helps to get him a position as her father's butler. Her father promotes him to secretaryship. Meanwhile Lord Brooks Fitzroy, whom Emerie met in England, comes to see her, and their affair progresses. The sudden death of Emerie's father brings several surprises, however, and a big change to Emerie.

Exploitation Angles: The star name has a value not to be overlooked, but the chief selling angle will be found in a big play on the title. Try and get the newspaper to print pictures of the recent brides under the play caption or hook into any national matrimonial event.

"Without Compromise"

Ordinary Material, but Fine Cast, in Fox Production with William Farnum

Reviewed by Mary Kelly

A lack of suitable material or a misconception of William Farnum's capabilities is evident in "Without Compromise" as it has been in his recent vehicles. His personality and his following is strong, but neither can survive an indefinite number of disadvantageous stories.

"Without Compromise" is the story of an honest sheriff, crooked politics and an involved love affair. From the standpoint of plot and action it is fairly successful, but William Farnum is worthy of a picture with more individuality and appeal. Prepared for a less popular performer, the production would not be so liable to criticism, as there is nothing distinctly unpleasing about it.

The cast is splendid. Lois Wilson is charming every minute and Robert McKim makes the picture seem something above the ordinary whenever he appears. Tully Marshall, Otis Harlan and Alma Bennett are others that will be appreciated. Some of the melodramatic situations are so protracted that they lose force. A striking example of this is the delay at the end where the sheriff gives his sweetheart's father ten minutes before answering to the arrest. The attempt to keep up the suspense here is unsuccessful.

The Cast

Dick Leighton.....William Farnum
Jean Ainsworth.....Lois Wilson
David Ainsworth.....Robert McKim
Samuel McAllister.....Tully Marshall
Judge Gordon Randolph.....Hardie Kirkland
Doctor Evans.....Otis Harlan
Bill Murray.....Will Walling
Nora Foster.....Alma Bennett
Tommy Ainsworth.....Eugene Pallette
Cass Blake.....Fred Kohler
Jackson.....Jack Dillon

Story by Lilian Bennet-Thompson.
Scenario by Bernard McConville.
Direction by Emmet J. Flynn.
Length, 5,173 Feet.

The Story

Dick Leighton as sheriff is a recognized authority by everyone except Cass Blake and a few others. He is in love with Jean Ainsworth, but promises to take care of Nora Foster after her guardian dies. Cass Blake brutally murders Nora, and Dick starts on a hunt for him. He trails him and in capturing Blake, shoots and wounds him. Jean's father, a political power supported by a gang that is opposed to Dick, refuses to allow the wounded man to be cared for in the hospital which he controls. He frames Dick, knowing that Dick will defend the sick man, and hoping that he will shoot in his own defense and hurt some of his own followers. Dick does shoot when the mob attacks the hospital, but he kills Ainsworth's own son. Dick is forced to prosecute Ainsworth, but knowing that his arrest would come between his daughter's happiness and Dick's, Ainsworth escapes, and leaves Dick's conscience clear.

Exploitation Angles: Make your drive on the cast, ignoring the story, and sell the star as strongly as you can, backing him up with the long list of favored players in his support.

"Blazing Arrows"

Ordinary Western-Indian Picture With Its Appeal Probably Best at Neighborhoods

Reviewed by Roger Ferri

Lester Cuneo is some scrapper when he gets started. Why send armies across the seas to make America safe for Prohibitionists when there are such battlers as Slugging Les Cuneo on the western slope of the Rockies? Lester portrays a he-man in Western Pictures Exploitation Company's "Blazing Arrows," but gosh what a "he." Armies of rustlers, gunmen, mean nothing to him, for he goes through these mobs like some politicians go through a public's treasure chest. And then, too, what is a flying bullet in the life of this scrapper when he has his bow and arrows! You tell him, William, not much.

Anyway, "Blazing Arrows" because of this superhuman's prowess should knock the kiddies, who line the fore rows of neighborhood houses, for a row of sardines. Lester plays the role of an Indian who isn't an Indian. He only thinks he is what he isn't, and, because he isn't, he is sentenced to serve as bread earner for a damsel who comes out of the East with a guardian who isn't owner of his own will power and a mustached villain who thinks nothing of sending individuals not to his liking on indefinite visits to unknown lands.

"Blazing Arrows" will blaze no paths to the box office, but for a place on a double bill wherein it will serve as a bargain attraction or the neighborhood houses it should prove a sound investment. Francelia Billington is the young lady who convinces herself that Indians are good for something else other than to serve as mere cigar store ballyhoos.

The Cast.

Sky Fire.....Lester Cuneo
Martha Randolph.....Francelia Billington
Gray Eagle.....Clark Comstock
Mocking Bird.....Laura Howard
Elias Thornby.....Lafayette McKee
Bart McDermott.....Lew Meehan
Scarface.....Jim O'Neill

Story and Seenario by Henry A. McCarty.
Directed by Henry A. McCarty.
Length, Five Reels.

The Story

Sky Fire while at Columbia meets Martha Randolph. They fall in love. A crooked would-be suitor discloses Sky Fire's identity, thus killing the engagement. The Indian returns home and later again meets Martha, whom he rescues. In the Far West the easterner's treachery is discovered when he murders Martha's guardian. The girl seeks protection from Sky Fire, who proceeds with his army-cleanup act. Then comes the discovery that Sky Fire is not an Injun, but an honest-to-goodness white man whom Gray Eagle had found when a baby, adopted and raised as his own child.

"Bells of San Juan"

Charles Jones Has Opportunities for Emotional Acting in Fox Production

Reviewed by Mary Kelly

More varied opportunities for emotional acting have been given Charles Jones in "Bells of San Juan" than in his former pictures. The strength of the production lies in his performance. The story offers entertainment without novelty. As it has been constructed to keep up a rapid dramatic sequence, the picture should mean average success in the box-office.

Charles Jones surmounts the highly sensational quality of his role to a degree that inspires confidence in what he could do with a more enjoyable part. He reveals a fineness and sympathy, in addition to his splendid physical qualities which have been emphasized in previous pictures. As the sheriff in "Bells of San Juan" he goes mad due to a doctor's careless treatment of his wound. He becomes a criminal and threatens the girl whom he had loved and admired. This scene seems too long and too melodramatic.

There is some good riding and an effective climax in the saloon where the sheriff arrests one of the law-breakers. This has been well directed. The heroine is a doctor played earnestly by Fritzi Brunette. A village on the Mexican border is the setting for much of the action, but the backgrounds are somewhat lacking in realism.

The Cast

Roderick Norton.....Charles Jones
Dorothy Page.....Fritzi Brunette
Jim Garson.....Claude Peyton
Dr. Caleb Patton.....Harry Todd
John Engel.....Harry Kirkland
Florrie Engel.....Katherine Key
Kid Riekard.....William Steele
Antone.....Otto Matieson
Tom Cutter.....Sid Jordon

Adapted from the novel by the same name by Jaekson Gregory.
Seenario not credited.
Direction by Scott Dunlap.
Photography by Gus Jennings.
Length, 4,587 feet.

The Story

Roderick Norton, sheriff of San Juan, vows to run down the man who murdered his father. He suspects Jim Garson, owner of the saloon, who has two lawless companions. One of them is wounded and Dorothy Page, the new doctor, attends him at some risk to herself. Roderick rescues her and demands the truth about who killed his father. The man refuses and is put into jail. He escapes, however, and Roderick is wounded in the battle. He loses his reason and starts a series of lawless acts, robbing others and terrifying Dorothy, whom he had previously asked to marry him. Her devotion brings to light the cause of his trouble and in recovering his first act is to get Garson. A fight between the two men ends the feud as Garson is beaten and punished.

"The Unconquered"

Aywon Film Corporation's Maciste Rapid-Fire Moving Melodrama A Clever Production.

Reviewed by Roger Ferri

"The Unconquered" is a showman's picture in every sense of the word. Maciste, star of several spectacular productions imported from Italy and shown in this country at great profit, assumes the leading and outstanding role in this picture which, like the others, was made in Europe and shows the giant athlete at his very best. This seven-reel production is cleverly put together and its dozen or more thrilling and spectacular moments remind one of an American serial of twelve episodes, for in point of action this one is built like a serial. The only difference being that there are at the rate of virtually two big thrillers, fights and what not, to every reel.

It is an up-to-date story with modern dress. Maciste is as powerful as ever and as an athlete extraordinary he knows no equal on the screen. He thrashes dozens of men at a time, pulls out huge poles from their foundations, crashes through walls, climbs towers, hops on and off moving trains and otherwise keeps the action of the story at top speed all the time. This production should prove a gold mine in houses where Maciste's former screen exploits were shown, and in the neighborhood houses where action aplenty is demanded "The Unconquered" should go over with a wow.

To attempt to enumerate the many strong-man stunts in this production would mean the use of more space than has been alloted to this review. Suffice, however, to say that "The Unconquered" serves the purpose for which it was made—to entertain and exploit the remarkable brawn of this human monument of muscles and strength. There is an interesting love story told involving the princess of mythical land and a newspaper publisher. The picture is cleverly put together with many elaborate scenes and hundreds of persons appearing.

This is truly a Maciste picture and should make real money. It can be exploited and is entertainingly interesting at all times.

The Cast

Maciste.....Maciste
His Brother.....Antonio Fella
The Prineess.....Madaline Guido

Presented by Nathan Hirsh.
Length, 6,500 feet.

The Story

The Prime Minister of a mythical kingdom attempts to oust the Princess so that on the death of her father, who is in failing health, he can ascend to the throne. In attempting to carry out this plot the Prime Minister reckons without a hustling newspaper man and his friend, Maciste. Called into action Maciste overthrows the attempt to gain control of the country by rescuing the Princess and restoring her to her cousin, the Prince. In doing this there take place a series of exciting episodes. Along toward the end of the picture Maciste is knocked unconscious by pulling a building down on top of himself. Maciste is sentenced to die by the Prime Minister. By risking his life and standing on the hand of a huge clock in a high tower, his friend delays execution long enough to save Maciste's life. At another moment Maciste and his friend go over a cliff in an automobile running at top speed.

"Another Man's Boots"

Francis Ford At Advantage In Smart And Exciting Western Anchor Production.

Reviewed by Roger Ferri

"Another Man's Boots" is a smart western picture replete with exciting, good horsemanship plus a story that is highly entertaining. No effort is made at turning out anything pretentious and in this the producer was perfectly correct. Westerns are popular and this one will disappoint no one; on the contrary it will entertain where many other westerns of the stereotyped brand will fail, for the reason that in "Another Man's Boots" the producer adhered to a human logic.

There is nothing in this picture that will throw any of your patrons out of their seats, but it is exciting to the point where fight follows fight and races galore. For the neighborhood houses where patrons demand westerns this picture should prove a good money-maker. Directorially, this feature was handled better than the ordinary run of ourdoor pictures. The local is mostly outdoor with some splendid long shots.

The cast, headed by Francis Ford, is a hard-working one in every instance. Ford as the stranger is a treat. This writer hasn't seen Francis Ford do better work in a long time and the entertainment value established by this picture is set materially because of his praiseworthy work. He is a good horseman as well. Elvira Weil as Nell Hadley does well as does also Harry Smith as her brother. Frank Lanning as "Injun Jim" is satisfactory, while Robert Kourtman makes an acceptable heavy.

The Cast

The Stranger.....Francis Ford
Ned Hadley.....Harry Smith
Nell Hadley.....Elvira Weil
Injun Jim.....Frank Lanning
"Sly" Stevens.....Robert Kourtman

Directed by Ivor McFadden.
Length, five reels.

The Story

Ned Hadley has saved some money while working on a ranch where he and a stranger become pals. Ned receives a letter to return home. While riding home he is shot by bandits. The stranger fights off his assailants, managing to recover the money. Believing he is about to die, Ned persuades the stranger to go to his parents, posing as their son. The stranger reluctantly does this and arrives at the ranch, where his identity is not questioned by the elder, but blind Hadley. "Sly" Stevens is planning to steal Hadley's claim and would have succeeded but for a blunder in accusing the stranger, who has fallen in love with Nell Hadley, of being an imposter. The stranger is about to be hung, when the real Ned Hadley appears and makes an explanation that ends all happily.

The Pep of the Program

News and Reviews of Short Subjects and Serials

Julius Stern Returns from Europe with New Ideas for Century Comedies

Julius Stern, president of Century Comedy Company, who has just returned from a three months' stay in Europe announces that the plans for his company's releases through Universal for the coming season include a series of all-star comedies in which each of the actors will be a clever featured player and each will have equal chance. This series is in addition to the Baby Peggy special productions and the animal plays. There will be twelve subjects in the all-star series. Scripts for the first two which have well defined plots, have already been prepared.

Mr. Stern also announces that in response to the demand for a new series of Century beauties, his company is going to produce comedies which will contain some of California's most beautiful girls. He has also received many requests for more comedies with the Century lions, but states he feels that the new order of animals, Brownie, the wonder dog, Maudie the temperamental mule, and little Joe the monkey, are more clever and give the audience more laughs, and believes that the day of the comedy lion is past.

During his stay abroad, he contracted for several trained animals from a big German menagerie. In addition he secured two circus clowns and has a clever animal trainer under contract.

Mr. Stern states that he was impressed by the fact while abroad that while the European idea of farce would not take in this country that our American comedies, particularly the Baby Peggy pictures appeal to their sense of humor. This little comedienne's work is well received in England, France and Germany. He was also impressed by the fact that while the foreign comedies did not have the sparkle demanded by American audiences, they did have carefully thought out plots and he intends to follow some of these ideas without sacrificing rapid fire American humor.

Pathe List for November 5 Headed by Third of "Our Gang" Comedy Series

Heading the list of Pathe releases for week of November 5 is "Our Gang" the third of the series of two-reel "Our Gang" Comedies which appear to have struck a popular chord with exhibitors and which have been praised by the trade and daily press. The casts of these popular comedies consist almost entirely of boys of various types from the "angel child" variety to regular "holy terrors," including Sunshine Sammy, Little Farina and a tough little three-year-old; also dogs, kittens, ponies, etc. They are action comedies involving a riot of mischief.

The current Hal Roach single-reel comedy is "Shine 'Em Up" featuring Paul Parrott who is seen as a bootblack who gets mixed up shining two of his customers shoes, making one shoe black and one white. In the Aesop Film Fable, two elephants, a dog and a mouse are used to point the moral "A Friend in Need Is a Friend Indeed."

The program also includes, the third episode of "Speed" in which Charles Hutchison leaps from a high tower into a moat and is riding on a wild freight car when it plunges into a ravine; a single reel Harold Lloyd reissue "His Only Father" showing the star as a peanut fiend who finally makes good. Then there is also a Pathe Review, 180, showing more photographic gems, how to make fire without heat and other interesting items; Screen Snapshots No. 12 with a large variety of stars including Lila Lee, Helen Jerome Eddy and Rodolph Valentino. Two issues of Pathe News and one of Topics of the Day complete the program.

Harry Lehrman to Direct Second Six Carter DeHaven Comedies for F. B. O.

Henry Lehrman, who has been directing screen comedies for the past twelve years and is one of the very best known directors in this branch of the industry, has been engaged to direct the remaining six two-reelers in the series of twelve Carter DeHaven comedies for F. B. O. release.

Mr. Lehrman succeeds Mal St. Clair who directed the first six, and was selected by P. A. Powers to direct the series of "Fighting Blood" two-reelers based on H. C. Witwer's stories, for F. B. O.

Carter DeHaven has returned to the studio from a country-wide trip during which he met hundreds of exhibitors, and has already started to work on his first comedy under Mr. Lehrman. It is titled "The False Alarm" and promises to be an uproarous "fire" comedy, with Mr. and Mrs. DeHaven in the leading roles.

Mr. Lehrman is well known to exhibitors and the public because of his large number of box-office successes, both short subjects and features. One of his recent hits was "Reported Missing" starring Owen Moore. His experience dates back to the days of Biograph and Imp, and Keystone. He also directed the Lehrman Sunshine Comedies and in 1917 had his own producing organization.

Making Fireless Heat

Very interesting and instructive, dealing with a subject which is very little known to the average person, is a section of Pathe Review, 180, which is titled, "Fireless Heat." It shows how, the chemical union of water and unslacked lime produces enough heat to fry an egg. There are also experiments showing the enormous amount of heat generated when sulphuric acid attacks caustic soda and when the same acid comes in contact with sugar and permanganate of potash. These experiments are both impressive and entertaining.

Hamilton Finishes Second Comedy

Lloyd Hamilton, whose new series of Hamilton comedies for Educational release was started with "The Speeder," has finished his second picture of the series. It is "The Educator" and shows the comedy situations and hardships suffered by a new teacher in a peaceful (?) town at the hands of his wild and wooly class.

Ruth Hiatt is again Hamilton's leading woman, portraying the only "angel" in the town of Angelville. The cast also includes Otto Fried and Orral Humphrey. Hamilton's "The Speeder" has attracted favorable attention at many first-run showings in all parts of the country.

New Comedy Company

Richmond Film Productions, Inc., a new organization with Joseph A. Richmond as president, G. B. Garrison as secretary and treasurer, and Harry G. Koch as vice president and attorney, has begun production in a new studio at Stapleton, Staten Island, N. Y., of a series of two-reel comedies which will be distributed by Clark-Cornelius Corporation. They will be produced at the rate of one a month.

Mr. Richmond, who is a member of the M. P. D. A., will direct, with Horace G. Plympton at the camera. Edward Noulder will be juvenile lead, and the cast includes William Favers and Jenny Harris. The company has a thoroughly equipped, modern studio, and production will be increased later. The comedies will be high class.

Novel "Music Film"

Harold Rodner, a well-known film salesman, has brought forth a novel short subject known as the "Music Film," in which the action on the screen is synchronized with the musical accompaniment. No mechanism is used but it is said that it is impossible for the orchestra to get out of step with the film. It was praised by the New York Times when shown at the Rialto and has been booked for the Rivoli and Criterion, also Loew's and Bim's circuits. It was directed by J. F. Leventhal.

"Robbing 'Em Good" Is Montana's Latest

Hunt Stromberg, producing the series of two-reel comedies for Metro starring Bull Montana is now cutting and titling one of these subjects which is said to have been made in secret. It is titled "Robbing 'Em Good' and will be ready for release in a few weeks. Mr. Stromberg is particularly enthusiastic over this comedy which is described as a burlesque on "Robin Hood."

Bull Montana has completed another comedy "Glad Rags" which was to have been the third of the series, but it has been held up on account of the timeliness of the burlesque, because of the current showing of the Douglas Fairbank's picture.

Fox Lists Second Six Educationals, Scheduled for Release November 26

November 26 has been selected as the release date for the second six Fox Educational Entertainments, "Old Spain," "Pekin Ducks," "Bits of Europe," "Camphor," "Bird Life," and "The Runaway Dog." It is announced that each has a special appeal to the public and that they are such as will bring to the theatres the better class in each community.

What is claimed to be one of the most entertaining single reels ever issued is "The Runaway Dog," a dramatic animal story with no human beings in the cast. The story deals with a puppy that gets away from its mother, has an encounter with a cat and then when the mother dog starts after him, she catches her leash in a chicken coop and the coop and chickens are dragged into the water. The old dog rescues them as they near a waterfall, and later rescues her errant son when he falls into the water.

"Old Spain" shows points of historic interest in that country, a bull fight and many beautiful women. "Pekin Ducks" is a half-reel showing the largest duck farm in the world. There are several special color effects. "Bits of Europe" shows unusual sights in London, Berlin, Monte Carlo, Venice and Versailles.

"Camphor" is a half-reel said to throw new light on its various uses. The scenes showing the gathering of this substance in Formosa it is stated were secured at great risk as the territory is inhabited by head hunters. It is said to be the first picture taken in Formosa.

"Bird Life" showing camera studies of birds unaccustomed to the photographers intrusion. They were secured by building a blind and show them feeding and protecting the young. There is also included the official picture of the National Audubon Societies for the protection of wild birds and animals, which should prove a drawing card for the better class of patrons. There are also scenes of the professor of the University of Washington hanging over a cliff collecting rare eggs.

Unique Tribute for Pathe Serial

An unusual tribute to the Ruth Roland serial, "The Timber Queen," is contained in a letter received by Pathe from I. E. Runyon, manager of the Iris Theatre, Hutchinson, Kansas. Beginning with the statement that he has been running two serials a week for over five years, Mr. Runyon says: "I believe it is the best serial that has ever been produced. It outranks them all in point of story, action, suspense and thrills—best of all, it is getting the money." Every exhibitor should grab at this serial and boost it to the limit.

Graphic Shows Captain Rheba Crawford

In the current issue of Educational's new screen magazine, "The Graphic," is a novel subject, "Vamping Broadway Into Ways of Grace," showing Captain Rheba Crawford, of the Salvation Army, holding a street meeting, stating that she is known in the theatre district as the "vamp evangelist." What makes this doubly interesting is the fact that Captain Crawford, while holding just such a meeting as is pictured, was arrested for blocking traffic on Broadway. She was honorably discharged, and secured the co-operation of the police commissioner for future meetings. A considerable amount of space was given to the affair in the New York papers and several theatres were offered to her to hold Sunday afternoon meetings. It is said that she accepted the first one, Shubert's "Inter Garden."

New Lane Comedy

Fox Film Corporation has selected November 8 as release date for "The Pirate," the second of the series of two-reel comedies starring Lupino Lane, the famous English pantomimist. It is said to be an unusually funny laugh-provoker with many funny situations, in which the diminutive star takes ample advantage of the opportunities offered to display his unique talents.

"Nick Carter Series"

(Garsson-Dramas—Two Reels)

Reviewed by Roger Ferri

Here is a series of two-reel featurettes inspired by the well-known Nick Carter detective stories that bids fair to win great popularity, particularly at the neighborhood houses. Although but 2,000-foot length subjects, each featurette is a complete production in itself with good scenic settings plus dramatic value that contributes materially to the mysterious atmosphere that pervades each story. Directorially, the three subjects reviewed by this writer are a credit to John J. Glavey, for they are well done, with the mystery carried throughout and not totally solved until the very end, thus giving maximum entertainment value.

Because of the nature of the original Nick Carter stories there is a temptation confronting the director; that is, to overdo and complicate. But not so with the gentleman who presided over the directorial destinies of the three pictures reviewed. True, the stories are introduced with a novelty that prompts the query why many directors could not follow suit and thereby save thousands of superfluous footage by giving the spectator a production that dwells with the story concisely, minus the experiments in the form of close-ups and what not. But that's neither here nor there.

Murray Garsson has a splendid series of featurettes that should find a place on any program. They're not made for any particular audience, for its one outstanding asset and box office quality is its superlative entertainment value. This value is due to the rapid action, the good acting of Edmund Lowe as Nick Carter and Diana Allen as his ward and assistant, the consistent lighting and, last, but not least, the production given each picture.

For the young folks, Nick Carter should prove a mop-up, while for the older ones it should clean up on its ability to hold attention undivided, entertain and at the same time furnish a genuine treat in these days when a fickle public is demanding the like of "The Bat", "The Cat and the Canary" and "The Monster". On any bill, the Nick Carter pictures should prove a valuable draw, for here is something that is absolutely new, diversifying and entertainingly clever throughout.

"A Game of Craft" is the first release, dealing with the rescue by Nick Carter of a gullable young man from the influence and clutches of a pair of crooks, a man and woman. The second is "Unseen Foes" involving the mysterious murder of an aged guest of a leading hotel. The solution of this mystery constitutes a remarkable piece of novel detective work that will surprise everybody. "The Spirit of Evil" is a mystery founded upon the psychic, a man dropping dead during a seance, the discovery of a mysterious Hindu and the final running down of a seemingly impossible clue. These all contribute toward making "The Spirit of Evil" the best two-reeler of the series.

The photography is good. Here's a series of featurettes that should help materially in strengthening the increasing value of the short subject. Overlooking to book this series is like dumping your hard-earned money in the treasury of your competitor. —Roger Ferri.

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"Blazes"

(Educational-Comedy—Two Reels)

This two-reeler released by Educational is a characteristic Jack White slapstick comedy. There is a lot of sure-fire laugh getters in this number and it should immensely please audiences that like this type of production. Naturally there is not much of a plot, just enough to hang the desired stunts and gags on. It involves a penniless artist who has left his wife and children, and a rival who seeks to win her love. There are several novel pieces of business; one, which will make your audience wonder how it is done, shows some of the comedians run over by a steam roller; he is pressed down into the asphalt and several automobiles roll over his face and body, while a horse appears to step squarely on his face. Another good and novel bit is the scene where the artist in a burning room stops to eat dinner, heating the coffee and toasting bread by holding them over the leaping flames.—C. S. S.

"Shine 'Em Up"

(Pathe—Comedy—One Reel)

The clever gag used in the opening of this comedy provokes an interest which is fairly justified by what follows, although the rest is not up to the same standard of originality. Paul Parrott plays a shoe-shiner. His task proves rather too complicated for him and he gets mixed up while taking care of two patrons at once. They go off with one boot white and the other black. There is plenty of action in what follows and the comedy as a whole would appear to be a good investment.—M. K.

"The Elephant's Trunk"

(Pathe—Cartoon—One Reel)

In this Terry cartoon, in which the artist illustrates the old adage that "a friend in need is a friend indeed," Fido and a pair of playful elephants take the lead. The comedy is lighter and more fleeting than usual. There is nothing that marks it as an exceptional number, but it should go well where this style of humor is liked. —M. K.

"The Cabby"

(Universal-Comedy—Two Reels)

There are several laughs in this Century Comedy distributed by Universal and it is well up to the standard maintained in this brand of fun-makers. Much of the humor is furnished by Maudie, the clever Century mule, that does a number of stunts, such as placing a bomb in a tailor shop and recovering money for her master. Another stunt is where a number of kittens get into a cash register and it starts racing down the street, of course, starting a typical chase. There is a good bit where a chap goes into a tailor shop, gets a dress suit, goes out on the street and gets married and then returns the suit.—C. S. S.

Screen Snapshots No. 12

(Pathe—Magazine—One Reel)

Some of the most popular personalities of the screen, stage and art world are featured in this number. Will Rogers, while on location during the making of "The Legend of Sleepy Hollow;" Maude George on a shopping expedition; Helen Jerome Eddy, starring in her own productions for the first time; Neysa McMein, selecting the winner of the bathing girl contest, and a few short but vivid glimpses of Wallace Reid, Lila Lee, May MacAvoy, Louise Fazenda, Rodolph Valentino, Bill Hart and others. Anyone will find entertainment in this subject.—M. K.

Pathe Review No. 180

(One Reel)

Camera fans will enjoy the photographic beauty of the mountain scenes in this. In suggesting that the "pearls of the mountains" are their lakes, there is display of art in the selection of scene and in the color treatment that should appeal widely. A few facts about "Grandpop," a tortoise that is three hundred years old, a demonstration of various ways of getting heat without a fire and several views of the Acropolis comprise the rest of the number. A worthwhile addition to any program.—M. K.

"Our Gang"

(Pathe—Comedy—Two Reels)

A cast of interesting children has been directed with unusual appreciation of their capabilities, in this third number of the new Hal Roach series. The motive is light and mischievous, with an undercurrent of burlesque. For instance, the leading lady has a few big emotional moments, and her triangular romance is treated with a mock-seriousness that results in very enjoyable entertainment. The children decide to do something noble and with the aid of the pony and mule save the heroine and her mother from the threatened mortgage foreclosure. A number of highly amusing incidents are included and the trend as a whole is decidedly entertaining.—M. K.

"Step Lively, Please"

(Fox Comedy—Two Reels)

Chester and Charles Conklin are the lively sponsors for the amusement in this Sunshine comedy. The romance of a hack-driver is the theme and the treatment is slapstick, some of it familiar, some of it new, but almost all of it effective. During the course of his flirtation the driver's cab is used by a notorious robber who deposits his evil gains underneath the seat of the cab. The girl proves to be a detective in search of this man and mistakes the cab driver for the criminal. The horse, however, saves his master and brings the real guilty man into the court-room just in time. This is a good program number and in places is hilariously funny.—M. K.

"Moonlight Sonata"

(Prizma—Drama—One Reel)

This is an interesting and well-made production showing how Beethoven came to compose his celebrated "Moonlight Sonata," by endeavoring to interpret for a blind girl the beauties of an autumn night. It is in Prizma natural colors and as presented at the Rivoli Theatre, New York, with the orchestra playing the "Moonlight Sonata," it proved very effective.—C. S. S.

"Blue Blood and Red"

(Universal-Drama—Two Reels)

This is the second of the series of two-reel "Timber Tales" distributed by Universal starring Roy Stewart. It well maintains the good impression created by the first issue. Not only is it high in entertainment value, with a good snappy story with plenty of punch and action, but it is instructive as it shows how the big trees are felled and ingenious devices used by the lumbermen to make the giants of the forest fall in the desired direction. There is also an indirect plea for conservation of the second-growth timber, but it is all worked legitimately into the story. This number involves an encounter between the foreman and a crooked superintendent resulting in thrilling chase and fight in mid-air on a swaying scaffold. It should prove a welcome addition to any program.—C. S. S.

"Entertaining the Boss"

(F. B. O.-Comedy—Two Reels)

Like the previous issues in this series of Carter DeHaven comedies distributed by F. B. O., this one depends for its humor on the situation in which the star becomes involved. He invites the boss to dinner and finds that the gas and water have been cut off, but ingeniously gets around this difficulty, however, when by chance he gets hold of a basket of laundry and uses a table cloth and a dress shirt only to find that the basket belongs to the boss he gets into an awful scrape and is fired. There is considerable entertainment in this number with some clever situations, but it is not as snappy as "Twin Husbands."—C. S. S.

"Choose Your Weapons"

(Educational-Comedy—Two Reels)

Romantic costume drama is burlesqued in this two-reel Christie comedy distributed by Educational. It is a timely number because of the prevalence at the present time of a number of big feature productions of the type which it satirizes. The picture is well directed with elaborate sets and scenes built on a feature scale. It contains a lot of laughs and should please the average audience. Bobby Vernon is the leading player and his adventures take him to a mythical European kingdom where he rescues the princess, Charlotte Stevens. He meets all sorts of comedy adventures, gets into many scrapes and has some good comedy fights. Eventually he finds out it is all a dream but meets in real life the girl who was the princess of his imagination.—C. S. S.

"Such Is Life in Busy London"

(F. B. O.-Travelaugh—One Reel)

Following a previous number showing life near London, this reel deals with the very heart of the British metropolis. It is a Hy Mayer Travelaugh, released by F. B. O. and containing many interesting and several out of the ordinary views of that city. It is treated in Mayer's characteristic fashion with a number of characteristic types and with pen drawings, cleverly executed, which dissolve into moving pictures. It is an entertaining offering.—C. S. S.

Starland Revue No. 14

(F. B. O.-Magazine—One Reel)

Following the policy of showing favorites of the stage, this screen magazine issued by F. B. O. is up to the standard of previous numbers from the point of interest. Sir Harry Lauder, the internationally famous comedian is shown entertaining the inmates of the hospital at Ward's Island, N. Y. Then there is a scene showing how the costumes for Greenwich Village Follies are selected, a scene from the Scotch play "Hunky Dory," Florence Easton of the Metropolitan Opera House at her home with her family, a novelty number from a Broadway musical play showing ballet dancers in training and a vaudeville team with pretty girls rehearsing.—C. S. S.

"Hale and Hearty"

(Pathe-Comedy—One Reel)

Almost the entire action of this single reel Rolin comedy, distributed by Pathe and starring Snub Pollard is in the period when hoopskirts were in vogue and when men also wore garments very different from today's styles. Snub's rival was a champion football punter and his exploits which are broadly burlesqued furnish much of the comedy of this number which contains quite a number of humorous situations. Snub cleverly outwits his rival for the hand of Marie Mosquini and the end of the picture shows how he gets back at his rival who is now suffering from gout and has lost his "kick."—C. S. S.

"Bumps and Thumps"

(Fox-Cartoon—One Reel)

A Mutt and Jeff cartoon without unusual merit or fault. The trip in a motorcycle furnishes most of the excitement as well as the bumps and thuds. Halting for more gas, Jeff achieves a miracle in color transformation with his three passengers. This scene is the high spot in the comedy which ends with a prize fighter's doing a few esthetic steps to the tune of his wife's dictates.—M. K.

"The Graphic"

(Educational-Magazine—One Reel)

Bird lovers will be interested in the first section of this screen magazine which shows a bird sanitarium in Atlanta at which sick song birds are cared for and the ingenious means to make them sing again. Many spectators will be surprised and interested to know that in New York there are a number of titled Russian refugees who are making a living by humble means as for instance a general conspicuous in the Czar's regime who now washes shirts in a small laundry. Particularly timely in view of her recent arrest and exoneration on a charge of blocking traffic, are the scenes showing Captain Rheba Crawford of the Salvation Army, a beautiful girl said to be known as the "vamp evangelist" conducting a religious meeting on Broadway. Another section shows how a dancer keeps her figure by exercises on the roof and there is the usual clever section of drawings by Ollendorff.—C. S. S.

"The New Mama"

(C. B. C.-Comedy—Two Reels)

As usual with the Hallroom Boys in the series of two-reel comedies which C. B. C. is distributing on the state right market, they are in need of cash and in endeavoring to replenish their funds meet with ludicrous adventures. Sid Smith is featured as Percy and George Williams appears as Ferdie. After a ludicrous scene in which they attempt to get over a newly laid cement walk without leaving footprints they answer an ad for a man and wife to manage a summer hotel. All kinds of stunts occur and while there is not much originality in this section there are some sure-fire gags.—C. S. S.

PROJECTION

By F. H. RICHARDSON

Use Slip Joint

Jack Cassin, Port Huron, Michigan, writes:

Would like to have your help with regard to installation of two Power Six E Lamphouses.

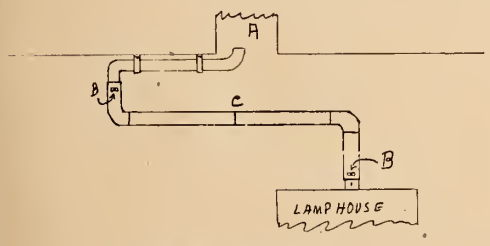
I desire to connect them to a sixteen-inch vent flue in center of ceiling of projection room. A sixteen-inch exhaust fan is at upper end of vent flue, which is about six feet from ceiling. I use slides, and am unable to figure out any practical method of making the connection to meet this condition. Any aid will be appreciated. I will gladly pay any charge in connection therewith.

No Charge

No charge, Brother Cassin. You have not given me the location of the vent flue with relation to the vents in your lamphouses, but anyhow it is merely a matter of a couple of loose elbows and a slip joint, as per diagram.

One of the elbows may be at top of lamphouse, or higher up, as you prefer. The slip joint can easily be made by any tinsmith. In the diagram A is, of course, the vent flue. B—B are joints made loosely enough so that they will slip easily when the pipe is moved by moving the lamphouse, with a slot cut in either side, with a small bolt through to keep the upper pipe from sliding down.

The bolt rides on the upper edge of the



SLIP JOINT
For Lamp House Flue.

lower pipe and the lower edge of the upper pipe rides on the bolt. C is what is known as a "slip joint." It is nothing more or less than one pipe made a bit smaller than the other, the smaller one slipping into the larger a foot or more.

The joint must be a loose one, so that it will slip in and out to make up for any change in length of the pipe when the lamphouse is moved. If intelligently constructed such a joint will work very well. I have made them in steam pipes even, to take the expansion and contraction in long lines. A stuffing box is added, in that case, of course.

Sincere Compliment

On the back cover page of the MOVING PICTURE WORLD, September 30 issue, appears an advertisement by one of the largest and oldest projector manufacturers in the world.

It is almost entirely taken up with a cut of the fourth edition of the handbook and a quotation therefrom. I take this as one of the highest compliments ever paid my books. It is quite true that the company did this in order to push a piece of equipment they are introducing.

But if they consider the influence of my books such that they can afford to use up a whole page, which they pay very real money for, telling what the book says about the desirability of the use of the kind of apparatus under consideration, certainly I have the right to feel rather highly complimented.

Unless they were very much convinced that the book had great influence they most emphatically would not do such a thing as that!

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Film Buckees

Whiting H. Andrews, Pensacola, Florida, makes following inquiry:

Pictures come to us which have a decided tendency to buckle. "The Four Horsemen" was very bad in this respect. Have tried everything we could think of, but have been unable to overcome it. If you know of anything to eliminate this trouble I would be very glad indeed to know what it is.

Sorry, but I don't. The trouble seems to be in the film itself, and is, apparently, due to a wrong procedure in the drying of same, which causes the edges to shrink faster or more than the center of the film. This latter is not made as a statement of fact, but merely as the deduction drawn by several who have examined films showing the trouble.

I would advise you and all others who encounter the buckling trouble to make the facts in the case known at the office of the producer of the production, setting forth the fact that the trouble certainly lies in the film itself, since only certain productions give the trouble, while others, and by far the greater number, run through your projectors perfectly. I would suggest the following form of letter to the exchange:

We have been unable to put on a good show with the ——— received from you for showing (date) because of the fact that the films buckled over the projector aperture, making it impossible to keep the picture in focus on the screen.

We ask that you make proper protest to the producer of these films. That the trouble is in the films is proven by the fact that (name half a dozen productions run just before and after which ran perfectly) ran through our projectors perfectly.

Signed———

To the producer I would suggest the following letter:

The Buckling Film Corporation.

Gentlemen: We have just run your ——— with very poor results. The fault does not lie in the production, as such, but in the films, which "buckle" over the projector aperture, thus making it impossible to keep the picture in focus on the screen.

That the fault lies in the films themselves is conclusively proven by the fact that other productions used prior to the one named ran through our projectors perfectly.

This is unfair to both yourselves and to us—to you because we are unable to do justice to your production before our audiences, and to us because we were unable to satisfy our audiences, and this has injured our business instead of helping it by having used the production named.

Will you, in your own interest, look into this matter and remedy whatever is wrong, as the trouble is not infrequently encountered lately and is a very serious one.

Signed———

Address this letter to personal attention of the president of the corporation. A few hundred such letters will probably start something real quick.

Lens Chart Works

A. L. Fell, Projectionist, Collingwood Theatre, Collingwood, New Jersey, orders a handbook and remarks:

Want an autographed copy if possible.

Have lens chart. Find my screen illumination much improved since using it. A good, clear field with no dark corners or spots.

Have two Powers projectors and a Hallberg motor generator set, pulling fifty amperes. Use ¾ positive, with 11-32 Silver Tip negative. Center of condenser to aperture is 17 inches.

Use 7½ collector and 6½ converging lens, spaced 1-16 of an inch apart. Projection lens is 7½ E. F.

Have a 125-foot projection distance. One thing I don't like is the motor generator located in the projection room, but there is an adjoining room and it will soon "move in."

I read our department every week and find it very helpful. Have seen only one man who did not need help, up to date, and his name and work is not worth wasting ink over. I wish yourself and the department much success.

You will get—in fact, should now have—your autographed copy. Let me know what you think of it. You either have made one mistake or have expressed yourself wrongly, probably the latter.

You say you have a 7½ collector and a 6½ converging lens. It should be just the reverse. The difference is that the 6½ lens should be next the light (collector lens) because it will send forward a more nearly parallel beam than will a 7½ lens.

Glad you find the department helpful and believe you will find the new book the same.

Congratulations

Carlisle M. Anglemire, Projectionist, 44 South Main street, Nazareth, Pa., has his new "Blue Book of Projection," and says.

Dear Mr. Richardson: I desire to congratulate you upon the fine work you have done in creating the BLUE BOOK OF PROJECTION, meaning by that the new handbook. It certainly does treat projection and all things allied thereto in a wonderfully complete manner.

I do not hesitate to say that any man who desires to become a real projectionist should read the book from cover to cover, and then study it.

The book should and will be a great help to all small town men. It certainly will be to me. This is no snap judgment. I have had plenty of time to read, and to some extent to study the book, and it comes fully up to my expectations.

In closing I again want to tender my sincere congratulations for your great work in making the BLUE BOOK OF PROJECTION possible.

Comment seems unnecessary. I do not print such letters from personal preference. True, I appreciate them very greatly, because as I have said when one has labored hard to produce 100 per cent value, one likes to know his work is approved. But printing them LOOKS like pure vanity. It is not, however.

My reason for printing a few of them is to show you that those who have paid the six dollars feel they have full value. I want YOU to have the book, NOT merely because of the sale involved, but BECAUSE YOU NEED IT and your having it will be for your own personal good, the good of the profession and the good of the motion picture industry.

Believe me or not, as you wil, but nothing would or could make me happier than had I the ability to give you every one a copy of the book without money and without price. I have worked so long and so very hard to improve that which I regard as one of the very foundation stones of the industry (projection) that it has become almost a part of my life.

Power Co. Buys

The Nicholas Power Company, manufacturers of the Powers projector, through its president, Edward Earle, has ordered twelve copies of the new handbook, paying the full six dollars per copy, one for each of the heads of its various departments.

This I think you will all agree is a very high compliment to the worth of the book itself. Certainly in these times of financial stringency, when business men all over the world are watching expenditures very carefully and limiting them pretty closely to actual necessities, a company such as this, which has been in the projector manufacturing business pretty nearly ever since the beginning of the business, would not buy a rather expensive book for each of its department heads unless it was well convinced that it would pay to do it—that the actual VALUE was in the book.

And if this is the view of a projector manufacturer, who has many sources of knowledge available, what should be your view, Mr. Projectionist and Theatre Manager ? ? ? ? The several question marks mean that you should ask yourself that question several times.

And right here let me say that because you have the third edition is no reason why you should not get or do not need the new book. The third edition was a good book IN ITS DAY, but its day is done. Every one of you who bought the third edition said it was well worth the money. Well, by comparison, the fourth edition is easily worth five times as much as was the third, and mind you that is NO BLUFF or selling talk either.

A Bad Combination

The Nicholas Power Company have seen fit to use up fully two-thirds of their advertising space on the back cover of September issue of the Moving Picture World (and I am told they used a like portion of their advertising space in the *News* the same way that week) in publishing a picture of the new handbook and a quotation from page 802 thereof, with regard to the inadvisability of using the stereopticon attachment on a motion picture projector and the advisability of using a dissolving stereopticon.

What I said in the handbook was said only after very careful consideration. I believe it will be well to set the matter forth in this department.

The use of a stereopticon attachment on a motion picture projector is distinctly bad practice, if for no other reason than that the slide carrier reduces the light available to the spot by twenty-eight (28) per cent, and if the condition be such that the projection lens is able to pick up the entire light beam from the unobstructed face of the converging lens, then the slide carrier will decrease the screen illumination by twenty-eight (28) per cent.

Not the Only Reason

But this is not the only reason why a combination projector is objectionable. The amperage used for motion picture projection is usually several times that either required or desired for stereopticon work, and the resultant heat is such that it is impractical to leave a slide in the stereopticon attachment for more than a very few seconds, unless we want it broken.

As between the single and dissolving stereopticon the latter is much to be preferred, for two reasons, viz.: the projectionist must be very, very careful in placing a slide in the carrier of a single stereopticon or he will "jiggle" the carrier, which will cause the slide in the other side of the carrier, then in process of being projected, to move, and the picture on the screen to move, which is a very bad effect indeed. Looks to an audience like precisely what it is, viz.: s'loppy work. This of course cannot happen with a dissolver. Then, too, the dissolving of one scene into the next is a very much more pleasing effect than it is possible to get with a single stereopticon.

The motion picture theatre is no longer in the kindergarten stage. It is no longer a question as to whether it is merely a fad, which will die when the people are tired of it. It is now merely a question as to what exhibitors will "die" and what ones will "live," insofar as concerns their connection with the business.

My answer to that is that those who stick to antiquated methods and equipment which is cheap in first cost, but which is not capable of giving 100 per cent results upon the screen will inevitably put themselves out of the business which their methods prove them to neither understand or be suited to, while those who grudge no reasonable outlay for equipment and its efficient operation, so long as the added cost adds to the beauty of screen results, hence to the value of their "show" and the pulling power of their box office will "live" in the business and will wax prosperous in the days to come.

Something New

Recently I paid Mike Campbell, Chief Projectionist for Marcus Loew Theatres, a visit at his office in the American Theatre Building, New York City. While there he showed me a new German arc lamp. Campbell said he had tried it out and had obtained a very good picture in Loew's State Theatre with less than twenty-five amperes of current, and Loew's State is a big house with a big picture.

I examined the lamp and expressed skepticism. It was a very lightly built affair—seemingly absurdly so. The negative carbon was not even clamped in with a screw, but was merely poked in under a flat spring. The crater faced back, away from the screen, and the light was picked up by a curved mirror five and one-half inches in diameter and sent forward to the spot. The negative carbon came through a hole in the mirror.

Mr. Provonski, who had brought the lamp to the United States, and who proposes to import them, was present, and he and Campbell offered to "prove it to me" by a demonstration in the State Theatre the following midnight.

After the show was finished the lamp was mounted, in series with an ammeter. One of the high intensity lamphouses was removed from one of the other projectors and a regular arc put in its place, so that a comparison of results could be made. And this was the result:

The German lamp gave a really excellent picture, covering the entire surface of the State screen. We alternated with the other projector having the ordinary arc and at seventy-five amperes it gave a distinctly less brilliant picture than did the German lamp at 24 amperes. I examined the angle of crater of the ordinary arc and the size of the spot. They were both O. K.

At first I was at loss to know what the answer to such a truly remarkable thing might be, but after thinking it over for a day or two it became plain. You know the condenser is enormously wasteful. It has even been claimed that as much as 70 per cent of the light is absorbed or lost in the condenser. In other words, the light measured at 200 c. p. at the face of the collector lens only showed 60 c. p. at the face of the converging lens. Also its quality is altered.

There is no condenser in the German lamp optical train, but merely a thin reflector, which should not cause a loss to exceed three (3) per cent of the total light; also the light is much more white and brilliant than after passing through a condenser.

But another equation enters, viz.: the spot is very hot—much more so than with the arc. Just to what extent this will prove objectionable remains to be seen. The officials who will pass upon the lamp will have to answer that.

Mike Campbell will handle the lamp in this country. Don't get excited, however. It is not yet ready for the market. Maybe it never will be. One can never tell.

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Jan of the Big Snows	Curwood Prod.	Sept. 2		4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
The Great Alone	Monroe Salisbury	June 24	July 1	5,912
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
Fool's of Fortune	Davis-Chaudet			5,609
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid			6,000
Man and Woman	Jans			5,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
The House of Solomon				6,000
Flapper Love				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
God's Country and the Law	Curwood Story	July 15	July 29	5,332
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
The Janitor's Wife				2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Motion to Adjourn	Roy Stewart	Aug. 19		5,785
The Price of Youth	Neva Gerber	Aug. 19		4,995
Two-Fisted Jefferson	Jack Hoxie	Sept. 16		4564

ASSOCIATED EXHIBITORS

Silas Marner	Special	May 27	June 17	6,344
The Real Adventure	Florence Vidor	July 8	July 29	4,932
Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
When the Devil Drives	Leah Baird	July 8		4,687
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Dusk to Dawn	Florence Vidor	Sept. 9	Sept. 23	5,200
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
Danger	Mermaid			2,000
Poor Boy	Mermaid			2,000
Rapid Fire	Mermaid			2,000
Toonerville Trials	Toonerville			2,000
The One Man Reunion	Bruce			1,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Noble Bachelor	Sherlock Holmes	July 29		2,000
One Ol' Cat	Cartoon	Aug. 5		1,000
Toonerville Topics	Toonerville	Aug. 26		2,000
The First Barber	Tony Sarg	Aug. 26		1,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
Lookout Below	Mermaid	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
The Drifters	Bruce	Aug. 19		1,000
Torchy's Nut Sunday	Johnny Hines			2,000
The Yellow Face	Sherlock Holmes			2,000
Treasure Bound	Mermaid			2,000
Torchy's Feud	Johnny Hines	Sept. 16		2,000
That Son of a Shiek	Christie	Sept. 9		2,000
Pardon My Glove	Christie	Sept. 23		2,000
A Ring Tail Romance	Campbell	Sept. 9		2,000
The Devilish Dragon	Tony Sarg			1,000
The Speeder	Hamilton	Sept. 23		2,000
The Blanket Stiff	Bruce	Sept. 23		2,000
Let 'Er Run	Christie	Sept. 30		2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
Fresh Fish	Comedy	Oct. 7		1,000
The Priory School	Drama	Oct. 14		2,000
The Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2 000
Ocean Swells	Christie	Oct. 28		2,000
The First Flivver	Tony Sarg	Oct. 28		1,000

FAMOUS PLAYERS-LASKY

The Ordeal	Agnes Ayres	June 10	July 15	4,592
Over the Border	Compson-Moore	June 17	June 24	6,837
The Woman Who Walked Alone	Dorothy Dalton	June 17	June 24	5,947
Our Leading Citizen	Thomas Meighan	June 24	July 8	6,634
The Eyes of the Mummy	Pola Negri	Aug. 19		3,805
While Satan Sleeps	Jack Holt	July 8	July 22	6,675
South of Suva	Mary Miles Minter	July 1	July 8	4,639
The Top of New York	May McAvoy	July 1	July 22	5,148
The Man Unconquerable	Jack Holt	July 29	Aug. 5	5,795
For the Defense	Ethel Clayton	May 6	Aug. 19	4,905
The Greatest Truth	Mia May	August 6	Aug. 5	5,257
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5,486
The Dictator	Wallace Reid	July 15	Aug. 12	5,221
The Bonded Woman	Betty Compson	Aug. 12		5,000
If You Believe It, It's So	Thomas Meighan	July 22	Aug. 26	6,764
The Young Diana	Marion Davies	Aug. 12		6,744
Mysteries of India	Mia May	Aug. 5		7,505
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9		6491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7		7,062
Manslaughter	DeMille	Sept. 30		9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14		7,696
The Face in the Fog	Lionel Barrymore	Oct. 21		6,095
The Cowboy and the Lady				
To Have and to Hold				7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30		11,618
On the High Seas	Dorothy Dalton	Oct. 14		5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28		6,146

FILM BOOKING OFFICE OF AMERICA

The Glory of Clementina	Pauline Frederick	June 10	July 15	5700
The Sign of the Wolf	Jack London Story	June 24	Aug. 12	4970
The Understudy	Doris May	July 8	Aug. 19	4537
The Fatal Marriage	Reissue	July 1		4630
My Dad	Johnnie Walker	July 15	July 29	5600
In the Name of the Law	Special	July 22	Aug. 19	6126
Up and at 'Em	Doris May	Sept. 9		4580
The Wreckage	Special			
Colleen of the Pines	Jane Novak	July 15	Sept. 2	4738
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5000
Their First Vacation	Carter DeHaven	Sept. 23		2,000
Such Is Life at a Dutch County Fair	Travelaugh	Sept. 23		
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Such Is Life in Amsterdam		Sept. 30		1,000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28		5,955

FIRST NATIONAL

The Primitive Lover	Constance Talmadge	May 27	June 17	6,172
Sonny	Rich. Barthelmess	June 3	June 17	6,900
Crossroads of New York	Sennett Prod.	June 3	June 17	6,292
One Clear Call	Stahl Prod.	June 10	July 8	7,450
His Wife's Relations	Buster Keaton	May 6		2,000
Domestic Relations	Kath. MacDonald	June 17	July 29	5,192
Fool's First	Neilan Prod.	July 8		5,773
The Half Breed	Morosco Prod.	July 1	July 29	5,484
Slippery McGee	Morosco Prod.			6,000
Smudge	Charles Ray	July 15		4,716
Alias Julius Caesar	Charles Ray			
Bellboy 13				
Lorna Doone	Maurice Tourneur	Oc. 21		6,083
The Man Who Smiled				6,000
Pawned				6,000
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7,835
Heroes and Husbands	Katherine MacDonald	Aug. 26		5,460
Rose of the Sea	Anita Stewart	Aug. 19		6,037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Ma and Pa	Sennett Comedy	Sept. 9		2000
Skin Deep	Ince Prod.	Sept. 30		6,500
Home-Made Movies	Comedy	Oct. 7		2,000
The Bond Boy	Richard Barthelmess	Oct. 21		6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
A Self-Made Man	William Russell	July 22		2,000
Safe in the Safe		June 24	Aug. 26	4,900
Trooper O'Neil	Tom Mix	July 29		4,862
Thrills and Spills	Educational	Sept. 23		
The Eskimo	Clyde Cook	Sept. 23		2,000
Ancient Rome	Fox Educational	Sept. 23		
Riding the Goat	Fox Cartoon	Sept. 23		
Water Sports	Fox Educational	Sept. 23		
Lights of New York	Special			
My Friend the Devil	Special	Oct. 28		9,555
The Fast Mail	Special	July 15	July 15	4,880
The New Teacher	Shirley Mason	Aug. 5		4,453
Court Plastered	Mutt and Jeff	Aug. 5		1,000
Falls Ahead	Mutt and Jeff	Aug. 12		1,000

(Continued on following page)

(Continued from preceding page)

		Review	Consensus	Footage
Just Tony	Tom Mix	Aug. 26	Sept. 23	5,223
West of Chicago	Charles Jones	Aug. 26		4,694
All Wet	Al St. John	Aug. 26		2,000
The Reporter	Lupino Lane	Aug. 19		2,000
The Crusader	William Russell	Aug. 19		4,780
Honor First	John Gilbert	Aug. 19		5,000
Oathbound	Dustin Farnum	Aug. 12		4,468
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
A Pair of Aces	Lee Kids	Sept. 2		2,000
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
Do and Dare		Oct. 7		4,744
In Calvert's Valley	John Gilbert	Oct. 21		4,735
Yosemite Trail		Sept. 30	Oct. 28	4,368
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Dandy Dan		Oct. 7		2,000
The Pirate	Lupino Lane	Oct. 7		1,000
Red Hot	Cartoon	Oct. 7		2,000
Kids and Skids	Lee Kids	Oct. 7		
The Fallen Archers	Cartoon	Oct. 7		1,000
Mixed Faces	William Russell	Oct. 14		4,400
Cold Turkey	Cartoon Comedy	Oct. 14		1,000
The Tin Broncho	Sunshine Comedy	Oct. 14		2,000
The City Chap	Al. St. John	Oct. 21		2,000
Lazy Bones	Clyde Cook			2,000
Double Trouble	Lee Kids	Oct. 28		2,000
Splitting Hairs	Sunshine			2,000
Puppy Love	Sunshine			2,000

GOLDWYN

A Poor Relation	Will Rogers	April 15	April 22	4,669
His Back Against the Wall	Special	June 10	July 22	4,680
Head Over Heels		May 6	May 20	4,500
Mr. Barnes of New York	Tom Moore	May 20	July 15	4,804
Yellow Men and Gold		June 10	July 1	5,224
Golden Dreams		June 17	June 24	4,618
Centaurs of the Field	Sport Film			1,000
Winter Pep	Sport Film			1,000
The Dust Flower	Helene Chadwick	July 15	Aug. 5	5,651
Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000

HODKINSON

Hope	Mary Astor	June 24		3,000
Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
The Veiled Woman		June 24	Aug. 19	5,300
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28		6,000

METRO

They Like Em Rough	Viola Dana	June 10	July 29	4,706
Sherlock Brown	Bert Lytell	June 3	July 15	4,800
The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Stroke of Midnight	Foreign Film	June 17	July 1	6,000
Don't Write Letters	Gareth Hughes	May 13	June 10	4,800
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Fascination	Mae Murray	April 29	May 20	7,940
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
A Ladies' Man	Bull Montana	Aug. 26		3,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14		9,000
Youth to Youth	Billie Dove	Oct. 28		6,900
A Punctured Prince	Bull Montana	Oct. 28		2,000

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
The Boastful Cat	Cartoon Fable	Aug. 26		1,700
The City Slicker	Lloyd Reissue			1,000
Let's Go	Lloyd Reissue			1000
Cupid by Proxy	Baby Osborne Reissue	Aug. 19		3000
It's a Wild Life	Lloyd Reissue	Aug. 19		1000
Our Better Selves	Ward Reissue	Aug. 19		3000
Rough on Romeo	Paul Parrott	Aug. 26		1000
The Mechanical Horse	Cartoon Comedy	Aug. 26		1000
Hear 'Em Rave	Lloyd Reissue			1000
Makin' Movies	Johnny Jones	Aug. 26		2000
Wet Weather	Paul Parrott	Sept. 23		1000
Fearless Fido	Cartoon Fable	Sept. 2		700
Off the Trolley	Lloyd Reissue			1000
His Own Law	Leo Maloney	Sept. 2		2000
The Boy and the Bear	Cartoon Fable	Sept. 23		700
Si Senor	Lloyd Reissue			1000
One Terrible Day	Children	Aug. 19		2000
The Two Explorers	Cartoon Fable	Sept. 16		700
Come and Get Me	Leo Maloney	Sept. 23		2000
Count the Votes	Lloyd Reissue			1000
365 Days	Snub Pollard	Aug. 19		2000
The Two Slick Traders	Cartoon Fable	Sept. 30		700
Two Scrambled	Lloyd Reissue			1000
The Landlubber	Paul Parrott	Sept. 9		1000
Bone Dry	Paul Parrott	Sept. 9		1000
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Soak the Sheik	Paul Parrott	Sept. 23		1,000

		Review	Consensus	Footage
Face the Camera	Paul Parrott	Sept. 30		1,000
At the Old Stage Door	Lloyd Reissue			1,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
For Rent—Haunted	Comedy	Sept. 30		2,000
The Upper-cut	Parrott	Oct. 7		1,000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		1,000
The Ropin Fool	Will Rogers	Oct. 28		2,000
Henpecked Harry	Paul Terry	Oct. 28		1,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7		5000
Face to Face	Reginald Warde	Oct. 7		5000
The Island of Doubt	Wyndham Standing	Sept. 30	Oct. 21	5,483
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Tracks	Noble Johnson	June 17	July 8	5456
Sunshine Harbor	Margaret Beecher			4300

SELZNICK

A Woman of No Importance	English Film	June 17	July 8	5000
Evidence	E. Hammerstein	June 24	July 1	4622
Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Under Oath	E. Hammerstein	Aug. 26		5,175
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Doll's House	Nazimova	Feb. 25	Mar. 4	5500
Fair Lady	Rex Beach Prod.	Apr. 1	Apr. 22	7000
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28		10,000

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
Don't Shoot	Herbert Rawlinson	Aug. 26	Sept. 23	5,130
Paid Back	Gladys Brockwell	Aug. 26	Sept. 23	5,000
The Wall Nut	Roy Atwell			1000
Hickville's Romeo	Lee Moran			2000
Tracked Down	Art Acord			2000
Matinee Idles	Neely Edwards			1000
Sure Shot Morgan	Special			2000
Cured	Queenie			2000
The Gypsy Trail	Art Acord			2000
The Galloping Kid	Hoot Gibson	Sept. 16	Oct. 7	4,783
Young Ideas	Roy Atwell			1000
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Foolish Lives	Lee Moran			2000
The Soul Herder	Harry Carey			2000
Caught Bluffing	Frank Mayo	Sept. 23	Oct. 7	5,000
Off the Earth	Neely Edwards			1000
The Radio Hound	Brownie	Sept. 30		2000
White and Yellow	Jack Mulhall			2000
Top o' the Morning	Gladys Walton	Sept. 9	Oct. 7	4,627
Confidence	Frank Mayo	Sept. 30	Oct. 21	4,787
His First Job	Lewis Sargent			1,000
Giants of the Open	Roy Stewart	Oct. 21		2,000
The Radio King	Serial	Sept. 30		Serial
The Girl Who Ran Wild	Gladys Walton	Oct. 7	Oct. 28	4,506
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
White and Yellow	Jack Mulhall	Oct. 7		2,000
His First Job	Comedy	Oct. 7		1,000
Love Drops	Neely Edwards	Oct. 14		1,000
Some Family	Lee Moran	Oct. 14		2,000
The Wrong Man	Harry Carey			2,000
A Kickin' Fool	Comedy	Oct. 7		2,000
Once to Every Boy	Lewis Sargent	Oct. 21		1,000
The Fresh Kid	Johnny Fox and Edna Gregory	Oct. 21		2,000
King of the Greeks	Jack Mulhall			2,000
The Lone Hand	Hoot Gibson	Oct. 21		4,857
Doing 'em Good	Neely Edwards	Oct. 28		1,000
Wedding Pumps	Brownie	Oct. 28		2,000
Rustlers of the Redwoods	Roy Stewart			2,000
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
The Cabby	Century			2,000
A 44-Caliber Mystery	Harry Carey			2,000

VITAGRAPH

Gypsy Passion	French Prod.	Apr. 8	May 6	5601
My Wild Irish Rose	Special	June 24	July 1	7650
A Virgin's Sacrifice	Corinne Griffith	July 1	Aug. 12	4867
Restless Souls	Earle Williams	June 24	Apr. 22	5000
A Guilty Conscience	Antonio Moreno			
The Angel of Crooked Street	Alice Calhoun	June 3	June 17	5270

(Continued on following page)

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		Review	Consensus	Footage
The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	5068
Divorce Coupons	Corinne Griffith	July 1	July 29	5249
The Girl in His Room	Alice Calhoun	July 1	July 22	4523
A Pair of Kings	Larry Semon	July 8		2000
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16		5000
The Fighting Guide	William Duncan	Sept. 16		4905
Fortune's Mask	Earle Williams	Oct. 14		4,975

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure	Lady Diana Manners.	May 6	May 20	7730

M. J. BURNSIDE

Yankee Doodle, Jr.		Mar. 18	Apr. 22	5000

FEDERATED EXCHANGES

The Whirlwind	Joe Rock			2000
Beware of Blondes	Hallroom Boys Com.			2000

PRIZMA

The Land of the Red Man		Aug. 5		1000

M. J. WINKLER

Felix in the Swim	Cartoon	July 29		1000
Fifty-Fifty	Felix Cartoon	Oct. 21		1,000

EAST COAST PRODUCTIONS

West Is Worst	Comedy	Sept. 23		
Big Stakes		Sept. 30		4,700

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star	Aug. 26		7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres.	Max Linder	Sept. 9		3800
A Woman's Woman	Mary Alden	Oct. 14		7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day	Aug. 26		5000
The American Toreador	Bill Patton	Sept. 2		5000

ARTCLASS PICTURES

After Six Days	Bible Pictures	Apr. 1		10000

AYWON FILM CORP.

Silent Shelby	Frank Borzage	May 20		5000
They're Off	Anchor Prod.	May 27		5000
White Hell	Bartlett Prod.	May 27		6100
Barbed Wire		Oct. 7		5,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28		6,000
The Secrets of Paris	Whitman Bennett	Oct. 28		7,000

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half				1475

CLARK CORNELIUS

The Hate Trail		May 13		4588

T. R. COFFIN CO.

Easy Pickin	Comedy	Sept. 2		2000

EPCO FILM CO.

Against the Law		Sept. 30		Not Given

EQUITY PICTURES

The Hardest Way	Fannie Ward	July 29		5400
What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

Life's Greatest Question	Roy Stewart	Aug. 19		5000
Sunrise Comedies	Billie West			2000
Cap'n Kidd	Eddie Polo Serial			
More to Be Pitied Than Scorned	Special	July 29		5800
Hallroom Boys	Twice a Month			2,000

DI LORENZO, INC.

The Trail of Hate	Big Boy Williams	June 3	June 24	5000

GEOGRAPHIC FILM CO.

The Garden of Gethsemane.	Biblical Story	May 13		1000

PHIL GOLDSTONE

Watch Him Step	Richard Talmadge	May 13		5000
When East Comes West	Franklyn Farnum			5000
The Cub Reporter	Richard Talmadge	Sept. 30		5000
Smiling Jim	Franklyn Farnum			5000
Deserted at the Altar	Special			
Texas	Franklyn Farnum			5000
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge			5000

D. W. GRIFFITH

One Exciting Night	All Star Cast	Oct. 21		11,000

G. H. HAMILTON

In Self Defense		May 6		4900
When Knights Were Bold				5000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling	Sept. 9		4963

KINETO

Bending the Twig		Sept. 30		1,000
Some Wild Babies		Sept. 30		1,000

BURTON KING

Shylock of Wall Street	Dore Davidson	Oct. 28		6,000

LEE-BRADFORD

Flesh and Spirit		Apr. 15		5000
Squirrel Comedies				2000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4611

JESSE A. LEVINSON

Playthings of an Emperor	All Star Cast	Oct. 21		5,600

AL LICHTMAN CORP.

Rich Men's Wives	Gasnier Prod.	Sept. 2		6500
Shadows	B. Schulberg Prod.			
Thorns and Orange Blossoms				

BERT LUBIN

Partners of the Sunset	Allene Ray	Apr. 29		4950

NORTH-WEBER

Notoriety	Well-Nigh Prod.	Oct. 14		8,600

O'CONOR PRODUCTIONS

No Brains	Billy Franey			2000
Highly Polished	Billy Franey			2000
Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16		1000

PERFECT PICTURES

The Power of Love	All Star Cast	Oct 21		5,000

PRODUCERS SECURITY

Squire Phin	Maclyn Arbuckle	May 13		5000
The Country Flapper	Dorothy Gish	Aug. 12		
Trail of the Law	Wilfred Lytell			
The Man Who Paid	Wilfred Lytell			5000
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000

RIALTO PRODUCTIONS

The Wolf Pack		Apr. 15		5000
Nine Seconds From Heaven.	Danish Production	July 8	Aug. 12	5000

RUSSELL PRODUCTIONS

Bulldog Courage	George Larkin	Sept. 2		4900

SECOND NATIONAL

The Night Riders	Western Story	Apr. 22		5750
David and Jonathan	Island Romance			5,000
Broken Shadows	Irish Love Story			5,000
One Moment's Temptation	Lost Heiress			5,000

W. M. SMITH

So This Is Arizona?	Franklyn Farnum	Apr. 22		5800
The Angel Citizen	Franklyn Farnum	Aug. 5		4200

SACRED FILMS, INC.

Abraham and Sarah	Bible Picture	Mar. 11		1000
Abraham and Lot	Bible Film	Aug. 19		1000

SANFORD PRODUCTIONS

The Better Man Wins	Pete Morrison	Oct. 7		5000
Tweedy Comedies				2000

WILLIAM STEINER

The Heart of a Texan	Neal Hart	Aug. 19		4600
West of the Pecos	Neal Hart	Aug. 19		4300
Table-Top-Ranch	Neal Hart	Oct. 7		4,590

UNITY

Why Do Men Marry	Edy Darclea	Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Your Best Friend	Vera Gordon	Apr. 1	June 24	
Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900

WESTERN PICTURES EXPLOITATION CO.

Ridin' Wild	Roy Stewart	May 6		5000
Four Hearts	Dick Hatton	May 13		5000
According to Hoyle	David Butler	June 24		5000
Bing, Bang, Boom	David Butler	July 22		5000
Flesh and Blood	Lon Chaney	Aug. 19		5300
The Sage Brush Trail	Roy Stewart	Sept. 2		4470

Better Equipment

Conducted by E. T. KEYSER

The New McVickers of Chicago Possesses Many Novel Features

THE new McVickers Theatre, Twenty-five Madison street, Chicago, which will open its doors to the public on the night of October 26, represents an expenditure of over two million dollars by its owners, Messrs. Jones, Linick and Schaefer.

It occupies the site of the original McVickers Theatre, erected in 1858 and rebuilt in 1871, 1872 and again in 1892, which makes the present structure the fourth re-incarnation.

The new theatre is of thoroughly fireproof construction with brick walls lined with concrete and marble. Over six hundred tons of structural steel were used in its construction and it is said that the current required to operate its lighting systems would serve the illuminating requirements of a city of the size of Schenectady.

The exact seating capacity of the new McVickers is twenty-eight hundred and these seats are of Circassian walnut, upholstered in plush and very attractive in appearance—of greater importance to the patrons is the fact that they are extremely comfortable and roomy enough to accommodate picture fans of large diameter.

The seating plan consists of orchestra and one balcony, no proscenium or mezzanine boxes being provided. A feature of the architectural arrangement of the house is the spacious mezzanine with its electrically operated and illuminated fountain and fish pool. The floor of the mezzanine is of marble, covered with magnificent oriental rugs and the floors of other portions of the house are either of marble or covered with heavy Brussels carpeting.

The Ventilating System

The ventilating system is worthy of more than passing comment.

There are three air intakes to the building; one at the East alley, one at the West alley and one to the Chicago Tunnel Co. freight tunnel, which is 47 feet below the Madison Str. level. From these openings 80,000 cubic feet of air will be drawn per minute; first thru tempering coils, then through an air washer and then through reheating coils by a large fan which is driven by a 50 horse power motor.

The air is discharged by this fan into a series of concrete, tile and metal ducts to the various parts of the building. The concrete ducts are beneath the basement floor level, leaving the basement ceiling clear of ventilating pipes. These ducts all drain to an automatic ejector of the air lift type and will always be dry. Provision having been made for flushing them out with a hose when necessary.

The air is introduced into the auditorium through perforated plaster grilles, located in the proscenium arch and at 10 other points on the side walls about eight feet from the floor line.

The main exhaust fan is located in the attic and is designed to remove the air through plaster grilles located in the balcony soffit and main ceiling. This fan is equipped with remote control, that is the speed of the fan can be regulated from the engineer's room in the basement and can be stopped from that point but can be started only at the fan.

Basement Exhaust Fan

There is also an exhaust fan in the basement, designed to remove air from the basement rooms.

The air washer is constructed of copper and brass.

In the south alley an artesian well has been sunk to a depth of 1,600 feet, where water in quantity will be pumped to a 5,000 gallon storage tank under basement floor. This water will range in temperature from 47 to 55 degrees. From storage tank the water can be used in the air washer for the purpose of reducing the temperature of the incoming air to desired or comfortable temperature, regardless of outside weather conditions.

Steam is furnished to the building by the Illinois Maintenance Co. The system of heating used is the vacuum system, with thermostatic traps on all heating units.

Hot water for the building is heated in a brass tube steam heater with automatic regulator controlling same.

Automatic Regulation

All gauges used in connection with system, fresh air damper control switches, remote control for attic fan and temperature reading apparatus are located on a marble gauge board, installed in engineer's room. The vacuum pump and basement exhaust fans are also in this room.

The direct radiators in organ rooms, auditorium, foyer, rotunda, lobby and executive office are all automatically regulated by thermostats adjacent to radiator locations.

A complete system of electrically operated thermometers (12 in number) are located throughout theatre, with system of wiring terminating at the gauge board, and by pushing a button the engineer can see the temperature at any of the thermometers.

Lighting Control System

What is said to be the largest control switchboard ever placed in a theatre has been installed by Roscoe Major, who began his service at a Jones, Linick & Schaefer switchboard several years ago. The system consists of a pilot board mounted on the stage operating a remote control board placed in the basement in a fire-proof steel room. It is this board located beyond sight and sound of the auditorium that performs the function of controlling every lamp througout the entire edifice.

Push switches are located in multiple throughout the entire auditorium and in the projection room to control house lights, thus preventing panics caused by trivial incidents and darkness. There will be 8,500 lamps throughout the house, all fixtures of indirect design and the huge signs contain over 2,000 more. There is upward of 300 amperage in the attraction sign and an equal amount in the canopy and other front lighting. The auditorium proper requires 400 amperes. The stage alone requires as much current as the balance of the house.

The Projection Room

The projection room is a two-story compartment situated at the rear of the balcony. Each of the compartments measures twenty-five by fourteen feet. The lower compartment contains the rheostats and the lavatory for the projectionists. The upper compartment houses the projectors, spotlights and the rewinder.

The projection room was equipped by the Amusement Supply Company of Chicago and the installation was made by Max Pearl of that concern.

The apparatus consists of three Motiographs de Luxe, enamelled in blue, and equipped with General Electric high intensity arcs, Schafer Bros. Special rheostats, five Robin Synchronizers, Weaver change over device and a Fulco Rewind with automatic cut-out switch.

In addition to the high intensity projectors in the projection room, two additional Motiographs, equipped with Mazda outfits are used in the reviewing room, making a battery of five of these machines in all. The projection throw measures 170 feet, putting an 18 x 22 picture on the 19 x 23 foot screen.

Two spotlights and a stereopticon also occupy space in the projection room and a staff of five projectionists, working in shifts, are in charge.

Stanley Company to Build Theatre in West Philadelphia Seating 2000

WEST PHILADELPHIA, PA., is to have one of the handsomest theatres in the city and one that will compare favorably with the best in the United States in the very near future, announcement to the effect having been made yesterday by Jules E. Mastbaum, president of the Stanley Company of America, following the recording in the City Hall of certain property transfers.

The theatre will be located at 63d street and Woodland avenue and will be known as the Benn Theatre, in honor of Marcus E. Benn, who, in conjunction with the Stanley Company, will erect the new edifice, which will be modern in every respect and will be a building for which everyone for miles around this section have been awaiting with eager anticipation for a long time.

The Stanley Company with Mr. Benn has acquired a very large piece of property which is in "L" shape, and includes the premises, 6316-18-20 and 22 Woodland avenue and also those at 6325 to 6343 Saybrook avenue, which thoroughfare is in the rear of the Woodland avenue portion. This gives the Stanley Company 87 feet on Woodland avenue by 100, 85 by 157 on Saybrook avenue.

Plans have been drawn for the building to be erected on this site and these include the erection of a theatre with a seating capacity of from 1,800 to 2,000, four stores and a dance hall, with capacious floor capacity. It is roughly estimated that these improvements will involve an expenditure of a quarter of a million dollars, and, with the cost of the ground included will reach the sum of $350,000.

Announcement is made that the theatre will be known as the Benn and its policy will be to present to residents in the southwestern section of the city feature photoplays on first run in this part of the city, together with other cinema subjects. The lobby will be a large one, occupying a space of 25 feet by 100 and the foyer leading into the theatre will be of the same dimension.

The lower floor will seat about 1,600, while there will be a balcony reached by inclines, thus doing away with the stairs and making it doubly secure in case of fire. The entire building will be fireproof throughout. The theatre will contain all the most modern equipment known to science in fitting up such buildings today. The structure will be of brick, terra cotta, marble and re-inforced concrete.

"For a long time past the Stanley Company of America has felt that motion picture lovers in the extreme southwestern section of Philadelphia were deserving of better accommodations than they were receiving in the way of motion picture theatres," said Mr. Mastbaum, in discussing this latest addition to the long chain of theatres under his direction. "The people in all that wide territory adjacent to 63d street and Woodland avenue are enthusiastic motion picture lovers. In our theatres in the neighborhoods tributary to this section we have given the best of pictures, but unfortunately our theatres were not adapted in seating capacity to the demands. It was with this in mind that we decided, in conjunction with Marcus Benn, to secure a site and build an entire new house rather than attempt to enlarge any of the present structures. We finally secured the present site."

Activity Reported in Organ Industry

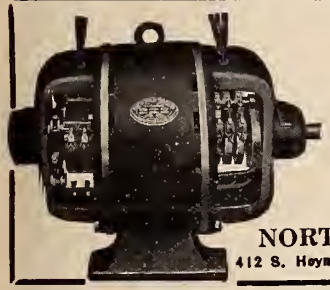
The Bartola Musical Instrument Company report great activity in the organ industry. K. G. Kurtz, recently appointed general sales manager of the Bartola Company advises the motion picture industry is well on its way to a normal basis which is proven by the many installations recently made by the Bartola Company, some of which are as follows: Rockford, Ill., Orpheum Theatre, owner, Rockford Theatre Company; Royal Oak, Mich., Baldwin Theatre, owner, Citizens Theatre Co.; Dallas, Texas, Rivoli Theatre, Rivoli Theatre Company; Dixon, Ill., Family Theatre, L. G. Rorer, owner; Cleveland, Ohio, Nemo Theatre, owner, R. H. Trinkner; Grand Island, Nebr., Strand Theatre, P. W. Karr, owner; Milwaukee, Wis., Regent Theatre, Fred C. Seegert, owner; Milwaukee, Wis., Idle Hour Theatre, M. C. Krofta owner; Monroe, Mich., Family Theatre, J. R. Dennison, owner; Muncie, Ind., Orpheum Theatre, John J. Meehan, owner; Minneapolis, Minn., American Theatre, American Amusement Co., owners; Omaha, Nebr., Roseland Theatre, J. W. Murphy, owner; Appleton, Wis., Majestic Theatre, Arthur Behlinger, owner; Iron River, Mich., Cozy Theatre, Wm. H. Marloff, owner.

Company Is Formed to Make Machinery

With one million dollar company formed for the manufacture of motion picture machinery, the capitalization represented by the ten companies incorporated and entering the motion picture business in New York state the past week, reached $1,660,500.

Papers permitting the incorporation of the Steadylite Motion Picture Corporation, revealed a capitalization of $1,000,000, with A. P. Anderson, John Bramwell and L. C. Gunn named as directors for the first year. This week's corporations also included the Claremont Laboratories, Inc., $375,000, W. E. Greene, L. J. Rosett, Frederic Gage, New York City; Gee Kay Amusement Corporation, $25,000, M. C. Ryan, Barbara McCracken, Mary E. Hanley, New York; Renown Pictures, Inc., $500, G. S. Wittson, Joseph M. Edelson, Blanche Bunderoff, New York.

Carpenter-Goldman Laboratories, Inc., $100,000, A. W. Carpenter, F. L. Goldman, E E. Free, New York; Annalena Realty Corporation, $10,000, B. W. and Lena Kapp, Anna Gleicher, New York; Grotto Land, Inc., $10,000, David Kraus, Teresa Goldberg, Jerome Harris, New York; Page-Cape Producing Co., Inc., $25,000, Meyer Klein, Alex Werner, H. E. Diamond, New York; Novel Film Company of America, $100,000, Eugene Roder, Henry Halmos, G. F. Cowen, New York; Inkwell Distributing Corporation, $15,000, H. S. Bareford, J. H. Hazen, Abel Cary Thomas, New York City.



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FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

TransVerteR REDUCES POWER BILLS MAKES BETTER PICTURES
Changes AC into DC, which is best for projection arcs. It automatically supplies the voltage needed without the use of wasteful ballast. TransVerteR gives the projectionist perfect arcs, clear-white, steady light that is easy to control.
Write for TransVerteR Facts
THE HERTNER ELECTRIC COMPANY
1904 WEST 112th ST. CLEVELAND, OHIO

RAVEN HAFTONE SCREEN
HAS BEEN INSTALLED
IN THE
CASS TECHNICAL HIGH SCHOOL
DETROIT, MICHIGAN
WORLD'S LARGEST HIGH SCHOOL
Cost nearly Four Million Dollars
RAVEN SCREEN CORPORATION
ONE SIXTY-FIVE BROADWAY, NEW YORK

Only Good Equipment is Advertised in THE MOVING PICTURE WORLD

B. F. PORTER TAKES OVER BIG CENTER
Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emer gency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.
B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

Perfects Motion Pictures to Act in Unison with Sound of Human Voice

MOTION PICTURE films which will carry the sound of the human voice as the pictures are flashed on the screen have been perfected by the General Electric Company, of Schenectady, N. Y.

The first announcement came with a visit paid by Thomas A. Edison, to the General Electric's laboratories last week, when as the guest of the company, he was shown an invention which, it is said, may revolutionize the motion picture industry within the next two or three years, and perhaps sooner. The invention is known as the "Pallo-Photo-Phone" and is the brainwork of Charles A. Hoxie, one of the experts connected with the General Electric Company.

To the ordinary person, the invention appears rather complex. To a representative of the Moving Picture World, the invention was explained in the following language:

"This is a device for the purpose of recording sound upon a photographic film so that the sound may be afterward reproduced.

"The record is made by causing the sound waves to produce vibrations on an exceedingly minute and very delicate mirror. A beam of light reflected by this mirror strikes a photographic film which is kept in continuous motion. The film, when developed, shows a band of white with delicate markings on the edges which correspond to the sound which has been reproduced. On account of the exceedingly small size of the mirror, its low inertia, etc., it is possible by this means to produce a sound record which includes the very delicate overtones which give quality to speech and musical sound. This has not been so successfully accomplished by any other method of recording sound waves.

"The reproduction of the sound from the film is accomplished by moving the film in front of an exceedingly delicate electrical device which produces an electromotive force which varies with the amount of light which falls upon it. In the past attempts have been made to produce these results by means of selenium cells, but a selenium cell, though it responds to the changes in the amount of light which it receives, does not respond with sufficient promptness to produce good results; there is a sluggishness in the reponse which seriously interferes with the quality of sound which is produced.

"By an ingenious combination of vacuum tubes, there has been produced an apparatus which responds to variations in the light falling on it, with a speed which is so high that it can only be compared with the speed of light itself, or with the speed of propogation of wireless waves in space. Therefore, when this film is moved continuously in front of such a device, the device produces an electric current which corresponds very accurately to the original sound wave."

Good Projection and Fine Entertainment Draw Patrons Within Radius of 25 Miles

ARTHUR N. LAWSON, who is chief projectionist and advertising manager for Robert E. Riley, owner of the Capitol Theatre, Riverhead, and other theatres on the east end of Long Island, is one of those men in charge of projection who give a substantial meaning to the use of the term "projectionist."

Lawson thoroughly understands his work and on every occasion shows the world that he considers projection a highly important feature of the entertainment in a motion picture theatre. It is unfortunate that in some instances owners of picture theatres do not realize that the projection room is the heart of the house and they make little effort to help the projectionist get good results by supplying him with the proper equipment. Mr. Riley, however, is an experienced and successful owner and he gives his projectionist full support. He is building another theatre at Babylon.

Riverhead is the county seat of Suffolk county, New York, but this is an agricultural community practically without any important manufacturing industries. It cannot be regarded as a thickly populated section, but Mr. Riley built the Capitol Theatre, which compares favorably with many city theatres and draws his patronage from considerable distances. Southampton, one of America's exclusive summer colonies, is located about twenty-five miles from Riverhead, but many of the people residing there through the summer and winter are regular patrons of the Capitol Theatre.

Mr. Lawson, whose photograph is shown herewith, is a Green Mountain boy. He was

The Best Equipment
is advertised in
The Moving Picture World

THE CINEMA
NEWS AND PROPERTY GAZETTE
80-82 Wardour St.
W. I. London, England
Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.
YEARLY RATE:
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SAMPLE COPY AND
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Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
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MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M..	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS
166 W. ADAMS ST. CHICAGO

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THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
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The Musical Marvel Write for Catalogue
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MOTION PICTURE DEVELOPING AND PRINTING
TELEPHONE AUDUBON 3716
203 TO 211 W. 146TH ST., NEW YORK CITY

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

MANAGERS—ELECTRICIANS

Do you know that you can get away from the expense and nuisance of dipping by using

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for your sign and decorative lamps and at the same time get beautiful and lasting effects?

Write for circular.

REYNOLDS ELECTRIC COMPANY
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Also make Flashers, Small Motors, etc.

TITLES
FOR ALL PURPOSES—ANY LANGUAGE
10 Years Specializing in This Product
Assures You of the
BEST
Moderate Prices :: Quick Service
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Why Experiment with Poor Work?
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Standard Motion Picture Company
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Developing—Printing. Special Title Work
Cheapest by far with Satisfaction Guaranteed

Advertise Your Equipment
in Moving Picture World
For Best Results

first sergeant of his squadron in aviation. His knowledge of electricity made him an excellent man to take charge of projection for Mr. Riley's enterprises. Lawson is an enthusiast about his work and in order to keep properly informed regarding the motion picture industry he has all copies of the Moving Picture World issued during the past year nicely arranged on shelves in his office so that he can get at them easily when they are required for reference.

Mr. Lawson recently paid a visit to the factory of the Nicholas Power Company in order to get some points regarding Power's projectors, which are used in the Capitol Theatre. Mr. Lawson thinks it is a good idea to know something about how the machines are made which he is using. The Capitol Theatre does considerable adver-

ARTHUR N. LAWSON

tising in the local papers and the following is taken from a column article which Mr. Lawson recently wrote for the County Review of Riverhead: "Its patrons are from far and near and the streets are lined for blocks with automobiles nearly every night in the week, bringing their passengers to the Capitol to seek recreation and rest in the comfortable leather upholstered chairs within, with the comfort and beauty of the interior of the house, the efficient and courteous service, the mammoth Robt. Morton Orchestra organ and the artistic presentation of entertaining motion pictures with the leading moving picture machines. Power's 6-B's guarantee the patrons perfect projection. The Power's projectors are installed in all the biggest theatres and studios throughout the country."

This seems to us an excellent illustration showing how exhibitors can interest their patrons in equipment.

Picture Theatres Projected

CHICAGO, ILL.—Caldwell & Sons, 215 Public Savings Building, Indianapolis, Ind., have contract for Broadway Hotel to be erected at Broadway and Sheridan road. Structure will contain theatre, with seating capacity of 5,000.

ELDORADO, ILL.—New Grand Theatre will be erected on Fourth street.

ROCKFORD, ILL.—Sheets Construction Company, 105 North Clark street, Chicago, has contract for three-story Alhambra (moving picture) Theatre, store and apartment building, 86 by 150 feet, to be erected at North Main and Auburn streets for Alhambra Theatre Corporation, to cost $200,000.

FORT WAYNE, IND.—Consolidated Realty & Theatre Company, 403 Carroll Building, has plans by J. E. O. Pridmore, 38 South Dearborn street, Chicago, for eight-story brick and concrete theatre and hotel building, 142 by 180 feet, to be erected at 821 Calhoun street, to cost $1,250,000.

COVINGTON, Ky.—Fisher Dovore Construction Company, 36 Blymer Building, Cincinnati, Ohio, has contract to erect one-story brick fireproof and stone-trim moving picture theatre, 90x100 feet, to be erected at Madison, Sixth and Pine streets for syndicate now forming, to cost $200,000.

WINONA, MINN.—Beyerstadt Amusement Company, Inc., has plans by Otto A. Merman, Linker Building, La Crosse, Wis., for brick, concrete and tile theatre, 66 by 140 feet, with seating capacity of 1,250, to be erected on Johnson, between Third and Fourth streets.

Business Opportunity

Opportunity for party with capital, connect with picture company. Have complete equipment and stories. Handle own money Will produce in East. Actors write: Producer, Moving Picture World, New York City.

Bargain in Projectors

Three DeVry Portable Projectors, slightly used, good condition. $100 each for cash to get quick sale. Box 287, M. P. World, N. Y. City.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

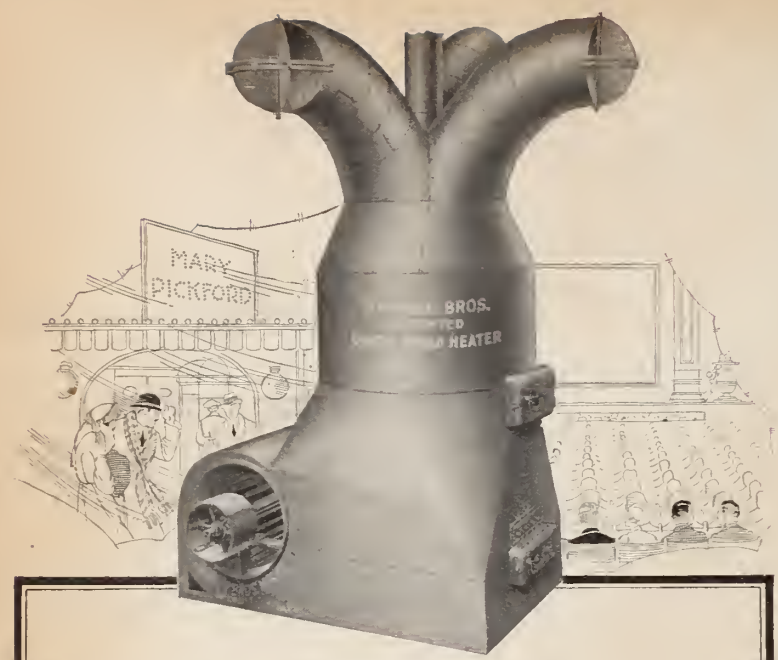
SITUATIONS WANTED

MANAGER—First-class, twelve years' experience, desires to locate. Can give best of reference. Address P. O. Box 686, Coatesville, Pa.

YOUNG MAN at liberty, experienced Juvenile roles; assistant director; willing to connect with new company. Other offers considered. Excellent references. Juvenile, Moving Picture World, New York City.

YOUNG MARRIED MAN, 28, desires position, preferably California, as managing director high-class motion picture theatre; former newspaperman; previous experience supervising management of refined theatres; capable executive; artistic temperament; creative genius; can originate distinctive features in advertising, publicity; references and recommendations highest character. Box 286, Moving Picture World, New York City.

GOOD MOVING PICTURE PIANIST desires change after December 1, 1922. Pictures skilfully cued. Is student on organ. Will go anywhere in New England. Address D. E. Lepage, 54 North Main street, Leominster, Mass.



A Warm, Well-Ventilated Auditorium Next Winter

Install a Skinner Bros. Direct-Fired Heater and you will have a warm, comfortable and well-ventilated auditorium next Winter. The Skinner Heater uses no pipes or ducts as warm air carriers—your aisles and walls are not blocked, cluttered up and made unsightly with the various kinds of heating fittings commonly used.

Can Be Installed Almost Anywhere No Odor, Practically Noiseless

The Skinner Heater may be installed almost anywhere in your building—in the basement, at the front of the auditorium or wherever it may be most convenient. It is easily operated and requires no more care than an ordinary furnace. Burns coal, coke, wood, gas or oil—creates no odor and is practically noiseless in operation.

A Very Good Ventilator

Besides being an effective heater, the Skinner system also acts as a very good ventilator. It supplies fresh, warm air, which replaces the impure air in the building—in use it needs to be operated only several hours daily.

Fully Guaranteed—Get Details

Every Skinner Heater is fully guaranteed when installed as directed by our Engineers, after a survey of the premises. Fully illustrated information will be forwarded on request.

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Factories: St. Louis, Mo., and Elizabeth, N. J.

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Buffalo, 718 Morgan Bldg.
Chicago, 1719 Fisher Bldg.
Cincinnati, Ohio
Cleveland, 628 Marshall Bldg.
Detroit, 324 Scherer Bldg.
Kansas City, 343 Lee Bldg.
New York, 1718 Flatiron Bldg.
Pittsburgh, 8 Wood Street
San Francisco, Monadnock Block
Spokane, 425 First Avenue
Washington, D. C., 730 Evans Bldg.

Skinner Bros.
Direct Fired HEATING SYSTEM

Mov-Ezy

Means Ease at the Movies

"SIT DOWN"

How often have you felt like saying that as somebody decides to leave in the middle of a picture. Sometimes you have to stand as the offender stumbles past, other times a row of people in front of you are obliged to get up. In either case the screen is obscured and the picture's spoiled for you.

This was a condition common to all theatres—until the invention of the Mov-Ezy, the theatre chair that means "Ease at the Movies."

This chair is a beautiful, comfortable, individual armchair; but *in addition,* by means of a patented device, it may be turned to either side at the will of the occupant, providing ample passage space between rows, *without the necessity for anyone arising.*

The Mov-Ezy story is an interesting one. If you are a live theatre owner or manager, with an eye to profiting by the experience of others in increasing the comfort and popularity of your theatre, stop at our show room or write for beautifully illustrated catalogue.

Josiah Partridge & Sons Company, Inc.
529-541 MARBRIDGE BUILDING
47 WEST 34TH STREET, NEW YORK
Show Room **Sales Office**

"It Is Time to Remodel"

The Theatre Reconstruction Studio

212 East Superior Street
Chicago, Ill.

Ideas Plans Execution
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We Make the OLD—NEW

Commanding a complete organization trained and experienced in solving—

Architectural—Engineering, Ventilating, Lighting, Seating, Decorative and Equipment

Problems in connection with REMODELING of THEATRES. A Centralized and Unified Service which will *save you money.*

Write for further information on our unusual service today. We have remodeled scores of theatres all over the country and *saved* and *made* money for the Exhibitor.

Every day operating under old conditions means just that many days' loss of the increased profit bound to come under NEW conditions.

The Theatre Reconstruction Studio

212 East Superior Street CHICAGO, ILL.

Dependable, because every print takes all the quality that is in the negative and carries it through to the screen.

EASTMAN POSITIVE FILM

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

CANCELLED 050408 A

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

John H. Kunsky

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EXECUTIVE OFFICES
MADISON THEATRE BUILDING
BROADWAY AT GRAND CIRCUS PARK
Detroit, Michigan

PRESIDENT AND MANAGING DIRECTOR OF
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THE MADISON FILM EXCHANGE

AMERICAN THEATRE SERVICE
SUPPLIES AND EQUIPMENT

GEO. W. TRENDLE
SECRETARY AND GENERAL MANAGER

Oct. 20, 1922.

Power's Projectors have been installed in Kunsky's Capitol Theatre Detroit, Michigan— Impartial Comparative Tests Prove the Superiority of Power's Projection

Nicholas Power Co.,
90 Gold St.,
New York, N.Y.

Gentlemen:-

Replying to your request for information regarding the recent installation made by your Company, we are very pleased to say that we are thoroughly satisfied with the installation of Power's Projectors in our new Capitol Theatre and find we are getting considerably more light on the screen than we have been able to get with other machines.

It seems only fair to state that Power's Projectors were subjected to an impartial practical test and I wish to thank you for your co-operation.

Yours very truly,

CAPITOL THEATRE COMPANY

GWT TGK

Secretary.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Regional in News Value; National in Service

Moving Picture WORLD

Vol. 59, No. 2 NOVEMBER 11, 1922 PRICE 25 CENTS

41 Great Paramount Pictures

THE stirring love story of a dancer in San Francisco's underworld. Without doubt Miss Daniels' greatest role and Stanlaws' greatest production.

From the story by Katherine Newlin Burt. Scenario by Edfrid Bingham.

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

No. 36

ADOLPH ZUKOR PRESENTS A PENRHYN STANLAWS PRODUCTION

"Singed Wings"

WITH BEBE DANIELS AND CONRAD NAGEL

December Releases

GEORGE MELFORD'S "Ebb Tide"

ELSIE FERGUSON in "Outcast"

"SINGED WINGS" with Bebe Daniels

THOMAS MEIGHAN in "Back Home and Broke"

AGNES AYRES in "A Daughter of Luxury"

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Each Successive Sacred Film Is Applauded By Capitol Theatre Audiences

From Moving Picture World, August 24th, 1922

"Abraham and Lot"

How Abraham and Lot, with their caravans, met and joined forces, only to find later that their herdsmen could not agree, and how Abraham solved this problem by allowing Lot to choose the portion of the country he wanted while he (Abraham) took the other side is interestingly and reverently told in this single reeler. It is the seventh episode of the series of Bible stories produced by Sacred Films Inc. At the Capitol Theatre, New York, this offering was well received and was APPLAUDED after the showing—C.S.S.

The most pertinent fact ever placed before the Exhibitors of America.

Resolved:

In the House of Deputies of the General Convention of the Episcopal Church at Portland, Oregon, September 24th, 1922, commending Sacred Films for teaching the Bible and encouraging their use in Public Picture Houses.

MEANING

That 4,000 Episcopal Ministers will Boost Sacred Films to their people.

PROTESTANTS CATHOLICS JEWS HAVE ENDORSED SACRED FILMS

Our files containing letters of commendations from the leaders of every religious denomination are open to exhibitors.

Sacred Films Inc. **Burbank, Cal.**

WHEN a petted daughter of luxury is left suddenly with nothing in the world but the gorgeous gown which adorns her charming back — it's time for quick action. Maybe she'll act rashly, unconventionally, as Agnes Ayres does in this sparkling romance, and plunge pell-mell into a turbulent tangle of adventure and love. Come and see!

Adapted by Beulah Marie Dix from the play "The Impostor" by Leonard Merrick and Michael Morton. Directed by Paul Powell.

ADOLPH ZUKOR PRESENTS

Agnes Ayres

in

"A Daughter of Luxury"

Are You Using the Press Book Ads?

MOST exhibitors find that their newspaper advertising problem is solved by the use of the Paramount press ads.

They are used by the largest theatres in the world. In New York, the Rivoli and Rialto use them constantly.

The smallest house has the services of an expert staff—for nothing.

Above is the four-column cut on "A Daughter of Luxury." It's a business pulling cut—and business pulling copy.

You can get the press ads in mats or electros at your exchange.

If it's Worth Running, it's Worth Advertising!

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

"I told you it'd be SURE FIRE!" FLINT!

Boston Post
JOHNNY HINES AT GORDON'S OLYMPIA
"Sure Fire Flint" a Strong Feature
Boston American
JOHN HINES AT OLYMPIA
All Star Cast in "Sure Fire Flint"
Boston Transcript
Jules Mastbaum says
51NYJB1045AM 32 4 EX COUNT QNS
RH PHILADELPHIA PA OCT 27 1922
C C BURR PRESIDENT
MASTODON FILMS 133 WEST 44 ST NEWYORK NY
"SURE FIRE FLINT" OPENED BIG AT VICTORIA MONDAY BUSINESS GOOD ALL WEEK PUBLIC WHO SAW IT DECLARE IT TO BE FINE ENTERTAINMENT UNHESITATINGLY RECOMMEND IT TO EXHIBITORS
STANLEY CO OF AMERICA
J E MASTBAUM PRESIDENT
How many times have you seen this name recommending a picture?

Featuring
Johnny Hines **Robert Edeson**
Doris Kenyon **J. Barney Sherry**
Effie Shannon

Story by
Gerald C. Duffy

Directed by **Dell Henderson**

Titles by **Ralph Spence**

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Columbia Film Service, Inc.,
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Pittsburgh, Pa.

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Des Moines Theatre Building,
Des Moines, Iowa

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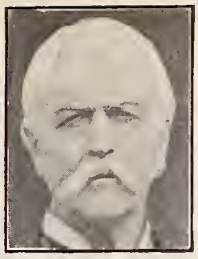
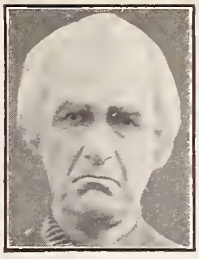




How many of these well-known Screen Players can you recognize?

Surrounding this copy is a group of photoplay artists who are known to every fan in the country.

Let's see if you can identify them. Tear out the page, fill in the names and mail it to MARSHALL NEILAN at the Goldwyn Studios, Culver City, California.

These players comprise the greatest cast ever assembled for one picture. The picture is

MARSHALL NEILAN'S

The Strangers' Banquet

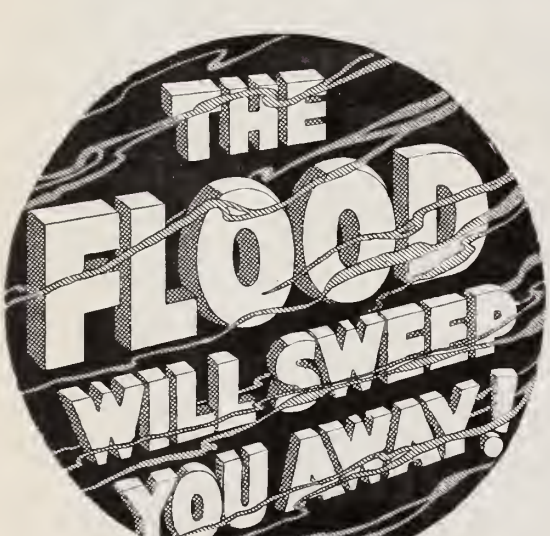
By Don Byrne

to be released soon by

GOLDWYN

Talk about *Exploitation!* Here's your big chance!

Noah's Ark - Float one around your town!



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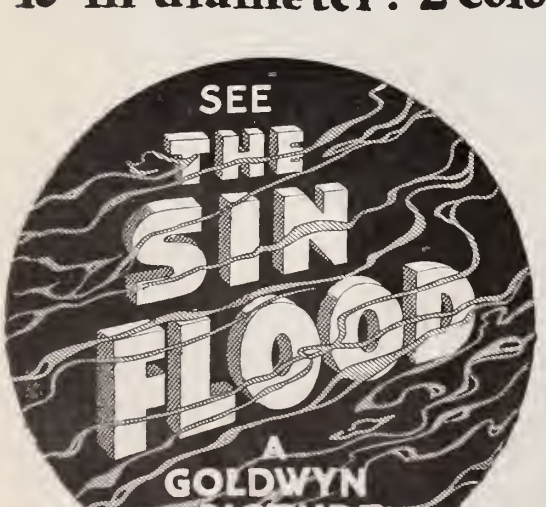
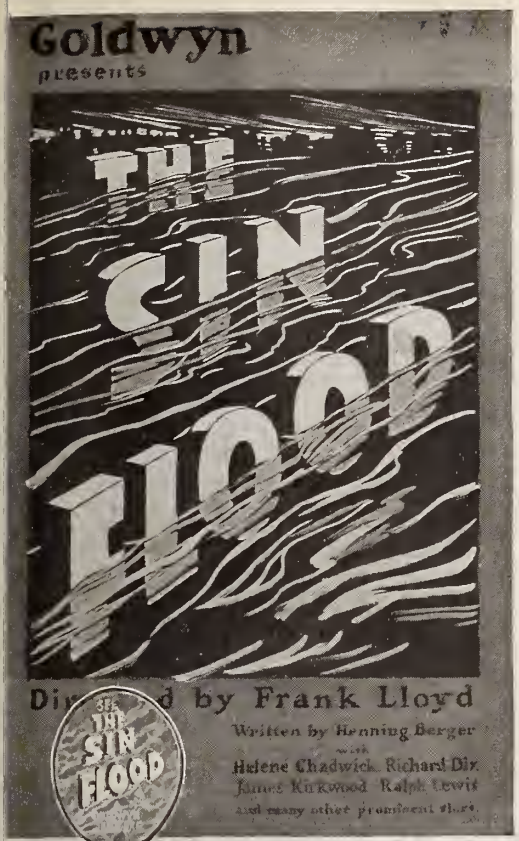


They pull out the newspaper and it's an a



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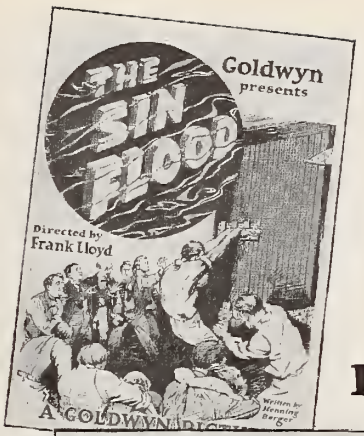

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A thrilling picture with a message for all who have eyes to see!
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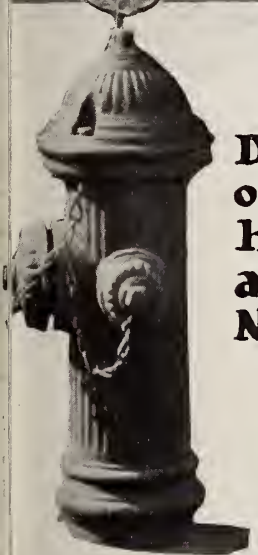

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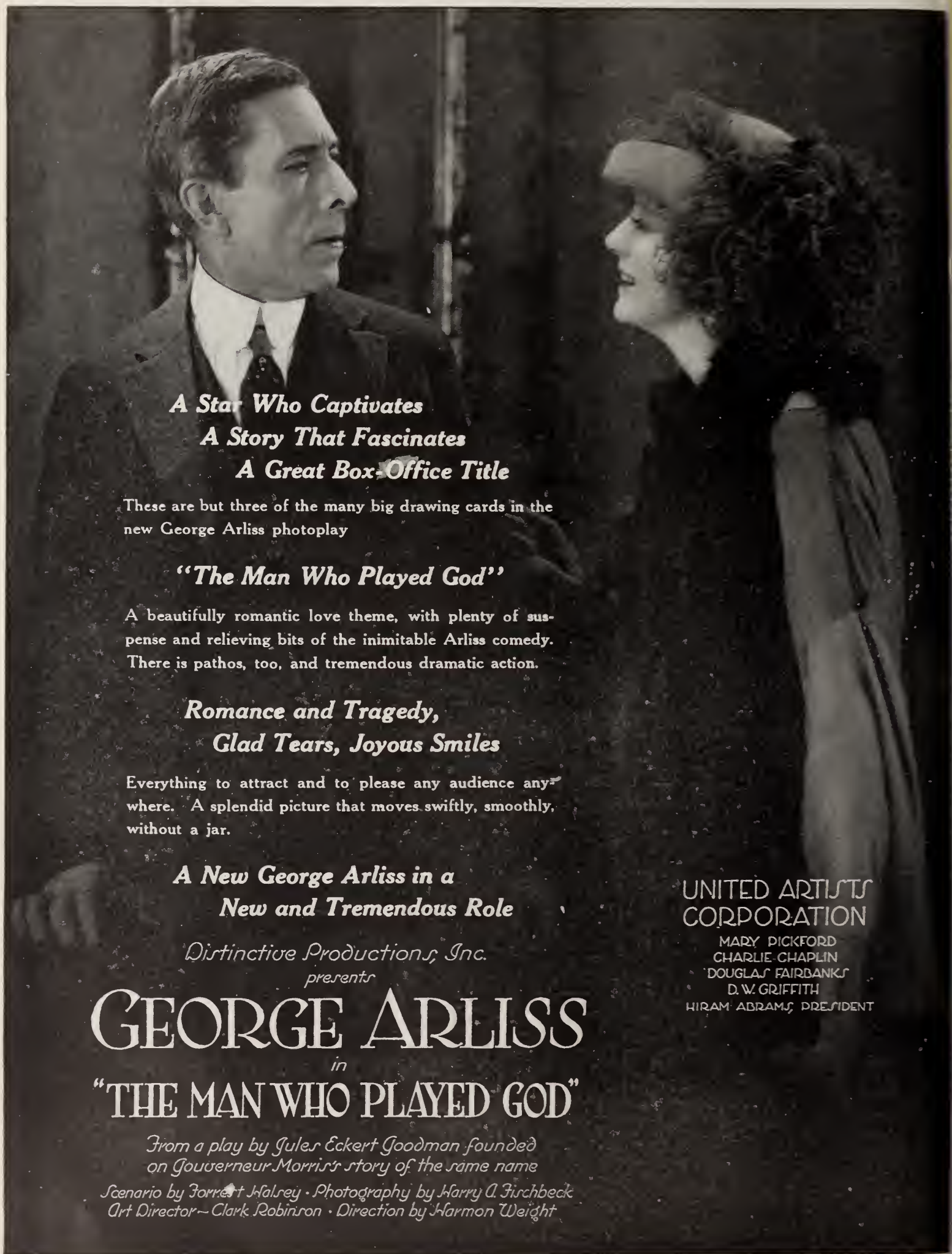

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These are but three of the many big drawing cards in the new George Arliss photoplay

"The Man Who Played God"

A beautifully romantic love theme, with plenty of suspense and relieving bits of the inimitable Arliss comedy. There is pathos, too, and tremendous dramatic action.

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From a play by Jules Eckert Goodman founded on Gouverneur Morris's story of the same name

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Have never played the original production for these new audiences. Here is the golden opportunity. A new and vastly more beautiful "Tess of the Storm Country."

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MARY PICKFORD

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From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S. Robertson
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Portraying Sewell Ford's Red Headed Super Office Boy, is featured in all the "Torchy" Comedies

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put Life in Any Program

Here are twelve two-reel comedies that have all been proved big box-office attractions by prominent first-runs:

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Battling Torchy
Torchy and Orange Blossoms
Torchy's Ghost
Torchy's Hold Up
Torchy Steps Out
Torchy's Nut Sunday
Torchy's Feud

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"THE SPICE OF THE PROGRAM"

Night Photo of Crowds Waiting in Line Before Chi cago Theatre, Chicago, to See HUMAN HEARTS

"Human Hearts" Is Big Hit

Is General Verdict of Exhibitors and Exchanges Regarding Universal Jewel Picture

EXHIBITORS everywhere declare "Human Hearts," Universal's big Jewel production starring House Peters, to be one of the best pictures of its kind. That it has been a great box-office business getter is shown by the enormous number of wires received from all parts of the country, similar to the following:

"Immense crowds. Hundreds turned away."
CAMEO THEATRE, Pittsburgh, Pa.

"Compelled to hold for indefinite run."
ASHER'S MERRILL THEATRE, Milwaukee, Wis.

Critics Hail "Kentucky Derby"

Say New Jewel with Reginald Denny and Great Cast Is Melodramatic Triumph

REVIEWERS of both Press and Trade Press have enthusiastically received the newest Universal Jewel Production, "The Kentucky Derby," starring Reginald Denny. Its thrilling adventure, appealing romance and wholesome thrill have appealed to all. Below are typical expressions of praise offered upon review of this feature:

"Another winner."
EXHIBITORS HERALD

"Striking Success."
M. P. WORLD

Radiograms Busiest

FOOLISH WIVES continues to prove the sensation of the age, duplicating in foreign countries its remarkable success in the United States. Universal Exchanges report record breaking bookings for repeat play dates on Von Stroheim's masterpiece.

THE STORM, the biggest picture of the new season, is acclaimed in thousands of letters that have poured in to Mr. Laemmle as the greatest box office attraction that any exhibitor could wish for.

THE KENTUCKY DERBY, produced with a special cast headed by Reginald Denny, star of all the LEATHER PUSHERS, was directed by King Baggot. Prints are now in Universal exchanges, where exhibitors will be able to see this stupendous romantic melodrama before booking.

THE FLIRT, Booth Tarkington's masterpiece, produced with an all-star cast under the direction of Hobart Henley, is hailed by Universal City authorities and artists as the finest production of its type ever offered the exhibitor. Some go so far as to call it the best picture Universal ever made.

BITTER SWEET is now in its final stages of completion at Universal City. A remarkable cast is headed by Lon Chaney, who has for his leading lady, Virginia Valli. It is being directed by Lambert Hillyer.

MERRY GO ROUND, with its great cast and typical Stroheim settings will shortly be ready for the editing department.

uni
Carl Laemmle

From World's Studio

THE NEW LEATHER PUSHERS, in six rounds, with the original cast headed by Reginald Denny and including Hayden Stevenson, are now completed. They were made under the direction of Harry Pollard, director of the original series of six. Prints are on their way to all "U" exchanges.

UP THE LADDER, William A. Brady's big Broadway stage success by Owen Davis, has been purchased for Virginia Valli, who will star in the role made famous by Doris Kenyon.

THE HUNCHBACK OF NOTRE DAME will be produced by Universal with Lon Chaney and one of the greatest casts ever assembled for any big picture. All filmdom is agog and wondering who the lucky director will be in the final selection. A list containing the names of the finest directors in the industry is now being carefully scanned.

WHITE TIGER, starring PRISCILLA DEAN, is rapidly nearing completion, with Tod Browning directing. This is said to be along the lines of "Outside the Law," but bigger and more elaborate in every way.

DRIFTING, the sensational Broadway stage success from the pen of John Colton, produced by William A. Brady with Alice Brady in the lead, will shortly be put into production starring PRISCILLA DEAN.

Part of Crowd That Filled Mark Strand Theatre, New York, to Capacity During Run of UNDER TWO FLAGS.

"Under Two Flags" Acclaimed!

Critics Hail Big Priscilla Dean Spectacle; Universal Exchanges Report Big Bookings

WHEREVER PRISCILLA DEAN'S greatest picture, UNDER TWO FLAGS, has been shown, critics have hailed it as the finest work of her brilliant career. This stupendous Universal Jewel had its world premier simultaneously at the Mark Strand Theatre in New York City and the Randolph Theatre in Chicago. It was an instantaneous success and was greeted as such by the critics, a few of whose opinions are herewith reproduced:

"As fine a sample of compelling action and photography as the screen has yet revealed. A compelling characterization that is bound to meet with public approval!"

—*Motion Picture News*

"Filled with action and spectacular situations. Staged in realistic fashion. Thrilling in the extreme."

—*Exhibitors' Trade Review*

"Excellent screen entertainment and should prove a hit with the majority of audiences, especially those liking stirring, thrilling melodrama."

—*Moving Picture World*

"A marvelous, vivid motion picture drama with Miss Dean in a wonderful characterization."

—*N. Y. Eve. Telegram*

"Vividly pictured. If excitement is what you crave, it surely comes in this film."

—*N. Y. Eve. Journal*

"Full of action. Priscilla Dean is irrepressible, impetuous, and is always dashing."

—*N. Y. Evening Mail*

"Colorful, well acted, and is entitled to rank among the leaders of the screen."

—*N. Y. Times*

"By all means see Priscilla Dean in 'Under Two Flags.'"

—*N. Y. Eve. World*

"It is exceedingly well done. An exceptionally good picture."

—*Chicago Herald and Examiner*

"A brilliant spectacle from beginning to end."

—*Chicago Evening Post*

"A vivid bit of screen portraiture."

—*Mae Tinee, Chicago Tribune*

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President

NOW YOU CAN GET THE THIRD OF UNIVERSAL'S Prosperity NINE

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Herbert Rawlinson

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A fast moving story of the amazing adventures a young daredevil encounters when he attempts to fill

"Another Man's Shoes"

Novel by Victor Bridges
Directed by Jack Conway

Presented by CARL LAEMMLE

UNIVERSAL'S PROSPERITY 9

WHAT THEY SAY:

M. P. World says of
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Starring
FRANK MAYO
"Intense melodrama. Has great force. Entertaining at all times."

Booked on Sight by Loew Circuit—
"BROAD DAYLIGHT"
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Featuring LOIS WILSON (courtesy F. P. L.) and an all-star cast.

Exhibitors Herald Says of
"ANOTHER MAN'S SHOES"
(No. 3 of the Prosperity Nine)
Starring
HERBERT RAWLINSON
"A fast moving comedy drama; thoroughly enjoyable."

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BERMAN INDEPENDENT FILM CORP.

A TRAVERS VALE PRODUCTION
By NATHAN & SEMERAD

The Cast

EVELYN GREELEY
ROBERT ELLIOT
GLADYS VALERIE
ELEANOR WOODRUFF
JANE JENNINGS
DORA MILLS ADAMS
ALBERT ROCCARDI

"A PASTEBOARD CROWN"

A Stage Story Written by the Most Famous Actress of Her Day

CLARA MORRIS

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

EXHIBITORS HERALD

Excellent acting, beautiful photography and rich sets are outstanding features of this Travers Vale Production, a tale of stage life, adapted from a novel by Clara Morris.

"A Pasteboard Crown" is the story of a once wealthy girl who seeks a stage career after her family has been reduced to poverty.

The title of the production it is apparent, is one that arouses interest and readily lends itself to exploitation. The picture combines the rich embellishments of a society drama combined with the natural interest that attaches to a story of stage life.

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC

ENID BENNETT

in The BOOTLEGGER'S DAUGHTER

with FRED NIBLO

Directed by VICTOR SCHERTZINGER

"The Story and Cast of this Feature Eclipses Any Other Picture of its Type"
—Motion Picture News

A rare combination.

Enid Bennett and Fred Niblo directed by Victor Schertzinger in a story by R. Cecil Smith.

Supporting cast includes Donald MacDonald, Melbourne McDowell, Virginia Sothern, Billy Elmer and J. P. Lockney.

The "bootlegger's daughter" (Enid Bennett) is shunned by all good folks because of her father's shady business. She never had a chance until a broad-minded clergyman with a sense of humor (Fred Niblo) sets her right. In time the despised bootlegger's daughter becomes the town's pride and joy.

It's a drama, replete with romance and comedy. Rely on Enid Bennett and Fred Niblo for that.

Victor Schertzinger's big idea in directing is action, atmosphere and interest.

In its review the Motion Picture News said:

"Recently pictures built along the lines of this one had a very successful run, mainly because they were well exploited. The same thing can be done with this one. The story and cast of this feature eclipses any other feature of its type."

PLAYGOERS PICTURES SPECIAL

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

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SIDNEY GARRETT

Ethel Clayton

in

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From Du Vernet's story, "The Three Cornered Kingdom"

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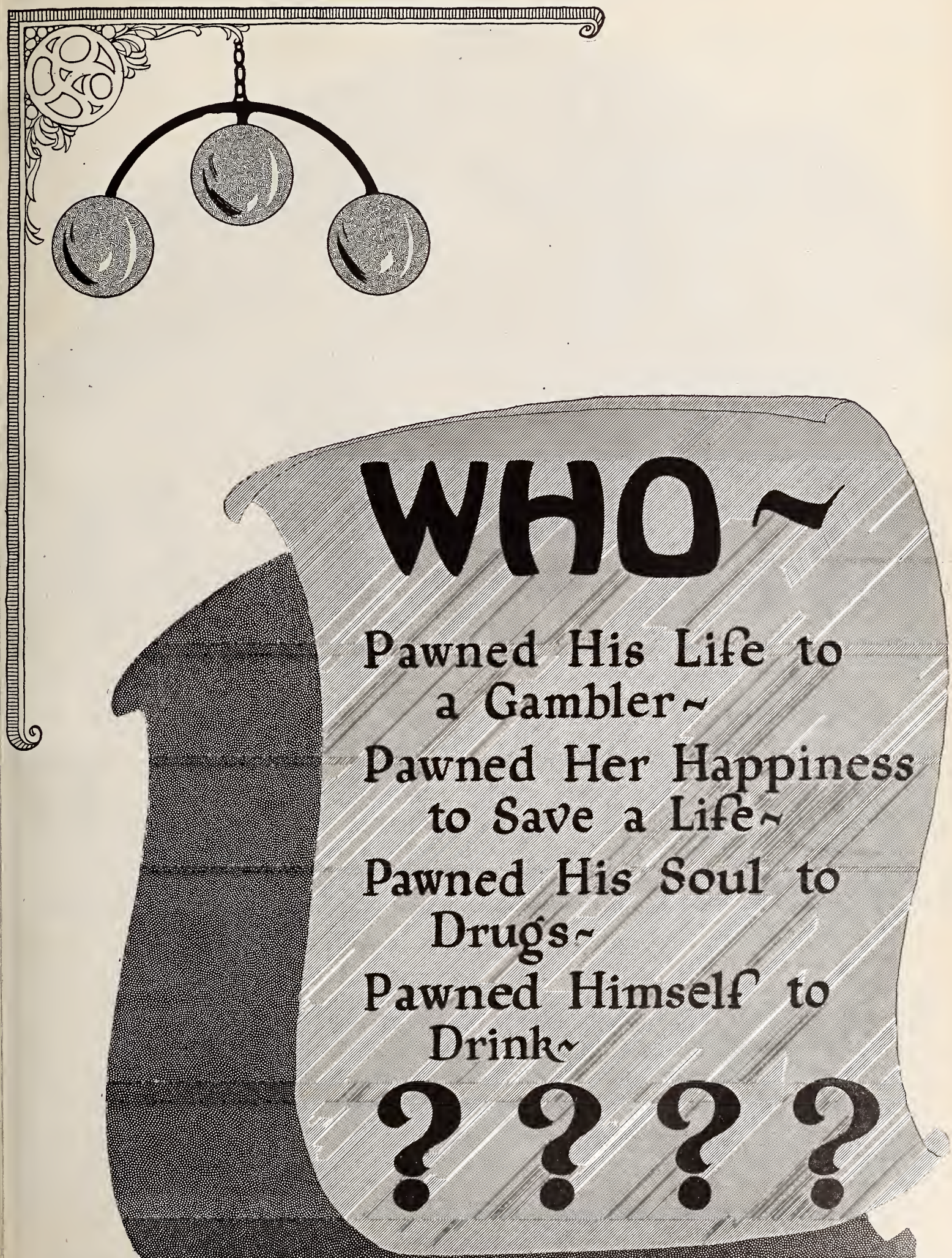
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Pawned His Life to a Gambler ~
Pawned Her Happiness to Save a Life ~
Pawned His Soul to Drugs ~
Pawned Himself to Drink ~
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8 Known Personalities in One Picture

DESTINY'S ISLE

A William P.S. Earle Production

Personally directed by Wm. P.S. Earle

All of the eight name roles of "Destiny's Isle" have been given to players who have audience-values for exhibitors. Singly and combined these players will bring patrons into your theatre; they will "draw" as good actors and actresses and on the reputations that personalities establish with motion picture "fans" everywhere.

"Destiny's Isle" is an exciting, romantic melodrama laid in a New York society environment; in the fashionable Florida winter resort hotels; in the picturesque Bahama Islands. It is a story of swift airplane flights; vigorous, breath-taking encounters; a theft that almost wrecked a romance.

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2nd Successful Week of a Run at the Cameo Theatre New York

Please notice that practically every review on this picture either says or intimates that this picture is the kind that will make big money out across the entire United States. Its audience values must be very apparent to make critics say a thing of that sort.

Its opening Sunday at the Cameo was the second largest Sunday patronage and return in dollars in the history of the theatre —just a few cents less than the opening Sunday of "Peacock Alley," which made money for exhibitors everywhere.

PYRAMID PICTURES INC.

presents

QUEEN OF THE MOULIN ROUGE

From Paul Potter's Famous Stage Success

A Ray C. Smallwood Production

What the New York Critics Say:

Based upon the familiar play of the same title, the film version lends itself more readily to the technique necessary for the production of such stories than does the stage. There is a surfeit of action, and not a little suspense. The settings are extremely well done.—*N. Y. World.*

There is considerable to be said in favor of "Queen of the Moulin Rouge" in speed, action and thrills.—*N. Y. American.*

This being the season for thrills, if you want another sit through "Queen of the Moulin Rouge." The settings, the photography, the acting——in fact everything about the picture is of the highest type. It ranks with the best cinemas of the screen.—*Evening Telegram.*

We are able to predict with certainty that it is going to make a lot of money; it shows Paris, the Montmarte and everything.—*N. Y. Tribune.*

If we could roll our R's after the manner of a telephone girl, we'd be able to spell Thrill the way we'd have to in order to describe "Queen of the Moulin Rouge."—*Evening World.*

Pictures about pure girls who flee from haunts of Parisian night life to find happiness in true love are almost always assured of success; so it is with "Queen of the Moulin Rouge."

—*N. Y. Evening Journal.*

Production O. K., lighting and photography excellent, Parisian atmosphere first rate.

—*Daily News.*

American RELEASING CORPORATION

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We Are

Friday...October 27TH, was the greatest day in our history!

This was the day "SHADOWS" was first shown to an audience...an audience that was as representative of the world and its viewpoint as an audience could possibly be.

It comprised people from all walks of life and from every quarter of the globe there was Hayakawa..Abe Blank of Des Moines E.V. Richards of New Orleans...Sam Katz of Chicago..in fact, people from everywhere. There were critics from all the trade-papers dailies, magazines. There were artists, producers directors, distributors, writers; foreign buyers, rewind girls, publicity men, and a great many not connected with pictures.

Here are some of the comments after the showing:

HAYAKAWA said, "Lon Chaney's characterization of an Oriental is the truest and most realistic impersonation an Occidental could possibly portray."

HARRISON, of Harrison's Reports, said, "The picture is in a class with 'THE MIRACLE MAN'".

Produced by
PREFERRED PICTURES-INC.

Proud!

GILBERT EMERY, the playwright, said, "It is the most legitimate drama I have ever seen in motion pictures."

GEORGE BLAISDELL said, "This is a picture which will make new reputations and fortify others."

It is not merely because "SHADOWS" is a great picture that we are proud - after all, great pictures are expected of every producer. The fact that our second picture is one which has already created so much talk, and is acclaimed so wholesome and out-of-the-ordinary and one that will bring the whole industry honor and esteem, is what makes us proud!

"SHADOWS" will create prestige, profits and respect for your theatre.

Your patrons will thank you for the opportunity of having seen a picture so different and worth while.

You will hold your head high during the run of "SHADOWS"

When will you run it?

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AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

Irving Cummings Presents

LON CHANEY

in

"Flesh and Blood"

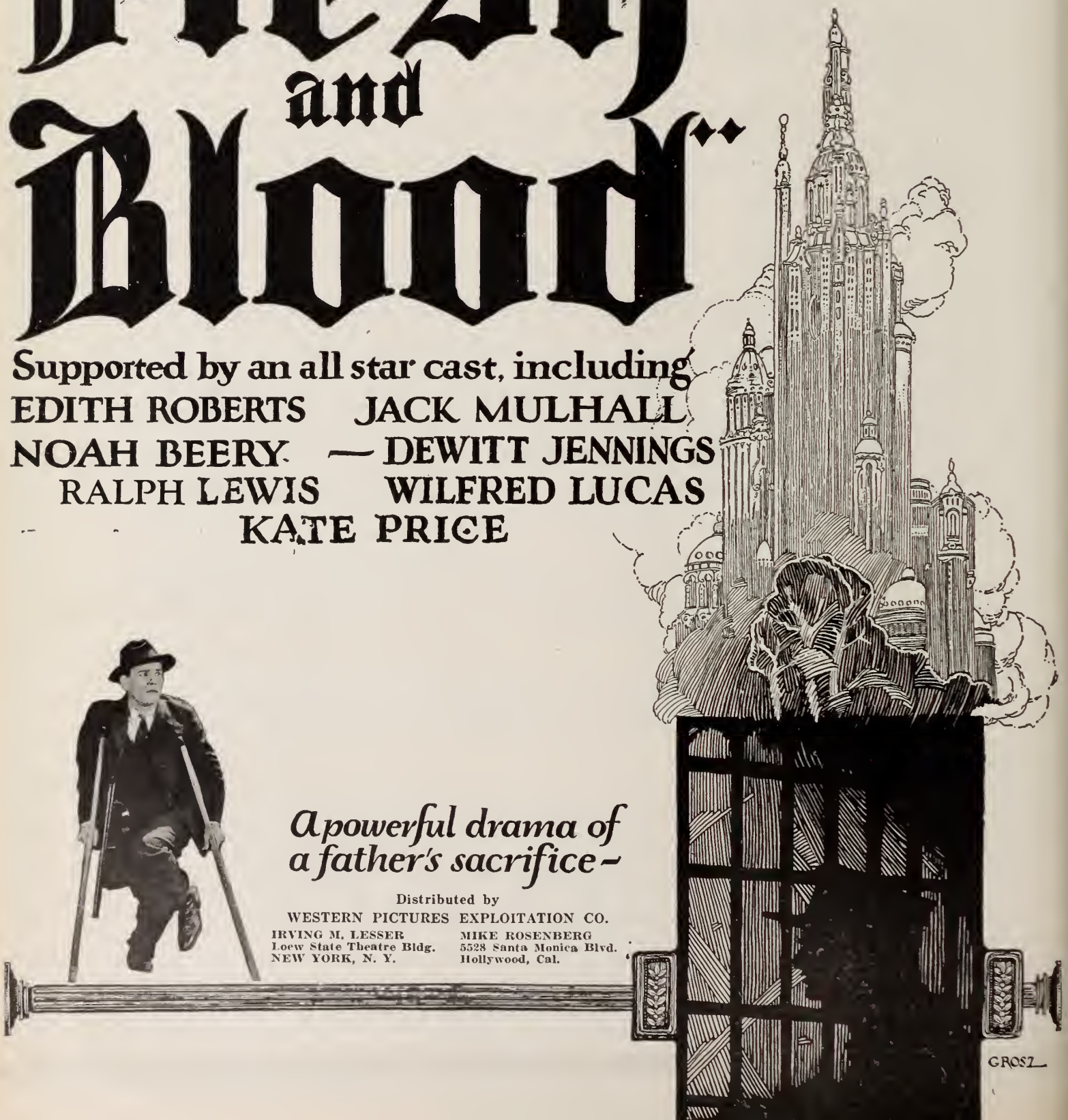
Supported by an all star cast, including

EDITH ROBERTS JACK MULHALL

NOAH BEERY — DEWITT JENNINGS

RALPH LEWIS WILFRED LUCAS

KATE PRICE



A powerful drama of a father's sacrifice—

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WESTERN PICTURES EXPLOITATION CO.

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NEW YORK, N. Y.

MIKE ROSENBERG
5528 Santa Monica Blvd.
Hollywood, Cal.

These Bookings Establish the Quality of This Stupendous Production

"FLESH AND BLOOD"

Among the Best Theatres Everywhere

CHICAGO, TIVOLI, RIVIERA, HOWARD } Chicago
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LOEW CIRCUIT, New York
POLI CIRCUIT, Pennsylvania
MODERN and BEACON, Boston
LYNCH ENTERPRISES, entire South
RIALTO, Atlanta, Ga.
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OLD MILL, Dallas, Tex.
PALACE, El Paso, Tex.
A. H. BLANK CIRCUIT, Des Moines, Iowa and Nebraska
LIBERTY, Sacramento, Calif.
LIBERTY, Stockton, Calif.
LIBERTY, Seattle
MAJESTIC, Portland
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RIALTO THEATRE, San Diego, Calif.
BIJOU, Green Bay
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TEMPLE, Sault Ste. Marie
KEITH'S, Providence, R. I.
GRAPHIC, Bangor, Me.
MAJESTIC, Hartford, Conn.
REGENT, So. Norwalk, Conn.
PLAZA, Salem, Mass.
CAPITOL, Lynn, Mass.
STRAND, Lawrence, Mass.
STRAND, Lowell, Mass.
BIJOU, Ventnor, Atlantic City
CAPITAL, Atlantic City
CARMAN, Philadelphia
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ALHAMBRA, Canton, Ohio
HIPPODROME, Youngstown, Ohio
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You can obtain Lon Chaney in "Flesh and Blood" from these foremost Exchanges

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A SENSATIONAL BOX-OFFICE CRASH!

THE kind that lands BIG every time—Because it thunders with terrific drama—blazes with human passions — shrieks with chilling mystery.

Because it rips aside the curtains that obscure the furious night life where men and women go the pace that kills!

Because it has SURE-FIRE written all over it!

Powerful Posters
Powerful Newspaper Ads
Powerful Exploitation

F. B. O. offers in this an absolutely dyed-in-the-wool showman's proposition backed by exploitation that would make the late Mr. Barnum turn pink with envy. Posters that blaze with vivid color and get the real Broadway picture across—other accessories drenched with the glittering atmosphere of Broadway that will make a veritable gold-mine out of

"The BROADWAY MADONNA"

See the Advertising

See the Exploitation

Masterfully conceived and created by
HARRY REVIER
with a cast of high distinction.

BOOK IT NOW!
START THE BALLYHOO!

DISTRIBUTED BY F. B. O.
FILM BOOKING OFFICES
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EXCHANGES EVERYWHERE

PART OF THE OFTEN FORGOTTEN LAW OF SHOWMANSHIP READS:

"FORCEFUL DRAMA ALWAYS MAKES GOOD"

The FORGOTTEN LAW

IS THE MOST FORCEFUL DRAMA OF A DECADE

Enacted by an uncommonly DISTINGUISHED CAST *including* MILTON SILLS, CLEO RIDGELY *and* JACK MULHALL.

Produced under the personal supervision of MAX GRAF

Adapted by JOSEPH FRANKLIN POLAND *from* CAROLINE ABBOTT STANLEY'S *famous novel,* A MODERN MADONNA *Directed by* JAMES W. HORNE.

Distributed Exclusively by

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir William Jury, Managing Director

Enter —

Enter Madame in your booking book now. It is a picture that will open the door to solid returns . .

CLARA KIMBALL YOUNG

in

ENTER MADAME

A HARRY GARSON Production of GILDA VARESI'S and DOLLY BYRNE'S stage success which ran 45 Weeks on Broadway

Directed by WALLACE WORSLEY
Scenario by FRANK BERESFORD

Photoplay owned and copyrighted by the SAMUEL ZIERLER Photoplay Corp'n.

Distributed by

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir Wm. Jury, Man. Dir.

M. P. World—

The picture possesses appeal to the intellect as well as entertainment value. Clara Kimball Young gives a dramatic performance as the idealistic Russian woman, injecting much feeling into the part . . . the gowns worn are strikingly beautiful. The picture starts off with a punch and maintains a good rate of speed in development of plot, despite the necessity for elaborate characterization.

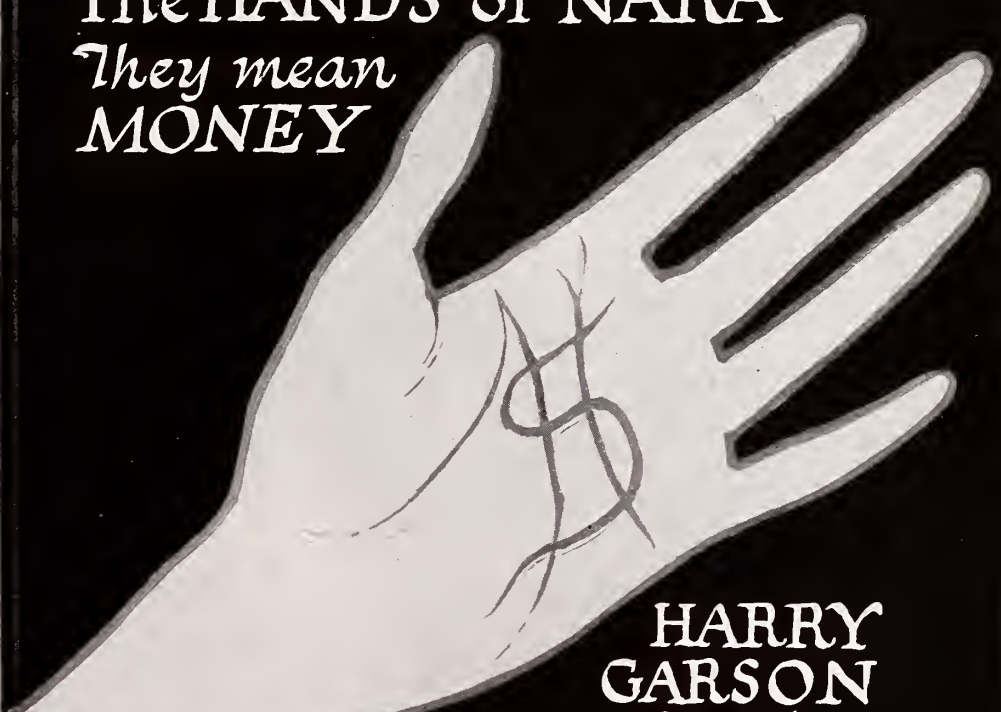
Weekly Film Review—

Clara Kimball Young is very beautiful as the Russian refugee and later as the faith healer. . . . The picture is beautifully and painstakingly produced.

Variety—

The picture is a . . . box office attraction.

Read these lines on
The HANDS of NARA
They mean
MONEY



HARRY GARSON
Presents

CLARA KIMBALL YOUNG

in

The HANDS of NARA

by RICHARD WASHBURN CHILD
American Ambassador to Italy

Photoplay owned and copyrighted by The
SAMUEL ZIERLER *Photoplay Corp'n.*

Distributed by

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors
thruout Great Britain. Sir Wm. Jury, Man'g. Dir.

He wept at the picture but the profits made him grin!!!

When Ralph A. Wettstein, of the Merrill Theatre, Milwaukee, announced FORGET-ME-NOT to his patrons, he wrote:

I have never before given a production my personal endorsement, but this picture is so unusual and so filled with genuine pathos that I, who have sat unmoved through pictures heralded as affecting in the extreme, *wept,* and was *not ashamed.* Those who visit the Merrill Theatre this week and see "Forget-Me-Not" will witness the *finest picture* ever made.

RALPH A. WETTSTEIN
Merrill Theatre
Milwaukee, Wis.

The cast includes
BESSIE LOVE *and* GARETH HUGHES

FORGET-ME-NOT

A LOUIS BURSTON *Production*

REG US PAT OFF

A METRO PICTURE

Written by HENRY R. SYMONDS
Adapted by JOHN B. CLYMER
Directed by W. S. VAN DYKE . .

Distributed Exclusively by

METRO
PICTURES CORPORATION

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director

It went so big they held it 3 weeks

Read'em and reap—
The Profits:

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

OCT 18 1922

LOS ANGELES CALIF
ASSOCIATED FIRST NATIONAL PICTURES INC SIX AND EIGHT WEST 48 STREET
NEW YORK NY

JUST WANT YOU TO KNOW ABOUT "SKIN DEEP" WHICH IS NOW IN THIRD WEEK
HERE AT MY THEATRE STOP IT HAS PROVED SPLENDID AUDIENCE PICTURE
WITH CONSTANTLY INCREASING BUSINESS AS RESULT OF TALK ADVERTISING
AND HAS PROVED PLEASANT RELIEF FOR OUR PATRONS

HARRY DAVID
MISSION THEATRE

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

PINEHURST N C

ASSOCIATED FIRST NATIONAL PICTURES INC

SKIN DEEP IS A PICTURE WITH A PUNCH IN FACT A LOT OF PUNCHES STOP IT IS A DRAMA THAT WILL GRIP AN AUDIENCE FROM START TO FINISH STOP IT HAS THRILLS ONE OF WHICH IS THE MOST STARTLING I HAVE EVER SEEN IT HAS MYSTERY ROMANCE A REAL STORY WITH A REAL PLOT AND SOME REMARKABLE PORTRAYALS BY A CAST OF ARTISTS STOP IT HAS GREAT EXPLOITATION POSSIBILITIES FOR IT SHOULD HAVE THE BACKING OF THE AMERICAN LEGION IN EVERY TOWN AND IS WELL WORTHY OF THEIR BACKING SKIN DEEP IS A REAL PICTURE ONE TO BE PROUD OF

CHAS W PICQUET
CAROLINA THEATRE

Written by
Marc Edmund Jones

Directed by
Lambert Hillyer

Supervised by
Thomas H. Ince

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Thos H. Ince presents

"Skin Deep"

Keaton Tops the Bill!

All the newspaper reviewers say his comedies top the feature. Read them from any city.

HILARIOUS COMEDY

"'My Wife's Relations' is hilarious in theme as well as in execution. Loud and long was our laughter. We can stand any amount of Buster Keaton."—*New York Daily News.*

BEST ONE YET

"We thought Buster couldn't make a better comedy than 'The Boat,' but 'My Wife's Relations' starts the laughs at the beginning and doesn't give the laugher a chance to do anything but laugh until the very end."—*Billings (Mont.) Gazette.*

FUNNIEST COMEDY

"'The Boat' is one of the funniest comedies ever shown in San Francisco. Keaton's humor is all his own."—*San Francisco Daily News.*

A TWO-REEL FEATURE

"'My Wife's Relations' is one long, wholesome laugh. There is not a dull moment in it. A feature."—*Buffalo Times.*

MOST HUMOROUS

"Buster does his most humorous antics in 'My Wife's Relations.'"—*Philadelphia Record.*

THE BEST YET

"Buster Keaton, the unbeatable comic, touches bottom in his latest explosion, 'The Boat.' More funny things happen than you can imagine."—*Los Angeles Record.*

DON'T MISS ANY OF THEM

"My Wife's Relations"
"The Frozen North"
"The Playhouse"
"The Boat"
"The Electric House"
"The Blacksmith"
"The Paleface"
"Cops"

Presented by Joseph M. Schenck; written and directed by Buster Keaton and Eddie Cline.

BUSTER Keaton

When They Hold It Over for a Second Week You Know It's Some Picture

Here's a telegram worth reading, for you can duplicate this success.

Oct. 20, 1922

Cleveland, Ohio
Joseph M. Schenck
Picture Enterprises
1540 Broadway, New York City

"The public is raving about Norma Talmadge in 'The Eternal Flame' now playing at the Stillman Theatre Opened to the biggest business of season and came back with biggest Monday, receipts getting bigger every day, will be our biggest week, will positively hold it over for a second week, the wonderful acting of Miss Talmadge and beauty of the production have produced the desired result at the box office.

Fred Desberg

Eight Reels of the Wine of Life

Adapted by Frances Marion from Honoré de Balzac's "La Duchesse de Langeaise."

Personally Directed and Supervised by Frank Lloyd

A First National Attraction

Joseph M. Schenck presents

Norma Talmadge

in the Drama Magnificent

"The Eternal Flame"

FIRST NATIONAL PICTURES

We'll Let the Newspapers Write This Ad!

The reviewers have used up all the superlatives so we give up. We wish we could tell you all they say but your time is short and space is limited.

A BIG TRIUMPH

A triumph for Jackie Coogan. So wonderful that audiences are surely incited to follow Oliver's example and ask for 'more.' The film's power and beauty are beyond question."—*New York Evening Telegram.*

MUST NOT BE MISSED

"Here is a picture that stands out, one that must not be missed. If any doubt has existed that Jackie is one of the greatest natural actors in the world, if not the greatest, the last vestige is dispelled by his 'Oliver Twist.' The theme is masterfully handled by Frank Lloyd."—*New York Evening Mail.*

IT'S AMAZING

"Jackie Coogan's performance is amazing. Frank Lloyd, the director, has done marvelous things with the picture and the supporting cast is without a flaw. Entertaining, and beautifully done."—*New York Tribune.*

JACKIE'S BIGGEST

"It is Dickens from start to finish, with just enough Oliver to make spectators wish for a great deal more. Every role stands out with distinction. It is far and away the biggest thing the tiny star has attempted. He is constantly lovable."—*New York Evening Journal.*

A SCREEN MASTERPIECE

"A screen masterpiece of human interest. It is the best picture we've seen in months, splendidly cast, wonderfully photographed, superbly acted, as good screen entertainment as one could ask. Direction as near perfect as anything screened. Never a more appealing character than Jackie as Oliver."—*New York Evening World.*

A MATCHLESS PICTURE

"Make no mistake about it, this is one of the matchless pictures of the year—Jackie and the rest are the essence of Dickens. All the scenes are so vivid and arresting it is hard to single out any."—*New York Sun.*

JACKIE IS MARVELOUS

"'Oliver Twist' as a movie is everything that it should be. Little Jackie himself is marvelous. He brings Oliver to life. If Charles Dickens can sneak off from his angelic duties, we feel sure that he will float into the Strand this week—and we know that he will enjoy himself immensely."—*New York Herald.*

MOST LOVABLE

"We have never seen so lovable a figure in motion pictures as the 'Oliver Twist' of Jackie Coogan. If there is a better motion picture actor than Jackie, bring him out and let us have a look at him. A notable piece of work. You may take the word of one who is not always exuberant. See this picture."—*New York World.*

WILL FILL THEATRES

"It is destined to keep the house full. A characterization you can not resist."—*New York Times.*

THOROUGHLY CAPTIVATING

"It achieves the Dickens we all love. We were thoroughly captivated by Jackie. He visualized perfectly 'Oliver Twist.' You should surely see it."—*New York Daily News.*

100 PER CENT PERFECT

"The production is almost perfect. Personally we should say it rated 100 per cent."—*New York Globe.*

Presented by Sol Lesser
Charles Dickens immortal story
Screened as the world would wish it.
Every Dickens character portrayed by a star.
JACKIE COOGAN
in and as
"OLIVER TWIST"
A FIRST NATIONAL ATTRACTION
Fagin teaches Oliver a game
Oliver asks for more

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 59, No. 2
Nov. 11, 1922

Things to Talk About

It's always the way. All the news and all the things to talk about compressed into one week. The resignation of J. D. Williams, the arrival of "Robin Hood," the Massachusetts censorship referendum —items in abundance on the memo pad this week.

Next week three film men talking in the Astor lobby will be heard to remark, "Say, things are terribly dead in the picture business, aren't they? Nothing happening."

* * *

Daddy and the Family Disagree

We have no desire to discuss the internal phases of J. D. Williams' retirement from First National. Doing so would make us feel very much in the position of the Innocent Bystander who interjects his views in a family quarrel.

The Innocent Bystander means well—but not being a member of the family he just doesn't know what he's talking about, that's all. And we all know his usual fate.

But the surface facts of the Williams case deserve comment. First National in New York is just "another film company" to a trade paper, and out over the country, it is a cooperative organization in which thousands of exhibitors are deeply interested.

* * *

Matters of Policy

The general understanding is that the split between First National and its General Manager came over differences of opinion on important matters of future policy.

Rumor has it that the sharpest division was on the question of whether or not First National should produce pictures itself.

The decision on policy was First National's to make. Once made, the situation demanded a man at the helm who had firm faith in the policy. And the soundness of First National, together with its bright prospects for the future, may be summed up in the person of Richard A. Rowland.

But there is still a shock in the stepping out of J. D. Williams. For J. D. has to us always signified "the First National idea." Way back to 1914 and beyond J. D. used to enthusiastically tell us "dreams" which we later saw in the reality—in First National.

* * *

The Week's Best Laugh

We have read many sublime asininities in the course of a hectic motion picture career—but we believe the prize will be held for all time by the writer who this week tells his narrow circle of the Williams news with crocodile tears and sniveling sympathy.

"We shouldn't pick on J. D. Williams now that he is down and out," is about the way the drivel winds up.

J. D. Williams is neither down, nor is he out. Nor will he ever be as long as he retains the vision, the courage, and the fundamentally clear conception of motion pictures that is his.

It is in the newspaper blood to know that—"a fight is a fight, and as long as the fight is on—FIGHT! But when the fight is over—forget it!"

The writer in question could favor himself by writing an editorial on J. D. Williams as an adversary who fought for "his organization, right or wrong. But his organization every time."

There's a streak in human nature that admires that type of man even when it disagrees with him.

* * *

Something To Be Proud Of

There is food for pride in the New York premiere of "Robin Hood," both because of the picture and because of the premiere itself.

The spontaneous enthusiasm of the crowds that packed the Lyric Theatre and the mob that jammed the street outside is a tonic to a film man's occasionally shaken faith. The deep appeal and strong pull of the motion picture still exist.

You battled your way through the Lyric lobby and the shouts of "Where's Doug?—and Mary?—and Valentino?"—with the joyous feeling, "This is like the good old days!"

A public that demands more, is, however, no less enthusiastic. And the enthusiasm is more solid because it is discriminating.

There is no necessity here to discuss "Robin Hood" as a picture. The reviews can do that—

and then they seem futile and useless—for a Fairbanks picture has become a Fairbanks picture. There's no other guarantee needed.

But of "Robin Hood" as an epic of courage, of sincerity, of devotion to an art too much cannot be said.

They say that the truly great artist always feels within him a gratitude towards his art and the opportunities it has given him. We can well imagine "Robin Hood" being conceived and created in Gratitude—from Douglas Fairbanks to the Motion Picture.

We had better stop—before we start raving.

* * *

This Also Is Courage

You don't have to spend a million dollars to exemplify courage. We saw another example of courage on a screen at the Biltmore last week.

"Shadows" is a picture for the independent market, presented by B. P. Schulberg and Al. Lichtman.

It is a picture that we enjoyed, that patrons everywhere are going to enjoy—but sitting in the darkened ballroom we could only think of the courage of Benny Schulberg.

Benny is an experienced veteran film man. He knows that there is a lot of difference between the picture that pleases patrons and the picture that pleases film men.

And Benny knows that in the independent field the chief and usually the only thought must be to please the "fillum men." He displayed that knowledge to perfection in "Rich Men's Wives."

And "Shadows" is a gem of a story—but a story without a typical fillum hero, or heroine, or villyun, or situation. It's about the regular people who live in this world "outside the picture business."

What courage on Benny's part to follow through his convictions and produce this story! And courage that should be rewarded—by the exhibitor, his number is legion, that says, "My patrons are sick and tired of the same old thing. My better patrons are staying away because pictures are too hackneyed and cheap."

But they do say—the exchangemen—that this same exhibitor is the toughest one to sell something that is different. He hasn't the courage that he demands of producers.

* * *

After the Deluge!

After the deluge—what? 'Sfunny how pictures run in cycles. Just now it is the flood picture.

Brought on by the "storm" pictures that followed "The Storm." And probably finding its genesis in the rush and swirl of the climax to "Way Down East."

New York saw Goldwyn's "The Sin Flood" last week, first of the flood pictures, but held up to elaborate and intensify the flood scenes. Here's a flood picture that doesn't need its flood—for the strength of the drama is deeper, in the watching of characters in the raw when face to face with the crisis of life.

And they tell us that William Fox presents a flood that brings 'ems to the edge of the seats in "The Town That Forgot God." There will probably be more. Then—after the deluge—what?

* * *

Buy a Barrel of Spuds

The theatre owners' organization of Wisconsin has received an opportunity for real Public Welfare Work—and is responding.

Thirty days ago the farmers of Wisconsin and Minneapolis seemed doomed. Thousands of carloads of potatoes would never reach the market and thousands more would never be dug out of the ground.

State officials, civic organizations, took the matter up. And in the forefront of activity have been the theatre owners of the state. "Potato Week" is being held and enthusiasm is running high.

Now the theatre owners of Wisconsin need the help of exhibitors in neighboring states. It is to be hoped that it will be given—in full measure and heartily.

When the dust has settled and a great job is completed—the industry in the Northwest will hold its head just a bit higher.

* * *

First Time Before the People

For the first time in history the people of a state are to have an opportunity to vote on motion picture censorship. Next Tuesday is an important day for the industry throughout the country. And Massachusetts gives the verdict.

In the past it has always been a political machine and a Legislature that enforced censorship. After next Tuesday we will always be able to point out how "the people" feel about it—or else we will have nothing to say.

Right now it is difficult to forecast the verdict. The man sitting at a trade paper desk could write a different story every day on such events. One caller comes in to whisper to him inside information that the campaign is "all wrong," the next visitor has the evidence to show that it is headed straight for success.

Only the votes give the answer. And the day after brings the opportunity to write the story.

Aside from the importance of the censorship fight in itself next Tuesday's election has another important angle. It is the first occasion that the industry has waged a political battle since the Hays organization was formed.

The first battle should never tell the story. But it is often made to do so. Thus a gentleman by the name of Will Hays may be expected to have considerable concern over the actions of the voters of Massachusetts next Tuesday.

Robert E. Welsh

Made Vice-President

Cecil B. DeMille Elected Officer of New Hollywood Bank

Cecil B. DeMille, director-general of the Famous Players-Lasky Corporation, has been elected vice president of the newly organized Federal Trust and Savings Bank of Hollywood. This new financial institution will care for its share of the rapidly increasing monetary business of the film capital.

Associated with Mr. DeMille in the enterprise are prominent Hollywood business men, including C. E. Toberman, president; George L. Eastman, vice-president, and A. J. Olsen, vice-president and manager. Mr. DeMille's step into a vice-presidential position in the new bank was not altogether a new venture into banking as he has been for some time a director of the Commercial National Bank of Los Angeles.

The new Hollywood institution opened its doors to the public on October 14.

Convenes in West

Famous Players Hold Sales Convention in Los Angeles

On the invitation of Mayor Cryer of Los Angeles and the Chambers of Commerce of that city and of Hollywood, and at the earnest solicitation of Jesse L. Lasky, Adolph Zukor announced yesterday that the semi-annual convention of the department of distribution of the Famous Players-Lasky Corporation will be held November 21 in Los Angeles.

A special train, leaving the Grand Central Station the night of November 16, will carry the Paramount executives, heads of home office departments and many of the district and branch managers to the Coast, picking up other contingents at stops along the route. The convention will be held at the Hotel Ambassador.

Details of the convention were not divulged further than the announcement that the sales policy of the company for the six months after February 1 will be discussed and announced.

T. O. C. C. Dance December 2nd

December 2 has been set as the date of the Third Annual Supper Dance of Theatre Owners Chamber of Commerce and the Gold Room of the Astor as the place. Plans include special entertainment, a fashion show, motion pictures of those present, two of Lopez's Pennsylvania orchestras, and numerous novelties. Lee Ochs is chairman of the Ball Committee and Victor Shapiro is attending to publicity.

Newsy Briefs

Aaron A. Corn and Henry Fried, real estate agents, are suing J. Alton Bradbury, president of the Bunny Theatre, N. Y. C., for $2,952.50, which they claim as commissions due in securing the lease of the theatre.

The Federal Trade Commission, after many hearings, has finally issued an order prohibiting the Eskay Harris Feature Film Co., from using the title "Black Beauty" in connection with a re-issued Edison film originally made in 1917 under the title, "Your Obedient Servant."

The committee of producers and distributors appointed to co-operate with the American Red Cross in the annual Roll Call starting November 11 is as follows: Will Hays, chairman; Harold Bolster, William Fox, R. H. Cochrane, Adolph Zukor, Marcus Loew, Lewis J. Selznick, Earl W. Hammons, Frank J. Godsol, John M. Quinn, Joseph M. Schenck and Warner Brothers.

The third annual report of the Famous Players Canadian Corporation, Limited, shows profits of $439,192.18. Dividend of eight per cent. was declared on the preferred stock.

Famous Players Canadian Corporation has acquired Shea's Hippodrome, Toronto. Film attractions booked for the Regent, for the past six years home house of the corporation, will be transferred to Shea's.

They are still unloading the Black Theatres—announcement coming that New England Theatres, Inc., has sold the Strand, Randolph, Vt., and the Black, Bethel, Vt., to James F. Bennett.

Mayflower Photoplays Corporation is asking for the vacating of an attachment secured by Nat Brown, who is suing for an alleged breach of contract of employment. Justice O'Malley, of the N. Y. Supreme Court, has set next Monday for a hearing.

Looking Into It

Will Investigate Advantages of Co-operation

The Post Office Department, Washington, D. C., is now studying the service with a view to determining wherein advantage can be taken of the recent offer of Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, to cooperate in building and perfecting the postal service.

To Study Situation

All postmasters throughout the country have been advised of Mr. Cohen's offer, in which the screens of the United States are placed at the free disposal of the Post Office Department, and have been instructed to study the situation within the jurisdiction of their offices with a view to ascertaining to what extent various postmasters may avail themselves of the offer.

The instructions sent out by the Post Office Department suggest a number of ways in which the theatres may cooperate with the postal service.

Sees His Mistake

Senator Repudiates Censorship Bill Which He Himself Fathered

One of the most dramatic incidents in connection with the eleventh hour fight in Massachusetts for and against the bill providing for a State censorship of moving pictures, has been the sudden and sensational repudiation of the bill by Senator George D. Chamberlain of Springfield, the author and father of it.

The Senator admits that since the bill was passed he has been able to get a little more insight into what the bill really provides and he is afraid that its enforcement will most seriously endanger the free institutions of the State. He now doubts, he says, the wisdom of his action in sponsoring the bill.

Snub for F. I. L. M.

Sign of War in Walker's Letter Representing T. O. C. C.

Signs of a possible war between the Theatre Owners Chamber of Commerce in New York City and the local F. I. L. M. Club are evident in a curt and snappy letter by Senator James J. Walker, representing the exhibitors.

The letter was in response to a request by the F. I. L. M. Club to Messrs. Grob and Nabel to appear at a hearing and explain charges that they had entered into an agreement with Charles Goldreyer to stifle competition.

In addition to satiric references to "divine right" possessed by the exchanges the letter closes with the statement: "The Theatre Owners Chamber of Commerce is prepared to defend each and everyone of its members with all the force it possesses against any unjust exactions or illegal proceedings."

Urge Its Repeal

Exhibitor's Voice Strong Protest Against Daylight Saving Law

Strong opposition to the daylight saving law was emphatically voiced at the meeting of the Western New York Motion Picture Theatre Owners, Inc., in Buffalo, N. Y., Oct. 30. The meeting was held in the Palace Theatre. It was urged that the law be abolished.

It was pointed out that the law worked an injury in all localities by upsetting the regular routine of the people. It was especially emphasized that the law worked against the health of children by interferring with their sleeping hours.

Sydney S. Cohen, president of the M. P. T. O. A., and J. O'Toole, chairman of the public service committee of the national organization, were present, and made interesting addresses.

Williams Resigns From First National; Rowland Appointed General Manager

J. D. WILLIAMS has found it advisable, in view of his plans for the future, to resign as manager of Associated First National Pictures, Inc., and the directors of First National have regretfully accepted his resignation.

Mr. Williams' association with First National, as manager from the time of its organization, and his prominence in the starting of this company, as well as in the motion picture industry generally, are so well-known that little need or can be said.

Mr. Williams leaves the office of manager of First National with the best wishes and kind regards of all of his former associates. It is probable that Mr. Williams will take a considerable vacation before announcing his further plans.

Richard A. Rowland, who has been associated with H. O. Schwalbe and Mr. Williams for the last six months in directing the affairs of First National, has been appointed by the board of directors, general manager of First National.

Weiss, Head of Artclass Pictures, Tells of Plans

WITH Alfred Weiss, one of the best known film executives in the industry, now at the helm of the organization and determined to place that firm at the head of their class, Weiss Brothers' Artclass Pictures' Corporation this week officially confirmed a report published exclusively in Moving Picture World several months ago that it will produce a definite number of high class productions annually for distribution by national distributing corporations. According to a statement made this week by Mr. Weiss to a representative of Moving Picture World the program this year will embrace four big productions, of which the first will be "Between Worlds," said to be a great spectacle production entirely different than any of the current offerings. Another big special is now in the course of production and definite announcement as to its title and story will be made within the next week, said Mr. Weiss.

Mr. Weiss comes to Artclass Pictures' Corporation from Goldwyn which he help found. He was Vice-President and general manager of Goldwyn and in charge of their distribution department for six years. He held a percentage contract with the New York and Buffalo Goldwyn exchanges. Last season when negotiations were opened between Goldwyn and First National, the latter demanding 100 per cent. distribution of Goldwyn pictures. Mr. Weiss withdraw and sold his interests in the corporation for $100,000. Mr. Weiss has been in the motion picture business for 18 years and following his resignation from Goldwyn decided to associate himself with the Weiss Brothers' Artclass Corporation with the distinct understanding that that firm would produce a series of four big special productions annually.

As a production executive Mr. Weiss ranks among the leaders in the industry, which he studied from every angle. Mr. Weiss emphasized the claim that Artclass will make pictures to conform with the public demand and that at all times the firm will keep in touch with this demand. Three national distributors already have opened negotiations with Artclass Corporation, which, in the brief period that it has been in existence, has made remarkable progress.

The advent of Mr. Weiss further strengthens the position of that corporation, financially, artistically and otherwise, for he brings with him an experience that covers an intimate knowledge of every branch in the business and an acquaintanceship that constitutes a "Who Is Who In Filmdom." Mr. Weiss is now President and General Manager of Artclass Pictures' Corporation.

Prior to his association with Goldwyn Mr. Weiss operated the Alfred Weiss Film Exchange in New York, selling it to General Film Company. Later he headed the old Mutual and from the latter went with Triangle Pictures' Corporation. Six years ago he founded, with others, Goldwyn Pictures' Corporation.

While no definite announcement concerning the production activities of Artclass Pictures' Corporation has been made, the fact remains that that firm has opened negotiations with a number of leading directors and authors. An announcement that will prove a big surprise to the trade in general will be made next week.

To Attend Meeting

President Sydney S. Cohen, of the M. P. T. O. A., and J. O'Toole, chairman of the public service committee of the national organization, will attend a meeting of the Moving Picture Theatre Owners of Northern New York, Tuesday, in Rochester. This territory extends as far as Syracuse. The national officers will be the guests of George Eastman at the Eastman Theatre Tuesday morning.

To Get Franchise

Sydney S. Cohen, national president of the Motion Picture Theatre Owners of America, has said that he will grant exhibitors of St. Louis and Eastern Missouri a separate franchise from the national organization. Under the plan, Missouri will have two distinct organizations of motion picture theatre owners, but both will be affiliated with the national organization. One association will have its headquarters in St. Louis and the other in Kansas City.

Notes World's Progress

Suburban Amusement Co., Ltd.
Revue Theatre
Roncesvalles and Howard Park Aves.

Toronto, August 21.

Moving Picture World,
New York City.

Dear Sirs: Enclosed please find our cheque for $7.00, in payment of renewal subscriptions for Mr. Ball and Mr. Tickner, as per statement enclosed.

As subscribers to your journal for—we think—eleven years, permit us to extend our congratulations to Mr. Welsh, who has recently taken up the reins of office in the editorial chair, and to express our recognition of the vim and enthusiasm shown in recent numbers. The boxes in the "Review" columns are certainly very welcome; they signify very plainly where you stand on these particular notices.

And here allow me to emphasize the great importance we attach to criticisms of current attractions. It matters little how well trade magazines are conducted if the review pages cannot be relied on by the exhibitor, for, after all is said and done, this department is of paramount interest to all theatre owners and managers.

Yours very truly,
R. S. TICKNER.

Big Premiere

"Douglas Fairbanks in 'Robin Hood'" was given its premiere at the Lyric Theatre, New York City, Monday night, October 30, and so great were the crowds that were anxious to see the picture that a second showing was put on at 11:15 p. m.

Outside the theatre before the showing started the crowds, waiting to catch a glimpse of "Doug" and Mary who were to make personal appearances, made it necessary to call out the police reserves to make way for traffic.

The newspapers praised the picture highly.

Crowd that blocked traffic at Forty-second street and Broadway to see Douglas Fairbanks in "Robin Hood" premiere

Omaha Convention Off to a Promising Start

Omaha, Neb., Nov. 1.
(By Wire to Moving Picture World)

EXHIBITORS began gathering here today for the Third Annual Convention of the M. P. T. O., of Iowa and Nebraska. The day was taken up with addresses of welcome, an open meeting of addresses and an evening banquet. More than 100 registered during the day, and nearly 200 were present at the banquet in the evening. While the business meeting does not begin until tomorrow, there already is talk of action on an arbitration board of exhibitors and exchange men, collective buying, reduction in the price of accessories, music tax, equitable contract, election of officers and the advisability of the M. P. T. O. A. producing films.

The addresses at the opening session today, as well as the general attitude of those attending the Convention, indicate that the key note of the interstate gathering is co-operation. Among the prominent out-of-town people present are: Dr. Thomas G. Patten, of New York, representing Will H. Hays; A. J. Moeller, of New York, general manager of the M. P. T. O. A.; E. T. Peter, former president of the Texas association, and W. A. Steffes, president of the Minnesota association.

Dr. Patton, in an address before the convention, said, "The motion picture industry and the public are already on better terms as a result of the Will Hays organization." He declared the industry has scarcely begun to develop, and predicted an amazing increase in quality and character of pictures in the next ten years.

Nearly 200 exhibitors and exchangemen, with their wives, attended the annual banquet this evening. Secretary J. E. Kirk, of the Nebraska association, responded to a toast on the past year, declaring that the Nebraska association has increased greatly in strength during 1922. President A. R. Pramer, of the Nebraska organization, predicted an even greater growth during 1923, and pictured the development of the motion picture theatre industry in the Middle West in the future. Dr. George E. Condra, of the State University of Nebraska, spoke on visual education.

Films Appropriate for Book Week Tie-ups

FOR tie-ups with Motion Picture Book Week, Associated First National, Inc., and the W. W. Hodkinson Corporation each have a number of productions that are particularly appropriate. These films have been sanctioned by the National Committee for Better Films and the National Board of Review and are listed by them as particularly appropriate for Book Week presentation. All of them have been made from world renowned literary works or have been suggested by paintings of no less renown.

Of the list of 109 pictures which the National Board of Review selected as particularly applicable for Book Week showing, nine are released under Associated First National auspices. The Book Week list compiled by the National Committee for Better Films includes no less than 14 productions released by Hodkinson and which, it is said, fit in particularly well for presentation during the week of literary showings.

The works of some of the greatest authors of the present as well as the past have been transferred to the silver sheet by these two prominent organizations, and it is these filminizations as well as those suggested by the works of artists of renown that have received the sanction for Book Week showings by both the National Board of Review and the National Committee for Better Films.

The Hodkinson productions that have been listed are "The Beggar Maid," "Cameron of the Royal Mounted," "A Certain Rich Man," "God's Crucible," "The Gray Dawn," "The Headless Horseman," "Jane Eyre," "The Light in the Clearing," "The Mysterious Rider," "No Trespassing," "Rip Van Winkle," "The Young Painter," "The Bashful Suitor" and "Hope."

The Associated First National productions are "All for a Woman," "Bob Hampton of Placer," "Kindred of the Dust," "The Last of the Mohicans," "Lorna Doone," "The Old Swimmin' Hole," "Penrod," "Pilgrims of the Night" and "The River's End."

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Montana's Golden Days Still Linger in Johnson's Memory

Back in Minneapolis in 1906, the Unique Theatre was one of the newest and most up-to-date "Movie Palaces" of the day. It was in the projection room of the Unique that Leroy V. Johnson, an ambitious young fellow, was first introduced to moving pictures. In a short time he learned to become an expert operator. Then he wanted a house of his own. Greater opportunities beckoned from the West, and in 1910 drew him to Montana, where he bought the Dreamland Theatre in Great Falls and played to golden business.

Those were the days when Montana was in the height of her greatest prosperity. Amusement seekers didn't care how often they spent 10 cents for a show. The show lasted for about 20 minutes. Slides invited late comers to remain and see the first of the picture.

It was also the popular thing to have a ballyhoo. First, a speaker who yelled through a megaphone from the projection booth, which was so hot and stuffy he had to drink innumerable glasses of water, in order to exist, at the same time grinding out the picture to his audience, slowing up for pathetic or love scenes, speeding 'er up, for "drammer" or a fight.

Edison had invented a repeating phonograph, for which wax cylinder records were made by the management, describing the show within. This was a saver on the lung power of the manager, but the problem confronting this young exhibitor was that his phonograph was not a repeater. Therefore, he ingeniously devised a string arrangement which would lift the needle at the end of the record, and could be drawn back to the beginning and started over. This worked from the booth, and turned the trick nicely, bringing in a goodly number of dimes at every show.

Over a period of three years, Mr. Johnson traveled about, owning houses in Idaho and Butte, looking over the territories and possibilities of further development. Another problem confronting the exhibitor of those days was the fact that only two good services were available, namely, Universal and General Film Co. Wherefore, if an exhibitor came into a small town already having two theatres, he played a bad third, found "three was a crowd" and moved on.

Returning to Great Falls, Mr. Johnson purchased the Alcazar Theatre. He remained in Great Falls until 1920. During the latter years of his residence there, he became identified with the Jensen & Von Herberg interests, later managing a Portland house for them. On November, 1921, he was put in charge of the Liberty Theatre, Seattle, a J. & V. house, where he has made a record as a live-wire. More recently, Mr. Johnson has added the management of the Neptune, a high-class residential theatre recently purchased by Jensen & Von Herberg, to his other activities. Only the cream of first-run features are offered at the Neptune.

As a reminiscence of old times and by way of contrast, Mr. Johnson offered with his New Year's Eve matinee program last year, the ancient film of "Jesse James."

Jim Jackson, Runaway Boy, Started Three Flights Up

Jim Jackson, of the Tudor Theatre, Atlanta, may lay claim to being one of, if not the oldest, exhibitor in point of service in this neck of the woods, for Mr. Jackson's first picture experience was in a little shot-gun theatre in Providence, R. I., in 1905. He has another claim to distinction—he is one of the first exhibitors to ever read a copy of Moving Picture World, and has been a regular reader of every single issue since that first sixteen-page sheet out on March 9, 1907.

Mr. Jackson was born in Danville, Va., and it was as a runaway boy, in Providence, that he first started in the picture game. From the house in Providence he went to Woonsocket, where he managed a very "up-to-date" place over the opening of which the towns-people waxed self-congratulative. It seated 1,500 people, and it was three flights up.

"In those days," said Mr. Jackson, "the pictures were almost all foreign efforts and everybody fought for a Pathe picture. If you could book a Pathe, you were set and smilin' pretty—and Pathe's big star then was Max Linder. 'His First Cigar' and 'The Runaway Horse' were among the Linder masterpices that we played then, and a Vitagraph comedy called, 'The Electric Elixir,' was another comedy that I recall."

From Woonsocket, Mr. Jackson went to Webster, Mass., where he managed the Music Hall, and then back to Danville, in 1908. There he became associated with the Trent Brothers, who opened a nice little house in Danville, called the Gaiety, which was so big a success that the brothers were encouraged and sent Mr. Jackson to Lynchburg to open another Gaiety, which ran pictures and Keith vaudeville.

From Lynchburg, Mr. Jackson went to Baltimore, where he managed the Little Wizard and the Blue Mouse. In 1915, William Oldknow, veteran Atlanta film man, built the Alcazar in Atlanta and Mr. Jackson came down to manage it.

"And the Alcazar put on just about everything that has been hailed as new in Atlanta within the last few years," adds Mr. Jackson. "Prologues, lobby displays, illustrated songs, 'spot-light' singers—practically every innovation that has been trotted out and hailed as startling and sensationally novel, was used by the Alcazar."

After a brief trip to Jacksonville, and a much needed rest, Mr. Jackson assumed management of the Tudor Theatre in 1918, and except for five months during the war, has been in command.

One Oldtimer's Troubles

She Couldn't Smell the Liquor!

Editor, Regional News and Gossip Department:

"I have been in the exhibitor end of the business since the time when a three-reel jumping picture was classed as a wonderful show," writes Ned Pedigo, owner and manager of the Pollard Theatre, Guthrie, Okla. "Something fascinating about the game; don't know what it is, for it is not all pleasure—lots of disappointments, lots of pleasure.

"One night we had on a big picture. Two women were buying and the cashier explained that it was a big picture and prices were 40 cents on the first floor and 30 cents on the second floor. They stood thinking a moment and then asked if we were going to have it on both floors.

"Yes, we have these patrons who have seen most all the pictures even before they are made; those who really never see anything new to them anywhere. These people, the Lord protect them, are everywhere. One old lady remarked the other evening that we did not get the effects here that they did back home. 'For instance,' she said, 'now back where I used to come from we could just smell the liquor in a barroom scene.'

"If some fellow could educate the masses so that they would know that a picture was not made in the East and just gradually worked its way West, we would be very thankful if he would get busy. We would also like to see a Methodist, Baptist or some kind of a preacher in a picture and not have him turn out to be a crook. Why do they always make monkeys of them? People are getting tired of this sort of thing. What do you say we hold the priest out for a few weeks and give the other fellow a chance? It would not hurt anything and might do much good."

Charles H. Ryan Is a Chicago Pioneer

Charles H. Ryan, of the Garfield Theatre, Chicago, controlled by the Charles J. Schaefer Theatrical Enterprises, rates as a veteran although he is only 29 years old. He has been an exhibitor eleven years, the managing director of the Garfield, a neighborhood house, since 1911, and has been in the business, part of the time as an assistant manager, thirteen years. That's some record for a young chap!

Who Can Solve Syracuse's Problems?

WHEN is a city over-seated from the standpoint of the picture theatre? Can Syracuse, N. Y., be said to be over-seated when its downtown houses running straight pictures accommodate 11,000 persons out of a population of 175,000, and Buffalo, in its downtown houses, seats 13,500 persons out of a population of 500,000?

Does exploitation cheapen a house and does it really draw consistent business which will continue to maintain itself through coming weeks?

Would it be good policy for a picture theatre in the business center to close during three months of the summer and reopen in the early fall?

Are girls superior to boys as ushers? Should a premium be placed upon honesty on the part of ushers returning lost articles?

These are some of the problems that are confronting the exhibitors of Syracuse, N. Y., at the present time, and ones which they would welcome a word of advice through the experience of others in cities the size of Syracuse.

To begin with, Syracuse picture heatres are not experiencing any reat pick-up in business this fall. ome of the owners are inclined o the belief that the city is in n over-seated condition. During he past two or three weeks figres have reached Syracuse, showng that in Buffalo, with its half-illion or more population, the owntown houses, including those hich combine pictures and vaudeille, but not including Shea's, he houses accommodate 13,500, hereas Syracuse with a popula-on of only about one-third that f Buffalo, has houses in its down-own section seating between 10,-00 and 11,000 persons, and that ll told, in Syracuse, the forty or ore houses can take care of 27,-00 persons.

"The picture business in cities ne size of Syracuse is only one f nine months," declared J. M. riswold, manager of the Savoy, o a Moving Picture World repesentative. "There is no quesion but that the automobiles are utting more and more into the ummer business, particularly the heatre that is located in the busiess center of a good sized city. Vith residential houses showing ood pictures, the people are not nclined to come downtown even f they desire an evening's enterainment. If it isn't the automoile, then it is the residential house hat attracts them.

"I believe that the time is com-ng when picture theatres in down-own centres will find it to their dvantage to close for at least en weeks during the summer, uch the same as many legitimate ouses now do, and then open in he early fall. I think that such procedure would stimulate busi-ess and that many houses would ot only be money ahead but that he entire business would be bene-ited rather than injured, as now appens, when houses desiring to onserve, take to showing poor ictures during the hot months and ltimately reflect upon the entire ndustry."

Some of the managers in Syra-use are not quite of the same pinion, believing that if a house nce closes the patronage, drift-ng away to other houses, cannot e regained except at tremendous xpense and trouble.

The Savoy tried an experiment the past summer of reducing its admission prices from 22 cents to 10 cents in all parts of the house. While the manager admitted last week that the volume of business secured was considerably larger, he supplemented his remarks by saying that the volume was not such as to warrant a repetition next year.

As for exploitation, Syracuse is rather an indifferent city. Francis P. Martin, manager of the Robbins-Eckel, seating 1,550 and charging 35 cents admission, declares that he is through with it. Mr. Martin has been in the business for years. In fact, he was with the old Wieting when legitimate was the order of the day. Mr. Martin takes the stand that business has never been bad at his house, and furthermore, it gets bad only when one gives the people a bad picture.

Mr. Martin makes a feature of his musical programs, and probably spends more in this way than any house in the state outside of New York itself. His orchestra of 15 pieces, a symphony affair, is directed by no less a personage than "Patsy" Conway, leader of Conway's band, ranked as one of the ten bands of the world.

At the Strand, which is handled by another veteran in the business, E. L. Weill, and who leaves no stone unturned in attracting patronage, there is some exploitation done. During the week's run of "The Eternal Flame" six business windows were secured, and in addition to this a three-foot candle burned throughout the week with cash prizes to those who guessed the nearest to the number of days, hours and minutes before the candle burned itself out.

All of the big houses in Syracuse charge a 35-cent admission. Mr. Weill, of the Strand, has started a rather clever scheme this fall in the way of a book of admissions selling for $3. These books contain ten tickets and by buying the books, the patrons save themselves a matter of 50 cents on every ten tickets. According to Mr. Weill, the idea is taking well.

Another little scheme has been developed by the house so that now there is a card index of perhaps 2,000 residents of Syracuse, with the dates of their birthdays. To these the following worded card is sent two or three days previous to the birthday anniversary:

"The Strand Theatre takes this opportunity of congratulating you on your birthday and would enjoy having you occupy two seats at our theatre on that day. This card, when presented at our box office, serves as a ticket."

Mr. Weill is one of those managers who is eternally on the job. He not only boasts of being in the rear of his theatre at the conclusion of every showing, but he actually is. He keeps a watchful eye on his ushers, who are young men, and sees that they are on their job. For instance, should an usher see a man struggling in putting on his overcoat, he is supposed to step up, assist him, and then walk away.

"Don't stand with your hand outstretched for a tip. Don't ask a patron if you can get him a program, and say it in a tone as though your mind was riveted on a nickel or a dime. It's a part of your daily duty to assist patrons in the fullest enjoyment of the program which the management of the house has provided. Don't mar that program by injecting yourself in such a way that the patron feels himself forced to hand out a nickel or a dime."

This is the message which Mr. Weill conveys to his ushers. Instead of sitting in his private office while the show is on, Mr. Weill is around the theatre, just keeping his eye open and contributing his share toward the patrons' enjoyment of the program.

At the Empire Theatre, a particularly large and handsome house, which was taken over some months ago by Morris Fitzer, sixteen years in the business, there is a ten-piece orchestra. This house always played the legitimate and is an exceptionally fine theatre. Mr. Fitzer reported that business was good and added that the whole thing revolves around the one declaration that "the picture is the thing." "If I can get good pictures," said Mr. Fitzer, "I'll take care of the receipts."

Mr. Fitzer uses young women as ushers and believes them superior to young men. At the Robbins-Eckel, girls are also used as ushers, the management declaring that they perform their duties more satisfactorily, and that boys as ushers are too much inclined to patronize the smoking room for a cigarette just when they are needed.

Everyone of the managers not only reads, but studies the trade papers. They believe that their problems are the problems of others similarly located, that nine times out of ten a solution in some other section of the country, reaching them through the columns of the trade papers, is fully as applicable to Syracuse as to the city where it was reached. Go into the offices of any one of the managers, and you will find copies of the trade papers in racks, week by week, not thrown aside as in many a smaller house, but read, remembered and doing its bit toward improving the house and in turning loss into profit in many instances.

And believing this, they ask, through the columns of regional news and gossip, for exhibitors opinions. Let's have them.

We Stand Corrected

"I note in your October 28 issue the claim of Mr. Finley as showing the Dewey Parade pictures thirty years ago," writes John P. Dibble, of the Park Theatre, Branford, Conn. "That is simply impossible, as the Battle of Manila Bay was fought in 1898, just twenty-four years and six months ago, and previous to that date Dewey was an unheard-of proposition."

Mr. Dibble, by the way, has a great claim to the title of "The Daddy of Them All," and we're going to publish his biography in an early issue.

As for dates, the only ones we could ever remember were Christmas and birthday—and pay day—and lots of people err in that respect. Some can't even remember their birthdays, notably those of the feminine persuasion.—S. S.

Goldberg and Price Hosts to Educators of Baltimore

Thomas D. Goldberg and Arthur B. Price, operating the Strand and other picture theatres in Baltimore, with George F. Lenehan, manager of the Washington Exchange of the United Artists Corporation, invited educators and clergyman in Baltimore, Md., to attend the private performance of "The Man Who Played God," featuring George Arliss, at the Strand Theatre, on Thursday morning, October 26.

Frank Ford, formerly in charge of the box-office of the Century Theatre Roof, operated by the Whitehurst Theatrical Interests of Baltimore, Md., has resigned his position.

The Electra Theatre, 1039-41 North Gay street, Baltimore, operated by Frank H. Durkee, president of the Exhibitors' League of Maryland and who operates several other theatres, will be sold at public auction at the Real Estate Board Rooms by Samuel Lasch & Co., at 1 p. m., on Wednesday, November 8. This theatre reopened on September 4, after having been dark during the summer months. The ground rent on the playhouse is $67.50 and there are about 300 seats.

The Pimlico Theatre, Park Heights and Belvidere avenues, was reopened to the public under the management of N. Garman on October 19. The theatre has been practically rebuilt, about 500 additional seats have been added, and they have installed a new organ. The pictures are booked by Bernard Depkin, Jr.

A $12,000 organ has been ordered for the Cluster Theatre, 303 South Broadway, by Benjamin Cluster, owner. It is planned to have the new instrument installed in December.

Clubs, civic and other organizations will be asked to discuss pictures at one of their meetings; copies of the Maryland censorship law will be placed in the hands of ministers in the city, and each will be asked to preach one sermon during the year, in which stricter censorship of motion pictures will be urged, according to the program laid out at the first meeting of the season of the Citizens' League for Better Motion Pictures of Baltimore, held October 19. Mrs. Howard D. Bennett, president, presided at the meeting in the home of Dr. Charles K. Swartz, Windsor Hills, Baltimore, Md.

Crawford Plans Erection of $300,000 Theatre in Topeka

Roy Crawford, vice-president of Associated Exhibitors, was in Wichita last week conferring with L. M. Miller, owner of the Miller Theatre, on a proposed $300,000 picture theatre to be built soon in Topeka, Kans. Mr. Crawford was an exhibitor in Topeka for many years previous to his joining Associated Exhibitors. It is also rumored that Mr. Crawford's father, L. M. Crawford, will be interested in the project. Present plans call for a 1,900-seat house. The largest theatre in Topeka at present seats only 700.

M. G. Kirkman, owner of the Strand Theatre at Hays, Kans., visited several of the film exchanges this last week.

D. Filizola, who has the Empress Theatre, Ft. Scott, Kans., was in the city for two days last week.

Charles Sears, re-elected president of the Motion Picture Theatre Owners of Missouri at their annual convention held at Excelsior Springs, won the golf tournament, which was held the third day of the convention. He played a 41 on the first nine holes. Other winners were Harry Graham, manager of the local Pathe exchange; T. E. Kirk, of Omaha, and J. W. Watson, of the Benton Theatre, Kansas City.

Sam Levy, of the Hippodrome Theatre at Joplin, Mo., called on various film companies last week. Mr. Levy was booking some of the season's best pictures for his theatre.

C. E. Terry was visiting the managers of the film exchanges here last week. Mr. Terry has the Royal Theatre at Grain Valley and the Gem Theatre at Oak Grove.

Ed. Frazier and his son were in town the other day. Mr. Frazier has the Grand Theatre at Pittsburg, Kans., while his son has the Empress Theatre at Paola, Kans.

"Grandma's Boy" is running its third week at the Liberty Theatre, Kansas City. Three weeks is a long time for a picture to run in Kansas City, and this is the first time that Sam Harding has kept a picture for longer than two weeks. There is a rumor that Mr. Harding will hold the picture over for even a fourth week, but there has been little substantiation.

W. F. McDowell, of Wellington, Kans., was a caller along the Exchange Row last week.

A. J. Moeller, general manager of the national organization of the Motion Picture Theatre Owners of America, spent the entire week of October 22 in Kansas City.

The exhibitors of Kansas City, Kansas, have designated November 13 as American Legion Day. Entire proceeds from every theatre in the city will be turned over to the American Legion. The Legion has agreed not to run any competitive attraction in the city.

Judd and Rardin, of the Orpheus Theatre at Excelsior Springs, Mo., were booking some of the season's attractions on their recent trip to Kansas City.

Kopoulos Brothers and Co., who operate the Princess Theatre in Kansas City, Kans., and the Columbia Theatre in this city, have plans for a new $43,000 theatre to be built at Independence avenue and Harrison street. It will seat 1,200 and cater to negroes. The Princess and Columbia theatres are also negro houses.

J. W. Holmes, owner of the Gillis and Auditorium theatres this city, was the victim of an attempted robbery recently. Two men were arrested in connection with the alleged hold-up and confessed to the police, it is said.

Sampson Succeeds Cowan at Grand Opera House, Toronto

Roy Sampson, a veteran theatre man of Chicago, has been appointed manager of the Grand Opera House, Toronto, in succession to Jimmie Cowan, who had charge of the theatre for many years. Mr. Cowan has gone to the Royal Alexandria Theatre, Toronto.

Arthur St. Germain, of Montreal, has leased His Majesty's Theatre, Sherbrooke, Quebec, and it has been re-opened under the management of Wilfrod Lanctot, of Montreal. The theatre will present both pictures and road shows.

Mike Healy, formerly treasurer of the Lyceum Theatre, Winnipeg, Manitoba, is now the manager of the Eagle Theatre, Swift Current, Saskatchewan.

Messrs. Dippy and Shaw now have charge of the several picture theatres in Vancouver, B. C., formerly managed by A. B. Nichols.

A. R. McNichol, owner of the College Theatre, Winnipeg, has arranged to have a balcony built into his theatre because the present capacity of 1,200 seats is inadequate. College Theatre has been open a year. It is an attractive suburban house.

C. E. Staples has opened the Queen Theatre, St. Stephen, N. B., which was built to replace the Bijou Theatre, the latter having been destroyed by fire last winter.

S. H. Meinhold, of New York, representative of Marcus Loew, Inc., was a visitor in Ottawa, Ontario, during the week of October 23, when he conferred with Capt. Frank Goodale, manager of Loew's Ottawa Theatre.

Vernon M. Lockwood has taken over the Rialto Theatre, West Summerland, B. C., we learn from his letter inclosing the wherewithal for a subscription to Moving Picture World.

Paul Gatt has purchased the Cortland Theatre at 800 Cortland avenue.

Don't miss reading the story on page 145.

An F. B. O. Picture

PRESTON HICKEY'S "TAKING MOVIES" STUNT

Live exploitation man in Minneapolis held up traffic during the run of "In the Name of the Law" at the Astor.

Los Angeles

Sid Grauman performed a spectacular feat in showmanship when he built his beautiful new Egyptian Theatre in Hollywood, giving this little fast-growing suburb of Los Angeles a first run theatre. He opened with "Robin Hood."

The splendid success of the undertaking proves that with right kind of showmanship a big first run house can be a success in a neighborhood community as well as on the main street of the city.

Grauman showed that a small theatre can successfully compete with a big one in the downtown district, when he took the old Rialto Theatre in Los Angeles, installed his system of indirect lighting, put on first run pictures and presented them with the same artistry and dignity as in the large show houses.

Now he builds a big first run theatre, seating 2,000, in Hollywood, adds a big orchestra and puts on a force of nattily attired usherettes. Instead of the people going downtown in the traffic jams at night they are coming out to Hollywood.

San Francisco Exhibitors in Controversy with Musicians

A live controversy is under way at San Francisco between theatre owners and musicians over the demand soon to be formally made by the latter for one day off a week for every member of an orchestra playing in a picture, vaudeville or legitimate theatre, and the installation of "swing" orchestras. That this demand will be met with strong objection on the part of theatre owners is indicated by those in a position to know, but statements are withheld until a formal ultimatum is received from union musicians.

The union will not only make a demand for one day off in seven, but will ask the managers to pay the salaries of the "swing" orchestras as well. The existing agreement between the musicians and managers expires on January 1. Union officials declare that a referendum vote was taken recently on the proposition of a six-day week and that it won out by five to one vote. More than 600 men are involved in the demand.

The theatres in Greater San Francisco that would be affected by the use of "swing" orchestras, or units that would go from house to house to relieve members, are the Orpheum, Pantages, Casino, Hippodrome, Wigwam, Princess, Golden Gate, Granada, California, Imperial, Warfield, Portola, Strand, New Mission, New Fillmore, Haight, Coliseum, Tivoli, Columbia, Curran, Alcazar, Rivoli, Fulton, Oakland Orpheum, Oakland Pantages, State, Century, American and T. & D.

Loew's Warfield Theatre, of which Fred G. Weis is manager, has gone over to the policy of changing the program on Saturday, a policy now followed by all of the downtown first-run houses.

Eugene H. Roth, managing director with J. A. Partington, of the California, Imperial, Granada and Portola theatres, has returned from a four weeks' trip to New York to look over the amusement field and to contract for attractions. He had a very interesting trip, he states, and saw such productions as "When Knighthood Was in Flower," "Robin Hood," "Dr. Jack" and "Tess of the Storm Country." He was greatly impressed with the latter, which he described as being a truly great picture. He contracted for Harold Lloyd comedies, and these will probably be shown at the Portola.

Eastern film men are watching the rapid growth and stability of San Francisco with much interest and have been particularly impressed with the results of the "greater movie season" launched here early in the fall. Mr. Roth showed the great snow picture, "Hunting Big Game in Africa with Gun and Camera," while in New York, but, owing to the fact that a theatre could not be secured for an extended run until January, he has decided to exploit it here, road-show it through the West and then arrange for eastern presentation, as Griffith did with "The Clansmen."

A fire in the operating room of the Grand View Theatre at Daly City, Cal., recently, caused a loss of about $3,000. More than 200 persons were in the house at the time, but no excitement occurred as the audience filed out.

The Residential Theatres Corporation has been incorporated at San Francisco with a capital stock of $10,000 by Samuel H. Levin, Alex. E. Levin and Joseph L. Levin.

The Larkin Street Theatre property, on Larkin street near OFarrell, San Francisco, has been purchased by Henry Rynaud.

The Horseman Automatic Rewind Co. has been incorporated at San Francisco, with a capital stock of $75,000. The directors are F. G. Horseman, Milton A. Nathan and G. B. Zemansky.

Charles Pincus, house manager of the California Theatre, is responsible for the attractive combination programs used by the California, Imperial and Granada theatres. It is in three folds, thin octavo, and has an illustrated cover. The inside pages are devoted to the programs of the three houses, while the others are devoted to coming attractions and notes about the Herbert L. Rothchild policy.

George C. Rhodes, for the past four years with the Coliseum Theatre in various capacities, has been promoted to the position of house manager by Manager N. E. Ayer.

I. H. Lichtenstein, of the Western Poster Company, who has been in Europe for the past six months, is expected home shortly.

Joel Cohen, head of the Consolidated Amusement Company, Honolulu, T. H., who has been in San Francisco for several weeks, will leave for New York shortly on a business trip.

E. C. Cunningham, who recently sold the Orchard Theatre at Campbell, has purchased the Iris Theatre at Pacific Grove, Cal., from C. B. Clark, who has operated it for many years.

Morgon & Estes have taken over the Emeryville Theatre at Emeryville, Cal.

Mrs. W. W. Walker, widow of the former proprietor of the Bell Theatre, Paso Robles, Cal., has disposed of this house to the owner of the building.

The Orpheum Theatre, Red Bluff, Cal., has been purchased from Stanley Leggett by J. L. Holbrook.

A fire recently occurred in the operating room of the Liberty Theatre at Klamath Falls, Ore., disabling the projection machine. Equipment was loaned by a competing house and business resumed at once.

Detroit Masons Lease House for Showing of "Robin Hood"

Shadukiam Grotto, comprising several thousand members of the Masonic Order, has leased the Orpheum Theatre of Detroit. The lease has been signed by Charles H. Miles, of the Wayne Amusement Company, and N. C. Chapman, secretary of the Grotto, and runs until June 1.

The Grotto has also obtained the contract for the first showing in Detroit of "Douglas Fairbanks in Robin Hood." This film will open the Orpheum on November 6 and continue for an indefinite period. The house will be redecorated for the opening and special effects will be arranged by Dean Deitrich, one of Hammerstein's advisory staff.

Booking of "Robin Hood" was incidental to a plan of Mr. Chapman's for a series of revivals of old time favorite musical comedies and comic operas. These will begin about January 1.

Miss Cleo Whitehead, who has for the past several years operated the Capitol Theatre at Eaton Rapids, Michigan, has sold the house to W. H. Montee, of Detroit. It is also rumored that Mr. Montee has bought the Family Theatre of that city, which has been running in opposition to the Capitol.

C. J. Donlin, who has been operating the Englewood Theatre, Detroit, for some time, has taken over the La Veeda and will operate both houses.

W. C. Hoffman has resigned as manager of the Fuller Theatre at Kalamazoo and has been succeeded by Roy Tillson, formerly connected with the W. S. Butterfield circuit.

Charles Seaman, of the Consolidated Theatres, Grand Rapids, who motored down to New York City a couple of weeks ago, has decided to remain for another two weeks. He and Mrs. Seaman are stopping at the Hotel McAlpin.

The new Berkley Theatre, Berkley, located on the twelve-mile road, one mile west of Woodward avenue, opened recently. The new house seats 600 and pictures are shown four times a week.

Among the 75,000 football fans who saw Michigan triumph over Ohio State at Columbus, on October 21, were the following men connected with the film industry: J. O. Brooks, Fred Nugent, Frank Downey and Floyd Wodlow. Pictures taken at the game Saturday afternoon were shown on the screen at the Capitol, Detroit, on Sunday.

"When Knighthood Was in Flower" has been booked by the Kunsky Theatrical Enterprises for an indefinite run at the Adams Theatre, Detroit, beginning November 5.

"Some Wild Oats" closed in Detroit on October 21, after seventeen weeks at downtown theatres.

An F. B. O. Picture

AUGUSTA, GA., POLICE PATROL ALL DOLLED UP

And the signal tower, also, showing unlimited billing privileges given the Modjeska Theatre for "In the Name of the Law."

Exhibitors Visit Albany for Pre-Release Showing

Quite a few exhibitors from this part of the state were in town for the pre-release screening of "Oliver Twist" at the Mark Strand. In the group were Fred Mansert, of the Rialto at Glens Falls; Al Elliott, of the Playhouse in Hudson; George Davids, of the Stratford in Poughkeepsie; William Shirley, of the Strand, Schenectady; William Benton, of the Congress in Saratoga, and Paul Alberts, of the Albany in Schenectady.

The Alpine, a 400-seat house in Troy, has just been sold by Lew Fisher, of Fort Edward, to Professor Judges, of Mechanicsville.

The opening date of the State Theatre in Schenectady, of the Strand chain, has been set for November 30, according to a telephone message from Max Spiegel, in New York, to Edward Bruner, manager of the Pathe exchange here, on Friday. The house will open with "Grandma's Boy." The occasion will be one of importance in film circles, marking, as it does, the opening of a $400,000 house in the Electric City. The Albany exhibitors and exchange managers will probably attend in a body.

John Angelo, owner of the Family Theatre in Utica, was shopping along "Film Row" this week.

Samuel Suckno, owner of the Albany Theatre, is repainting the front of his house in handsome antique gold.

Oneonta's new theatre opened this week with William Smalley doing the booking.

The Royal, in this city, is banking heavily on the new Buffalo Bill serial put out by the Universal. Out of nine possible bookings in Schenectady, seven have been secured for the serial in that city.

Nothing has yet been done toward bringing the Albany Film Board of Trade back into existence. Managers are in favor of reorganizing the board, declaring that it is a positive protection to them in many ways.

The Hudson Theatre, a residential house handled by George Roberts, has just branched out with attractive printed programs for its patrons. It is the only residential house in the city which does this.

The annual meeting of the Albany Theatrical Managers' Association will be held next Tuesday at the Majestic. George Roberts, now serving as president, has announced that he will not be a candidate for re-election. Fred Elliott has been serving as vice-president, Samuel Suckno as treasurer, and Ollie Stacey as secretary.

Harry Berinstein, of Elmira, who is managing the Majestic there with his brother Benjamin, is recovering from an attack of appendicitis. The Berinstein boys were former residents of Albany.

The Colonial reports a substantial increase in business this fall. The house has been obliged to weather two extremely bad periods of business, over which it had no control. The first came about from a street car strike, and the second resulted from a strike in the car shops, located nearby. The house kept right on showing good pictures, however, maintained its high musical standards, and is now showing a good profit each week.

Albany's picture houses are taking no part in the present state political campaign. The managers feel that they put up a good fight a year ago against censorship and were defeated, and now believe that it's good policy to sit tight and await developments.

William Berinstein, owner of the Colonial, and who recently moved to New York, paid a flying visit to Albany last week and then went on to Elmira, where he has other theatrical interests. Mr. Berinstein will continue to make periodical trips to the two cities.

Mrs. George Roberts, wife of the manager of the Colonial and Hudson theatres here, is recovering from a severe nervous shock incurred several weeks ago in Pennsylvania when a runaway team of horses dashed into the Roberts' car on a narrow country road. While the occupants of the car escaped with their lives, the machine itself was almost wrecked.

Evert R. Cummings, resident manager of the Rosenfield, Hopp & Company theatres, Rock Island, Ill., has resigned to become interested in the personal appearance tour of Bob Finlay, former Sennett comedian, and his revue. He managed Mr. Finlay for fifty-four weeks about two years ago, bringing him from the West Coast.

Troy's New $400,000 Theatre Opens January 1, 'Tis Said

"The Troy," one of the Strand chain of theatres, will be completed and opened to the public about January 1, according to predictions made this week. The house will cost in the neighborhood of $400,000, and is located in the business center of Troy. At the present time the interior is a bewildering maze of scaffolding, supporting a force of plasterers which have been brought here from New York City. This force will complete its work within the next two weeks. At the present time, fully 200 men are at work rushing the house to completion.

The theatre, which was designed by Architect Thomas Lamb, of New York, is quite similar in many respects to Loew's State Theatre. It will be one of the most modern in the state, with particular attention paid to the lighting and acoustic effects. No announcement has yet been made as to prices which will prevail, or to the feature which will be shown at the opening.

Employees of Proctor's Fourth Street Theatre presented H. Russell Emde, house manager, who has just accepted a similar position in Mount Vernon, with a complete set of wearing apparel, including silk shirts, etc. The presentation was made by Assistant Manager John M. Wagar. Charles H. Goulding has assumed his duties as manager of the Troy house.

A cash prize contest determining the person who could write the sentence "Tom Mix in Do and Dare" the greatest number of times on a post card failed to bring the crowds to the American Theatre, according to Benjamin Appel, owner. One person wrote the sentence 750 times. The postcards were displayed last week in front of the house. It was the first time the American ever attempted anything in the way of contests or exploitation.

Four houses in Troy are now for rent. These have a seating capacity of about 2,000 persons and include the Majestic, Empire, Keith's and Rand's. The last-named burned down and has been replaced by an office building.

Three musicians, formerly with Sousa's band, are now playing in the Lincoln orchestra. This week Frank Catricola, solo celloist, was featured in the newspapers in connection with the picture itself. The Lincoln is making a heavy play for patronage through its musical program.

Political parades this fall have raised havoc with Troy's picture houses. There has been a parade nearly every night, and this, along with an Industrial Exposition lasting a week, has made many of the managers a bit worried. On the night former Governor Smith spoke in Troy the houses were practically deserted.

Owners and managers of Troy's picture theatres are complaining that business is not up to that of a year ago. They are at a loss to discover the cause.

Edward H. Crawford, manager of the Lincoln, represented the picture theatres of the city, the other day, when a delegation welcomed the officers and crew of the U. S. S. "Lardner" to Troy.

"Orphans of the Storm," "The Man Who Saw Tomorrow" and the "Prisoner of Zenda" have just been booked for straight week runs at the American.

J. C. Rosenthal is erecting a new house which will be known as "The Rose" and which will seat 699. By keeping under 700, Mr. Rosenthal will avoid the expense incurred by a city ordinance which requires two firemen present at every performance, with the theatre paying the expense of $42 a week.

Mr. Rosenthal has been in the business many years, handling the Majestic and the Regent. When the owners of the block housing the Majestic raised Mr. Rosenthal's rent a matter of $55 a week, a short time ago, Mr. Rosenthal determined to step out, build a house of his own and be free from such extortion. The new house is a downtown theatre and will have a white terra cotta front.

Within four blocks there will shortly be five houses in Troy, having a combined seating capacity of 5,350, and yet the managers apparently are not worrying. The American seats 700; the new Troy will accommodate 1,600; the Lincoln seats 1,000; the Griswold, 1,350, and the Strand, 700.

The biggest moneymaker shown in Troy this fall, according to all accounts, has been "Manslaughter."

Last week was the last of splits for the Lincoln. From now on, straight week runs will be the rule, opening with "Human Hearts" and followed by such pictures as "If I Were Queen," "Under Two Flags" and "A Doll's House."

A Paramount Release

OSCAR WHITE USED A REAL TOY BULLFIGHT

His miniature Plaza del Toro was a big factor in getting in an unusual business for "Blood and Sand" at the Rex Theatre, Sumter, S. C. It worked better than a full-size lobby display.

Winegar Managing Buffalo's Elmwood; Fowler to Indiana

Elmer C. Winegar, former manager of the Central Park and Premier theatres, Pathe News cameraman, and recently engaged in industrial film making, has been appointed by Frederick L. Ullman to succeed Bruce Fowler, resigned, as manager of the Elmwood Theatre, Buffalo. Mr. Winegar takes up his new duties November 5. He is one of the best known exhibitors in Western New York. Before entering the exhibitor end of the business, he was associated with several Buffalo exchanges. While at the Premier and Central Park, two of the city's leading neighborhood houses, he put over an unusually large number of original exploitation stunts. Mr. Fowler will leave Buffalo November 4 to assume the management of the Indiana Theatre, Terra Haute, Indiana.

T. Cecil Leonard, exploitation manager of the Buffalo Universal exchange, has been appointed manager of the New Olympic Theatre, the house taken over this week in the Queen City of the Lakes by the Universal Film Company for the presentation of their big productions at the same time as they are shown in New York, Chicago and Los Angeles. A new orchestra has been engaged.

Business at Shea's Hippodrome, Buffalo, is showing improvement over last year to a very noticeable extent. For the past five weeks, the box-office figures have shown a decided jump over 1921. And no wonder. Folks just can't pass up the brand of entertainment that Mr. Shea is passing out these days. Last week, with "Nice People," "The Three Must Get Theres," a Fashion Review and Yerkes' Flotilla Band, all attendance records went by the boards. So successful was the band at the big house that Mr. Shea engaged the outfit for a week at Shea's Hippodrome, Toronto.

Fashion reviews are all the vogue in Western New York theatres. Following the big success of the promenade of styles at Shea's Hippodrome, two houses in Niagara Falls, the Bellevue and Strand, offered similar added attractions. At the Bellevue, Manager Herman Lorence presented the Irene Castle Fashion Promenade, with seven living models, while Ralph W. Thayer, at the Strand, put on a review in cooperation with the Beir department store. Mr. Lorence also showed Irene Castle's picture, "Slim Shoulders." Miss Castle appeared in person in Elmwood Music Hall, Buffalo, November 3, in "Dances and Fashions of 1923."

The projectionist at the Strand Theatre in Ithaca, N. Y., is so enthusiastic over the candidacy of Al Smith for governor that he is enclosing printed material in all cans of films being returned to the Buffalo exchanges. The "dope," of course, boosts Al. Good work!

Harold Dygert, president of Associated Theatres, Inc., announces taking over the Park Theatre in Bath, N. Y., commencing November 1. Associated Theatres, Inc., took possession of the Strand and Andrews theatres in Salamanca, N. Y., November 1. It is understood that the deal involved a sum in excess of $60,000. In the case of the Strand the transaction includes the real property, while in the case of the Andrews the theatre only changes hands. C. A. Kammire and Company owned the Strand building. It was managed by John J. Kingston. The Andrews was bought from the Columbia Amusement Company, of Erie, Pa. O. T. Schroeppel, formerly of Buffalo, will manage both houses for the Dygert interests.

Arthur L. Skinner, manager of the Victoria Theatre, Buffalo, is making elaborate plans for the presentation of "The Old Homestead" early in November. The Victoria artist is now at work on a mammoth rural landscape which will be used as a background for a big farmyard display in the "Vic" lobby. The stage will be dressed to represent a country exterior. Several big window displays are being arranged.

Al Beckerich, manager of the Loew State Theatre, is getting out a fine line of original advertising for his big Buffalo house. Copies of his work are being sent to every house in the Loew chain.

Sam Berman, secretary of the Motion Picture Theatre Owners of New York, Inc., was a Buffalo visitor last week.

John H. Fennyvessy, manager of the Family Theatre, Rochester, was in Buffalo last week. He said that the C. B. Keith Amusement Company, Inc., will terminate its affairs November 4, due to the recent death of two members of the firm. Mr. Fennyvessy said that employees of the house may continue its operation.

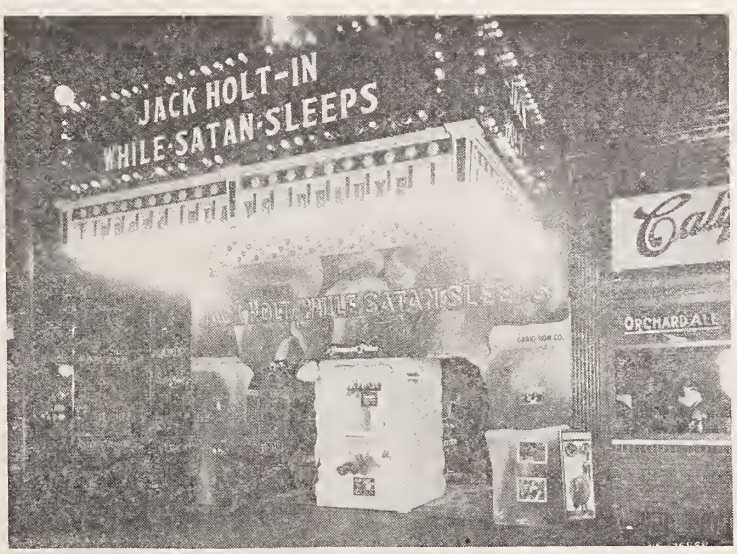
Bill Van Dyne, assistant manager of the Lafayette Square, Buffalo, and H. Minuse, manager of the Elk Theatre, rode the goat at the last Elks initiation, much to the amusement of a host of brother exhibitors and exchange men who are also members of the Order.

Vincent McFaul, manager of Shea's Hippodrome, arranged for a radio concert given from the local W. G. R. station of the Federal Company and put on by Albert Hay Malotte, the Hipp's new organist, and Yerkes' Flotilla Band, the current attraction. The event was in the form of a tie-up with the Courier. The stunt was a great hit with radio fans and brought the Hipp a lot of publicity via the columns of the Courier.

George E. Williams, manager of the Linden Theatre, Jefferson street, Buffalo, showed the films of the firemen's cruise up the lakes last summer. In putting on this picture, he arranged with a nearby fire station to stage a run of apparatus from the station to the theatre. It was a great stunt and certainly did bring out the crowds. George is president of the Western New York unit of the Motion Picture Theatre Owners of New York State, Inc.

The following out-of-town exhibitors were recent visitors along Buffalo's Film Row: M. Fitzer, of the Empire, Syracuse; Colonel Schweppe, of Elmira; H. P. Lally, of Dunkirk; Chester Fennyvessy, of Rochester, and C. R. Babcock, of the Babcock Theatre in Wellsville.

Manager Jim Cardino pulled a good stunt on "Grandma's Boy" when he showed it at the Kensington Theatre, Buffalo. He arranged to take subscriptions for The Northern Light, a new community newspaper, instead of charging admissions at the Saturday matinee. Persons presenting blanks printed in the paper were admitted free, in addition to receiving the paper for a year. Of course patrons paid 25 cents for the paper. The Northern Light gave Jim a lot of publicity.



A Paramount Release

HARRY SWIFT CAN DO SOMETHING FOR LOBBIES

The Paramounteer gained fame as a window stealer, but here he shows the lobby he planned for the Princess Theatre, Springfield, Ohio, on "While Satan Sleeps." The box office is a warm place.

Edward H. Crawford, of New York, well known for his excellent exploitation of "Mickey" and for his work in and about Pittsburg while connected with Supreme Productions, is now manager of the new Lincoln Theatre in Troy, N. Y., which ranks as the handsomest and most modern house in the Troy district.

Mr. Crawford has been in the film business for ten years. He is also well known in theatrical circles, having been employed by the Loew interests previous to his coming to Troy.

The Lincoln represents a realized dream of the Symansky brothers of Troy, who many years ago conceived the idea of giving their city one of the most attractive picture theatres in the state. The house cost upwards of a quarter of a million dollars and is located in the business center of the city.

J. Buchinski has taken over the Temple Theatre on William street, Buffalo, which he has re-opened as a picture house under the name of the New Family. "The Four Horsemen" was his opening attraction. The Temple was formerly operated by Harry Green.

Eugene A. Pfeil, manager of the Strand, Buffalo, booked a great Hallowe'en show for the week of October 29. It included Will Rogers in "The Headless Horseman," "Hope," a comedy appropriate to the Hallowe'en season, and other subjects. The Strand was especially decorated for the occasion.

Frank Aprile, of the Rex, Geneseo and the Opera House, Oakfield, N. Y., was in Buffalo recently, after being laid up for some fifteen weeks with rheumatism. Frank sure did celebrate his return to civilization.

M. Hilton, of Stockton, N. Y., has purchased a Cosmograph machine and is giving picture shows in Stockton, Casadaga, Sinclairville and Cherry Creek, N. Y.

40 Money making Pictures from AUTHORS are ready in Exchanges for you-

Zane Grey

Myrtle Reed

Irving Bacheller

Earl Derr Biggers

Charlotte Bronte

Clara Louise Burnham

William Allen White

Stewart Edward White

Ralph Connor

Sinclair Lewis

Mark Twain

Washington Irving

John Greenleaf Whittier

Edgar Allan Poe

Oliver Wendell Holmes

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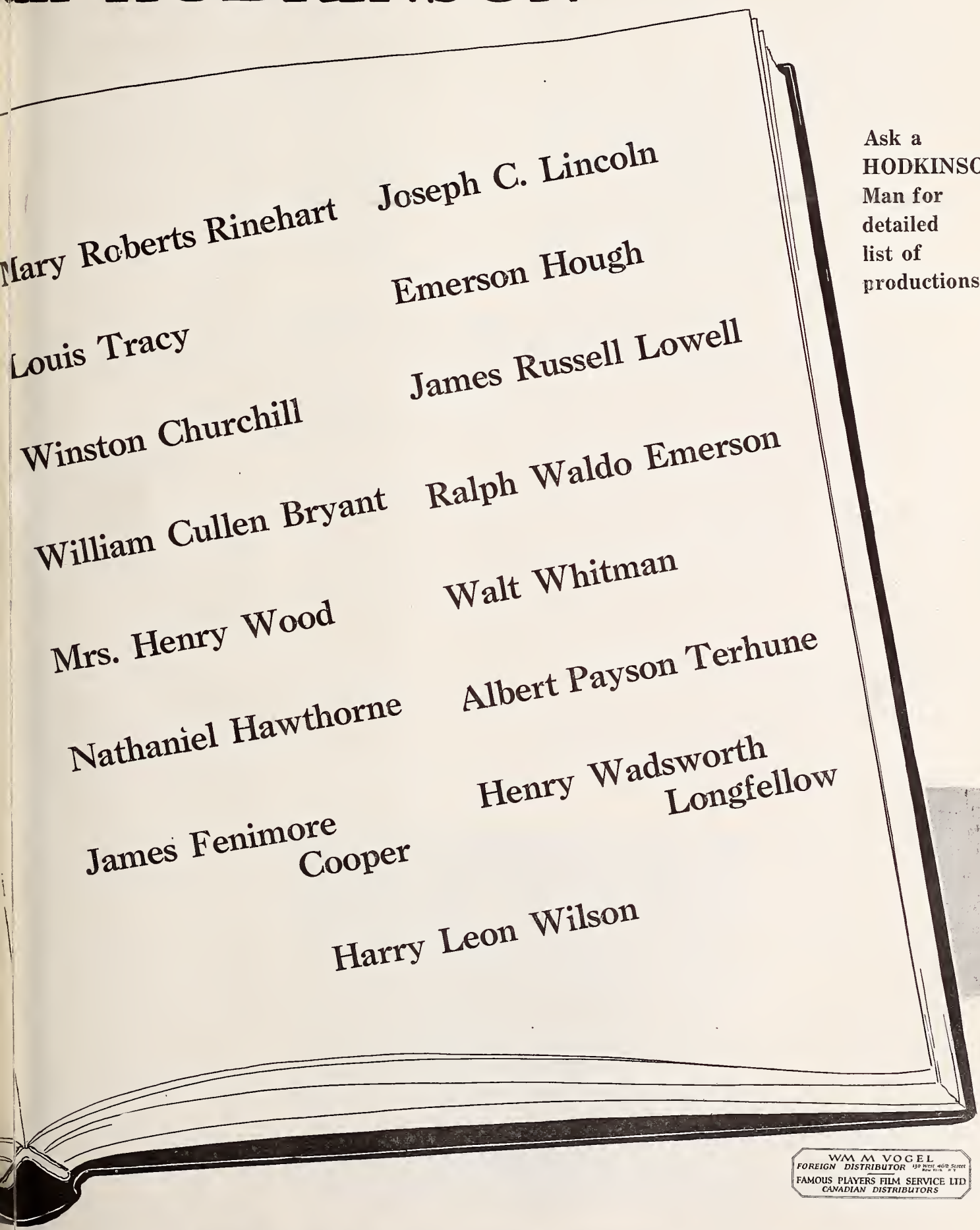

Ask a HODKINSON Man for detailed list of productions

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BOOK WEEK NOV. 12-18

Atlanta Theatres Benefit by Cool Fair Week Weather

The Southeastern Fair, always an interesting Southern event, brought the usual large crowds to Atlanta for the week ending October 21 and the picture theatres benefited thereby. The first two days of the fair were cold and rainy—ideal days to spend in a cozy picture theatre.

The Howard Theatre enjoyed fair business with Wallace Reid fans who rallied to the support of their favorite in "The Ghost Breaker." Manager De Sales Harrison had an atmospheric lobby, featuring ghosts and hobgoblins in the shape of lobby cards and the like.

The Metropolitan Theatre played to good business with Fox's "Monte Cristo," which was given a magnificent musical setting by the Metropolitan orchestra. Manager Willard Patterson also presented the Volpi singers.

The Rialto Theatre presented Lionel Barrymore in "The Face in the Fog" to excellent business. The overture, furnished by the Rialto Melody Artists, was unusually brilliant. Manager Bedell did not permit the fact that he is concentrating all his forces on preliminary plans for his week's showing of "When Knighthood Was in Flower," to interfere with his regular week-by-week business, and "The Face in the Fog" was well displayed.

Manager James Jackson, of the Tudor, finds that second-runs, well chosen, properly projected, with musical scores played on the big pipe organ and an admission price of 10 cents, mean excellent business. He runs his pictures two days, interspersing his second-runs with an occasional brand new one, and enjoys excellent business.

The closing of the Criterion Theatre makes the dyed-in-the-wool Atlanta fan a little "blue," but Manager Willard Patterson contends that the rapid growth of commercial enterprises in the vicinity of Five Points has destroyed the theatre's usefulness as such, and the site has been leased to a chain of drug stores.

The Alamo No. 1 maintains a policy of serials, Westerns and comedies, and Manager Sol Samuels reports good business.

The Bonita's policy is a five-reel feature, a comedy and a news reel, with a good tabloid show. Fair Week found Manager George Kimball booked with two Paramount second-runs, a Mack Sennett comedy and "Laughland," a well played and cleanly amusing "tab" show.

The Alamo No. 2, on Whitehall street, is in the heart of the shopping district and enjoys the patronage of women and children to an extent to be envied by other houses in town. Manager W. T. Murray's policy is two day runs of new second-run features, occasionally holding one over for three days. "Beauty's Worth" was the past week's most successful feature and did splendid business.

Manager John Thomas, of the Vandette Theatre, not only enjoys the confidence and genuine liking of his house force, but the confidence and support of his patrons. His pictures are usually second-runs of the "action" variety that make an especial appeal to the masculine sex, and crowded houses are the rule of the day for the Vandette.

The Alpha Theatre, located two blocks below what has always been considered the proper part of town for a picture theatre, has proven the truth of the "old saw" about "the play's the thing." Manager D. T. Darley packs 'em in with a program of two-reel first runs, a serial, a Western, a comedy and sometimes a news reel.

The Strand Theatre is a first-run house, with an occasional second that is particularly good. Manager Phillips played "Flesh and Blood," featuring Lon Chaney, an Atlanta favorite, with a Chinese lobby that was very effective.

Never Again!

Lewis Isenberg, manager of the Columbia Theatre, 449 Genesee street, Buffalo, has a habit of visiting his mother and father every Thursday at 2 p. m. He has never failed in this parental duty for many years. But last week he flivvered and as a result almost threw the pater and mater into a panic. It seems that Lewis was forced to attend to some important business, with the "big chief." When he arrived at the domus familias, it was close to 4 o'clock. It was a terrible homecoming for Lewis. He promised never to do it again.

Clemmer a Fast Traveler; Hill Sells Oregon Houses

"Doc" Clemmer, of the Clemmer Theatre, Spokane, was on Film Row recently, but he traveled so fast that the correspondent couldn't catch up with him. Must have taken in all the exchanges, for all the boys reported him in town.

C. F. Hill has sold his Majestic and Antlers theatres, Roseburg, Oregon, to Harrell M. McFarland, who takes possession November 1. Hill is a former exchangemen well known in the Northwest. In 1919 he opened the local Goldwyn exchange. He also handled the Triangle product here at one time.

Manager F. B. Walton, of the American Theatre, Bellingham, had blocks of hearts working for him when he put over his four days' showing of "Human Hearts." Practically every merchant in town co-operated to the extent of showing large heart-shaped easels containing photographs of the stars. He played to capacity.

O. O. Ruth, owner of the Vernon Theatre, Mount Vernon, Wash., opened his Mission, recently purchased from R. K. Dunham, October 26. He has completely renovated and redecorated the house which seats 600.

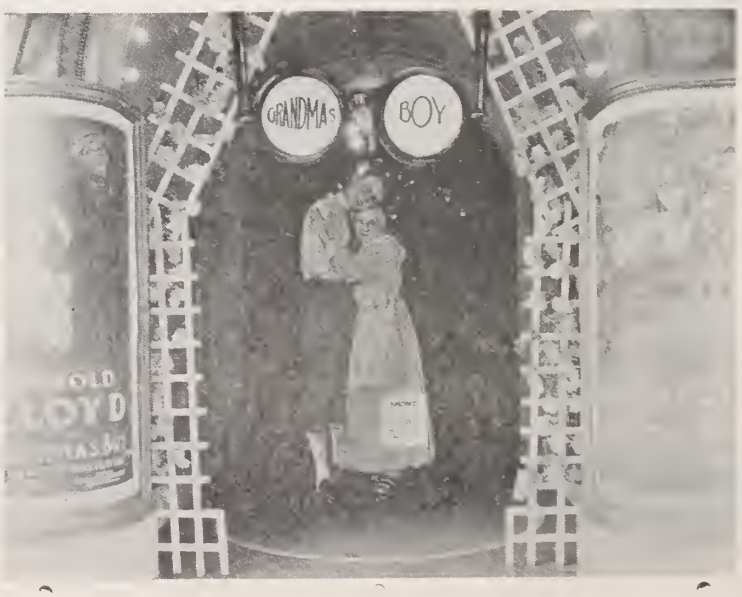
It has been reported that Paul Coleman has sold the Bell Theatre, Springfield, Ore., to J. L. Larson.

R. A. Czerny, live wire exhibitor of Kent, Wash., this week puts on the opening chapter of the "Radio King," a serial. He is planning some high-class exploitation which includes the giving away of radio sets.

W. E. Graeper, who operates the Union Avenue Theatre, Portland, is reported to have purchased the Tivoli from Robert Marsden, who still owns the Nob Hill and Ideal. All are suburban houses.

The Princess Theatre, recently renovated and renamed (it was formerly the Union) and having a large pipe organ installed, has reopened for business under the same management, the Woolley Theatre Co. It is a downtown house and will operate henceforth on a 15-cent admission, showing only the best of the second-run features. "One Clear Call" was the opening attraction.

Manager John Hamrick showed a novelty film, "Endurance," at his Seattle Blue Mouse Theatre the week of October 22 that is attracting much attention. It demonstrates the sturdiness of a certain make of motor cars and the demands put on automobiles today.



A Pathe Release

THE TWENTY-FOUR CUT-OUT WORKS WELL HERE

In the narrow lobby of the Imperial Theatre, Charlotte, N. C., Manager Ray Beall made very effective use of the cut-out backed by a lattice and two threes for this Associated Exhibitors' winner.

Boston

The Rialto Amusement Company of Fall River, formed for amusement purposes with a capitalization of $100,000, has just been granted a charter by the Massachusetts secretary of state. The incorporators are Nathan Yamins, Samuel Sandler, Myer Markell, Louis L. Yamins and Jacob Yamins, all of Fall River.

Damage estimated at $15,000 was done by fire on Friday to the Imperial Theatre, a picture house on Broadway, South Boston, Mass. There was no one in the theatre at the time. It had not been opened for the afternoon performance, and the watchman was at dinner. The theatre occupied the second and third floors of the building, a structure of brick, three stories in height, erected in 1866. The fire started in the heating plant under the stairway, broke through the flooring and then attacked the gallery. It had gained considerable headway before it was discovered.

David F. Perkins, new manager of the Broadway Theatre, Chelsea, began his career there on Monday night under unusually delightful auspices, presaging a most successful future, and continuing his splendid record of accomplishment in other cities, both in the theatrical and advertising fields. He selected "Manslaughter" with which to make his official bow, and secured the presence of the principals in that production to address the audience, which filled the house. Several hundred stood outside in the rain, unable to gain admittance. Mr. Perkins takes the place left vacant by Sol Bernstein, who has returned to New York after managing the Broadway for several months.

Don't miss the story on page 145. And when you have read it, write us your opinions. It's a vital matter. Rally to the aid of your brother exhibitors.

Chicago Greets McVickers; Tiffin to Open on Monday

The new McVickers Theatre opened last Thursday at 6.30 p. m., under the management of Jones, Linick & Schaeffer, with "The Old Homestead." S. Barret McCormick is the managing director, with the orchestra under the baton of H. Leopold Spitalny and the ballet presentation under the direction of Adolph Bolm, director of the Chicago Opera Ballet. Remington Welch is at the organ, and the new house will be operated continuously from 9.30 a. m. until midnight every day, with the change of program each Sunday. Elaborate preparations were made for the opening, and a distinguished audience was on hand.

Another fine new picture house will be opened to the public next Monday night. This is the New Tiffin, at 4045 W. North avenue, owned and managed by V. T. Lynch, who owned another theatre by the same name on the same site, which was razed to make way for a larger, finer one. The new house seats 2,500 and ranks among the finest theatres on the Northwest side. The opening feature will be Milton Sills in "Skin Deep."

The Film Board of Trade dinner, to be attended by the officers of the Motion Picture Theatre Owners, as well as being a "get together" for their own organization, will be held Monday night in the Rose Room of the Morrison Hotel.

Slides announcing tag day and soliciting contributions for the Disabled American Veterans of the World's War are being run in the Chicago theatres at present. The day is designated "Forget-Me-Not Day" and the slides bear the picture of a crippled soldier and the words: "Did you call it charity when they gave their legs, arms and eyes?"

Candidates for office at the coming election are finding it hard sledding to get slides on Chicago screens. Word has been sent to the theatres of the city by the Motion Picture Theatre Owners requesting them not to run slides of candidates until the office seeker has been interviewed by a committee from the organization on his stand on the motion picture question. It has resulted in a run of candidates on the committee's offices.

John M. Mayer, Frank N. Rubovitz and L. Wexler have organized the National Film and Export Company, with office at 736 South Wabash avenue, Chicago, to deal in films and accessories. The company has issued 400 shares of no par value.

The Lemle Barrett Company has been incorporated by William Lemle, John P. Barrett and M. Schear to operate picture theatres. The main office is at 6219 South Halstead street.

Roy Coleman, Guy Barrett and Joseph Britak has formed a company to manufacture and deal in picture equipment and films, with offices at 38 South Dearborn street. The company will be known as the Automatic Projector Company.

John Longley, James A. Sell and Benjamin Kaufmann have organized the California Theatre Corporation of Chicago with a capital of $50,000. Offices are at 3345 West Twenty-sixth street.

Lou Weil now is manager of the Bryn Mawr Theatre on Bryn Mawr avenue and is showing feature films with news reels and comedies on his program. The new symphony orchestra, under the direction of Samuel Leviton, and Gustave Magerman at the organ, are providing musical treats for the fans of north shore district.

E. D. Hopson has been made manager of the Calo Theatre, one of the Ascher houses located on North Clark street at Balmoral avenue. He is a veteran of the business and opened the first out of the loop vaudeville house at Sixty-third and Halstead streets back in 1904. He has been connected with Alfred Hamberger Enterprises and the last five years with the Schoenstadt chain of houses. He is a live wire manager who uses plenty of publicity to put his shows over.

Erber Asks Accounting Over His St. Louis Partnership

Suit was filed in the St. Louis Circuit Court, a few days ago, by Joseph Erber, former part-owner and manager of the Erber and Avenue theatres, East St. Louis, against his former partner, Phillip H. Cohen, who now owns the theatres. Erber asks for an accounting of a real estate deal in which he and Cohen were associated. He alleges in his petition that in December, 1919, they took a 99-year lease on property in East St. Louis for $4,500 a year. The lease was executed in Cohen's name, but Erber claims to have had a half interest. He further avers that Cohen last May disposed of the lease for $112,000 but accounted to him for only $500. The East St. Louis theatres are not affected by the suit. Cohen has denied Erber's contentions.

Secretary of State Becker has issued a certificate authorizing the Aubert Photo Play Company to increase its capital stock from $30,000 to $50,000. The company has assets of $45,000 and liabilities of $5,000. The additional stock will be disposed of within a few days. The company is erecting a handsome theatre on the site of the Aubert Airdome, Aubert and Easton avenues.

W. H. Becker and J. Bromley, who purchased the Chippewa Theatre several weeks ago, plan to re-open the Broadway playhouse in about ten days. They contemplate installing some additional equipment and plan to play first class pictures.

Will Hays will attend the grand opening of the Rivoli Theatre, Sixth street near Olive street, November 19, if plans of Barney Rosenthal, St. Louis manager for Universal, are carried through. An invitation has already been extended to Hays by Universal officials in the East. Universal has spent about $25,000 in remodeling and decorating the Rivoli, which formerly was known as the Royal. The house was purchased from Harry Koplar several weeks ago for $50,000. "The Kentucky Derby" probably will be the opening attraction. It would be the premier showing of the picture.

The Missouri Theatre announced a reduction in the price of balcony seats during the past week. During the new schedule seats upstairs will be but 35 cents at night and on Sunday and holiday matinee, instead of 50 cents. The rates for children have been cut to 15 cents at matinee and 25 cents on Sunday, holidays and evenings.

George Newsum of the Palace Theatre, Mount Vernon, Ill., was seen along Picture Row.

Harry Thornton, of the Gayety Theatre, Springfield, Ill., was a caller of the week.

H. J. Lowry, of the Opera House, Highland, Ill., dropped into Enterprise for some live subjects. He say that business has been very good of late.

C. C. Jones, of Cambria, Ill., was in, lining up programs for his new American Theatre, which opened November 1. The house represents an investment of $25,000 and seats 400. He intends to play first-class pictures.

Teddy Yemm, of the Reed, Yemm & Hays circuit, dropped into town to see the boys. He generally lets Tom Reed do the pilgriming, but decided to take a trip himself this time.

C. M. Luttrell, of the Majestic, Jacksonville, Ill., was a visitor to Fox headquarters.

The Fulco Schaefer Supply Company sold two Power's C. E. high tension lamps to the Missouri Theatre during the past week.

Harry Frazena and J. Spalding, of Taylorville, Ill., came in for some snappy short subjects. Also contracted for a few features.

Mrs. Frank Paul, of the Marvel Theatre, Carlinville, Ill., who was in during the week, reported that business in that vicinity has experienced a healthy revival.

I. W. Rodgers, of Poplar Bluff, Mo., pased through on his way home from the Missouri convention.

C. J. Law, of the New Palace, Pana, Ill., was seen along Picture Row.

"The Storm" will be the opening attraction at the Court Theatre, Paris, Ill., when it passes under the management of O. L. Jarodski, Dunville, Ill., on November 2. The house seats 500. It formerly was owned by E. Kerns.

J. Goldstein has purchased the Wilson Theatre, 1417 Cass avenue, St. Louis, from W. Krawezyh and A. Brolaski. It seats 300 and is situated in a district largely populated by foreign laborers.

The Princess Theatre, Standberry, Mo., has been purchased by I. W. Maple of Bethany, Mo. He owns houses in Bethany, Ridgeway and Albany. No change in the policy of the Princess is contemplated.

John Marlowe will open his new Hippodrome Theatre, Carterville, Ill., on November 15. It seats 900. Dr. J. Burkhardt's new $60,000 theatre at Hurst, Ill., is coming along very nicely.

Mrs. Ford Dies

Mrs. Edith B. Ford, widow of John T. Ford, who owned Ford's Opera House in Washington, D. C., at the time Lincoln was assassinated by John Wilkes Booth, died at her home in Baltimore on Sunday, October 22. She was 91 years old. Mrs. Ford is survived by 8 children, 26 grand children and 15 great-grand children. Two of her sons, Charles E. and John T. Ford, are at present the managers of Ford's Opera House, Baltimore, Md., at which large feature pictures are shown at intervals.

One Cent Admission

The Missouri Penitentiary has perhaps the cheapest high class picture house in the land. Sounds funny, doesn't it? The fact is, the theatre plays first class pictures but charges only 1 cent admission. And if a convict hasn't the price he gets in anyway. W. E. Sloat, secretary of the Missouri Prison Board, operates the house. He was in St. Louis the past week arranging his winter bills. He gets pictures with a home appeal, something to bring out the better things that are in a fellow. Sex appeal and crime films are barred. The show is financed largely through the receipts of a lunchstand and restaurant operated on the prison grounds.

News from the Producers

Conducted by T. S. da Ponte

With Paramount

Lucien Hubbard, recognized as one of the foremost scenario writers and editors in motion pictures, has been engaged as one of a staff of four production advisory editors of production at Paramount's West Coast studio, according to an announcement by Jesse L. Lasky, first vice president in charge of production for the Famous Players-Lasky Corporation. The other three members of this staff are Ralph Block, Julia Crawford Ivers and Walter Woods.

For the past year and a half, Mr. Hubbard has been scenario editor at Universal City, where he wrote the scenarios of such pictures as "Wild Honey," "Human Hearts," "Reputation" and "Drifting."

New Producing Unit Is Organized

A deal involving the launching of a new producing unit to make pictures which are to be known as John S. Robertson Productions, was consummated this week between the former Famous Players director and Charles H. Duell, president of Inspiration Pictures Corporation.

While with Paramount Mr. Robertson directed such productions as "Sentimental Tommy," "Dr. Jekyll and Mr. Hyde," starring John Barrymore, and "Footlights," starring Elsie Ferguson, and "A Spanish Jade." He was loaned by Famous to Mary Pickford to produce the new "Tess of the Storm Country" for her, which is now being released by United Artists.

It is expected that not only will Mr. Robertson handle his own unit, but he will also direct some of the stars under contract with Inspiration.

Complete Cast Is Selected

The complete cast for "A Noise in Newboro," the next Metro photoplay in which Viola Dana is to be starred under the direction of Harry Beaumont, has already been selected. Actual production on this motion picture is to begin soon.

Edgar Franklin is the author of the story. Harry Beaumont, director of "The Five Dollar Baby," "June Madness," "Glass Houses," "Seeing's Believing" and other Metro photoplays starring Miss Dana, will direct it.

"Bulldog Drummond" Is Timely Picture

Owing to the increased popularity of the melodrama the W. W. Hodkinson Corporation considers the appearance of the feature, "Bulldog Drummond," among the forthcoming attractions under the Hodkinson trademark, as being particularly opportune. It further carries out the Hodkinson policy, it is said, of presenting varied subjects in order to give the exhibitor variety.

"Bulldog Drummond" in story form is from the pen of "Sapper." Owing to its exceptional possibilities the rights were secured for the stage with the result that three companies have been touring the United States and meeting with widespread success. During this drama's appearance in Chicago critics as well as public acclaimed it as one of the best melodramas seen for sometime.

The Hollandia Film Corporation purchased the film rights and made the production upon the exact locale as called for in the story, namely, Holland and England. It is understood that great stress has been laid upon the atmosphere with the result that, according to the producers, the drama itself has been enhanced in value to a marked degree.

"Bulldog Drummond" features two well known American stars, Carlyle Blackwell and Evelyn Greeley, both of whom have a great following among motion picture fans. This production was ably directed by Oscar Apfel who it is understood, has many film successes to his credit.

"Bulldog Drummond," it is understood, will give the Hodkinson schedule something unique and valuable in melodramatic productions. No expense will be spared, according to reports, in exploiting this feature which is big enough to warrant it.

This Hollandia Film Production will be released through the Hodkinson Corporation at an early date.

"Knighthood" Holds the Public's Fancy

In spite of the fact that it is now in the eighth week of its Broadway run the Cosmopolitan picture, "When Knighthood Was in Flower," starring Marion Davies at the Criterion Theatre continues to sell out at every performance, according to reports. So many have been turned away that it has been necessary to put on an extra matinee every day.

The success of this stirring romance says Cosmopolitan, seems to be ample answer to the wise ones who declared that costume plays were not wanted by the public. Seldom in the history of Broadway, it is stated, has there been so great an eagerness displayed to see a motion picture.

As for the beautiful star, Marion Davies, who plays the role of Princess Mary Tudor, Cosmopolitan says, she has established herself not only as an actress of dramatic ability but as a delightful comedienne as well. Some of her scenes with Lyn Harding as King Henry VIII are full of delicious and subtle humor.

Changes Titles of Two

Three new titles have been chosen for as many forthcoming Paramount pictures.

William de Mille's recently completed production from an original story by Clara Beranger, in which Bebe Daniels, Lewis Stone, Kathlyn Williams and Harrison Ford have the important roles, has been permanently titled, "The World's Applause." "Notoriety" was the title originally chosen, but when it was found that another company had a prior claim, it was changed temporarily to "Paths of Glory," which in turn has now given way to "The World's Applause."

Mary Miles Minter's latest picture, just completed under the direction of Charles Maigne and adapted from Stephen French Whitman's novel, "Sacrifice," is to be called "Drums of Destiny."

"Racing Hearts" is the title chosen for the new picture Agnes Ayres is just starting under the direction of Paul Powell. This is a story by Byron Morgan, author of the Wallace Reid automobile racing pictures, and Miss Ayres has the role of a race driver who goes in and wins a thrilling speed contest when the regular driver fails to show up.

Positively New

To make it clear to exhibitors and to everybody in the motion picture industry, formal announcement is made from the offices of the Mary Pickford Pictures Corporation setting forth emphatically and definitely the fact that Miss Pickford's personal production of "Tess of the Storm Country" is an entirely new 1922 picturization of Grace Miller White's famous story.

Miss Pickford's "Tess of the Storm Country" is not in any sense a re-issue or a revival or a revamped picture, has no connection whatsoever with the original picture made eight years ago, but is a 100 per cent. new Mary Pickford production made during the last few months at her Hollywood studio and on location in California.

Signs Contract for Universals

The growing popularity of Universal-Jewel productions is becoming more evident week by week, sales reports of the Universal Film Manufacturing Company indicate.

An example of this growing popularity is to be seen in a sample sales report, in this instance from W. P. Morgan of the Oklahoma City Exchange, who reports the closing of a contract by W. C. Blackston with the Strand Theatre, Drumright, Okla., for three and one-half solid weeks of Universal-Jewel pictures.

The Strand has contracted for "Foolish Wives," "The Storm," "Human Hearts," "Man to Man," "The Delicious Little Devil," "The Trap," and "Wild Honey," to be run consecutively from October 22 to November 14.

Business Barometer Steadily Rising

The business barometer at the exchange of the Fox Film Corportion has been rising steadily.

To aid the exhibitor in exploiting his theatre program an effective advertising display for "Monte Cristo" and other Fox entertainments has been set up in the lobby of the exchange. It demonstrates to exhibitors how economically and artistically a lobby or window publicity "ballyhoo" can be made. The value and necessity of newspaper advertising is also impressed upon exhibitors. This service is free to exhibitors booking Fox product.

Here's a Chance for Special Exploitation.

THE pictures listed below have been endorsed by the National Committee for Better Films of the National Board of Review, co-operating with the Children's Book Week committee. Get in touch with the women's clubs, your schools and parent-teacher associations at once. They will be glad to cooperate with you in putting these pictures over for Book Week, Nov. 12-18. Make a special drive for school children. Exhibitors who tried it last year found that it paid.

LORNA DOONE

By *R. D. Blackmore*. 7 reels. Scotch-English border story of love and adventure. With Madge Bellamy, John Bowers and Frank Keenan. A Maurice Tourneur production produced at the studios of Thomas H. Ince.

ALL FOR A WOMAN

Seven reels. *French Revolution historical sources.* Tragedy of Danton; with Emil Jannings and all star cast.

KINDRED OF THE DUST

By *Peter B. Kyne.* Story of a man's devotion and faith; with Miriam Cooper. An R. A. Walsh production.

THE OLD SWIMMIN' HOLE

Six reels. Based on the poem by *James Whitcomb Riley.* Rural comedy drama; with Charles Ray.

PILGRIMS OF THE NIGHT

Six reels. *E. Phillips Oppenheim's "Passersby."* European detective and society melodrama; all star. A. J. L. Frothingham production.

BOB HAMPTON of PLACER

By *Randall Parrish.* Custer frontier drama; with James Kirkwood, Marjory Daw and Wesley Barry. A Marshall Neilan production.

THE LAST of the MOHICANS

Six reels. By *James Fenimore Cooper.* N. Y. Colonial Indian story; all star cast. A Maurice Tourneur production.

PENROD

Eight reels. By *Booth Tarkington.* Comedy drama of a boy's adventures; with Wesley Barry. A Marshall Neilan production.

THE RIVER'S END

Six reels. By *James Oliver Curwood.* Canadian Northwest drama; with Lewis Stone and Marjorie Daw. A Marshall Neilan production.

FIRST NATIONAL ATTRACTIONS

FIRST NATIONAL PICTURES

Joins Paramount

Rex Beach is the latest famous author to devote his talents to the writing of Paramount pictures for Thomas Meighan.

Following the announcement that Booth Tarkington had been engaged to write an original story for the popular Paramount star, it was made public recently that a story by Mr. Beach will also be placed in production in the near future with Mr. Meighan as the star.

Mr. Meighan is now engaged on George Ade's original story, "Back Home and Broke."

High Praise for Arliss Film

Both public and critics were highly enthusiastic about the George Arliss photoplay, "The Man Who Played God," says United Artists, when it was played recently at the Stanley Theatre, Philadelphia. The picture drew excellent audiences all during the run, and the reviewers saw much in the feature for favorable comment, it is reported.

Said the critic for the Public Ledger: "'The Man Who Played God' is excellent, intelligent diversion." "The artistry of George Arliss combines with a theme in which he is at his best to make a picture that will be long remembered," said the reviewer for the Inquirer.

Ray Film Liked by Exhibitors

Charles Ray's initial production for United Artists' Corporation, "A Tailor-Made Man," is having a triumphant march up and down the motion picture world, with many extended engagements and repeats, United Artists' say.

The Broadway Strand Theatre, Detroit, held this feature over for a second week, after playing it to record-breaking crowds. The same thing happened in Hamtramck, Mich.

In Portland, Oregon, "A Tailor-Made Man" met with such success at the Blue Mouse Theatre that the management held it over for two weeks.

Will Issue Special Booklet

In order that exhibitors throughout the country may acquaint their patrons with the importance of the cast which will interpret the leading roles in "Quincy Adams Sawyer," a special booklet will be issued in conjunction with the release of the picture. "Quincy Adams Sawyer" is the latest S-L special to be released by Metro Pictures Corporation.

Among the stars are Barbara La Marr, Lon Chaney, John Bowers, Blanche Sweet, Elmo Lincoln, Louise Fazenda, Joseph Dowling and Hank Mann.

LUNCHEON GIVEN BY JACKIE COOGAN PRODUCTIONS TO PRESS REPRESENTATIVES AT THE KNICKERBOCKER GRILL

Coogan Productions Host to Reviewers

Friday afternoon shortly after one o'clock in the private dining rooms of the Knickerbocker Grill, New York, one of the most representative press gatherings assembled for luncheon prior to witnessing a private press showing of Jackie Coogan's "Oliver Twist" production. Practically every New York newspaperman, magazine writer, and trade paper present. The luncheon was given by the Jackie Coogan Productions.

After luncheon, the gathering moved up 42nd Street to Wurlitzer Hall where the private showing was to be given. Prior to flashing the feature on the screen, the Coogan folks arranged to show a few hundred feet of an ancient "Twist" production which Sol Lesser, to protect exhibitors, had purchased when he contemplated making the present Coogan Production. It showed in distinct contrast with the films of today and illustrated how vastly the industry has improved.

Interest Aplenty in "One Week of Love"

Despite the fact that the Selznick company has had but little to say about "One Week of Love," the first production to be made under the firm's new policy of superspecials only, there are plenty of indications that the trade has already developed an unusual interest in the picture.

"One Week of Love," co-starring Elaine Hammerstein and Conway Tearle, was completed some time ago but has not yet been released. The first and formal showing of the big production is being made in the Ritz-Carlton Hotel, New York City, Friday evening, November 3.

Two Scheduled for Paramount Release

For November 5, Paramount announces the release of two of its strongest features of the year—Thomas Meighan in "The Man Who Saw Tomorrow" and the Irvin Willat production, "On the High Seas," with Dorothy Dalton and Jack Holt.

The age-old question of whom to marry is solved for Burke Hammond, played by Thomas Meighan, in "The Man Who Saw Tomorrow." The story is said to be altogether unique and is the work of Perley Poore Sheehan and Frank Condon. The latter and Will M. Ritchey collaborated on the adaptation and Alfred Green directed.

In the leading feminine role is Leatrice Joy, who last played opposite Meighan in Cecil B. DeMille's "Manslaughter." The "other woman" is portrayed by June Elvidge.

"On the High Seas," in which Dorothy Dalton and Jack Holt are featured, is the first story written for the screen by Edward Sheldon. E. Magnus Ingleton, former scenarist with Thomas H. Ince, wrote the continuity.

Making Film Ready

Thomas H. Ince is cutting and editing "A Man of Action," the comedy from the pen of Bradley King. This production, will follow "The Hottentot," on the First National releasing schedule.

Soon Will Start

Allen Holubar's second production under his contract with Associated First National Pictures, Inc., will soon be under way. It is a picturization of Jeffry de Prend's romantic novel, "The White Frontier." The story is a big out-of-door melodrama and is laid in the Canadian Northwest.

Arrangements have been made with Mr. de Prend, the author, whereby the publishing of "The White Frontier" will be withheld until after the picture has been completed, when the first edition will be put out with scenes from the picture as illustrations.

New Walker Film Is Nearly Completed

More than five hundred persons and two hundred horsemen will be seen in the climaxtic scenes of "Captain Fly-By-Night," Johnnie Walker's starring production now being produced by the R-C Studios in Los Angeles. "Captain Fly-By-Night" will be the first production starring Walker under his recent contract with Mr. P. A. Powers, for Film Booking Offices release.

Johnston McCulley, author of "The Mark of Zorro," wrote this story especially for Walker. William K. Howard is directing. The leading feminine role is played by Shannon Day and the principal supporting players include Francis McDonald, Eddie Gribbon, Victory Bateman, James McElhern, Charles Stevens, Ashley Cooper, Bert Wheeler, Fred Kelsey and others.

Changes Made in Branch Offices

Changes in branch office personnel has been announced by the W. W. Hodkinson Corporation. P. G. Morris becomes office manager of the Denver branch, effective October 16, replacing L. E. Hobson, who has been transferred to the sales force of the Los Angeles office.

W. F. Marshall, booker for the Washington, D. C., branch of the Hodkinson Corporation, has been made office manager, replacing H. A. Gillespie, who has been transferred to the home office in the contract department.

Film for Release October 9

October 9 will witness the official release by Associated Exhibitors of "The Woman Who Fooled Herself," the six-part feature in which May Allison and her husband, Robert Ellis, are featured. It is the first production made by Edward A. MacManus for Associated Exhibitors.

Charles A. Logue, well-known as a dramatist, short story writer and director, wrote "The Woman Who Fooled Herself."

Rawlinson Starred in "Scarlet Car"

"The Scarlet Car," a Universal picture adapted from the stories of that name written by Richard Harding Davis has been completed at Universal City. Herbert Rawlings is the star.

"The Scarlet Car" is a notable step in Rawlinson's climb. It is said to present an unusual combination of satisfactory elements; story by the internationally famed author, continuity by George Randolph Chester, directed by Stuart Paton, supporting cast including Barbara Bedford, Una Trevelyn, Josef Swickard, Nick de Ruiz, William Langdon, Harry Carter and other popular film players.

Paton has directed Rawlinson many times before. This production was completed in record time.

"If I Were Queen" Gets First Runs

First run bookings in all parts of the country are the proof offered by the Film Booking Offices of America that "If I Were Queen," their first Ethel Clayton picture, is the type of picture which is now in demand by the public.

"If I Were Queen" has already been given first runs in seven key cities and others are scheduled for the near future. In New York, Charles Rosenweig, manager of the New York F. B. O. branch, reports that the picture will play 100 days on the Loew circuit in the Metropolitan district.

Gets Week Run In a Three-Day Town

"In the Name of the Law," the Emory Johnson special on the F. B. O. program, has the honor of breaking a record in the city of Fremont, Ohio. Fremont is a three-day run town and "In the Name of the Law," in completing a solid week at the Jewel theatre, of which George Geyer is manager, accomplished a feat which has never been equaled by any picture heretofore.

A tie-up with the police and carte blanche permission to exploit the picture was partly responsible for the new record.

Fourteen Productions for Fox Release in November

Fox Film Corporation announces fourteen productions, headed by a giant special, for release during November.

"My Friend the Devil," which Paul H. Sloane adapted from the famous French novel, "Dr. Rameau," by Georges Ohnet, and which was directed by Harry Millarde who staged "Over the Hill," is foremost on the month's list. It is scheduled for general distribution November 19. Reviews of this production which have already appeared in trade publications and newspapers in cities in which private pre-views were given, afforded the special great praise, Fox says.

"Tom Mix in Arabia," featuring the vigorous star of the Fox westerns, will be released November 19. In this story, which was written by Mix and his director, Lynn Reynolds, the Fox favorite performs many novel stunts, according to reports. Claire Adams plays opposite Mix who is supported by an unusually capable cast, it is stated.

John Gilbert will essay the role of a care-free, swash-buckling man of the West who, Fox says, plies his love-affair in a unique and interesting story, "The Love Gambler," written by Lilian Bennet-Thompson and George Hubbard. Joseph Franz directed and Jules Furthman is credited with the scenario.

"Boss of Camp 4" is the November vehicle for Charles Jones. It was written by Arthur P. Haskuss and directed by W. S. Van Dyke. "While Justice Waits" will be Dustin Farnum's latest production. It was written by Charles A. and Don Short. Bernard J. Durning who directed "The Fast Mail" is responsible for the direction.

Shirley Mason, the petite star of the Fox group, will be seen in "Shirley of the Circus," one of the best pictures she ever made, it is said. Rowland V. Lee directed the picture which is from the pen of Robert M. Lee. It will be released November 12.

Lupino Lane will be seen in his third Fox release, "My Hero." It is scheduled for distribution on November 19. The English pantomimist offers many amusing situations, Fox states.

November 5 has been set as the release day for "Lazy Bones," the Clyde Cook special comedy.

Al St. John appears November 19 in "Out of Place," a two-reel special comedy, and the Lee Kids come in "Town Terrors," a reissue edited by Ralph Spence. The Sunshine Comedies for November are "The Ranch Romeo," Nov. 12, and "Cupid's Elephant," Nov. 26.

There are also two Mutt and Jeff Animated Cartoons on the November program, "The Wishing Duck" and "Bumps and Thumps."

Throngs Jam in to See "Oliver Twist"

Jackie Coogan's "Oliver Twist" had it's world premiere at the Mark Strand theatre, New York, last Sunday. Long lines of fans waited before the Strand box office long before the show started.

Joseph Plunkett, managing director of the theatre called the police for the protection of the huge throng Sunday afternoon. By seven o'clock there was a sell out. Never in the history of the theatre, it is said, have so many people sought admission, and all through the week the condition remained unchanged.

Twenty papers gave highly praiseful reviews to the production.

A two weeks' advance exploitation campaign was carried on for the Coogan vehicle.

The Dickens film opened at the Chicago Theatre, Chicago, last Monday and latest reports indicate that there, as in New York, it has made a big success. These two engagements, with the exception of one in Lexington, Ky., are the only ones to date on the new Coogan film. General release dates are scheduled for November 20.

Robert G. Vignola Praised for Work

Not only in New York, but throughout the country, newspapers critics are united in praising Robert G. Vignola for the excellent job he has made in directing "When Knighthood Was in Flower."

Ashton Stevens, the critic of the Chicago Herald-Examiner, said in his review: "In Robert G. Vignola she (Marion Davies) has found a director who can induce her best effort."

Mae Tinee, the critic of the Chicago Tribune, remarked upon Mr. Vignola's work as follows: "'When Knighthood Was in Flower' is twelve reels long. That you don't realize the fact is sincere tribute to the director."

Robert E. Sherwood, critic of "Life," said: "Robert G. Vignola directed 'When Knighthood Was in Flower,' and his genius for lighting and composition is evident in every scene."

Form 1204

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JOHN M QUINN

92 GENL MGR VITAGRAPH INC 1400 LOCUST AVE BROOKLYN NY

ALTHOUGH I DID NOT ENTHUSE VERY MUCH OVER WILD IRISH ROSE ON FIRST VIEWING I AM NOW PLAYING IT MY BLUE MOUSE THEATRES SEATTLE AND PORTLAND AND DOING BIG BUSINESS STOP MY AUDIENCES ARE SO ENTHUSIASTIC WITH PRAISE THAT I HAVE CHANGED MY MIND AND I NOW AGREE WITH THE PATRONS THAT IT IS A GREAT PICTURE STOP IT IS A SURE FIRE MONEY GETTER AND I RECOMMEND IT TO EVERY EXHIBITOR KINDEST PERSONAL REGARDS

JOHN HAMRICK

220P

To Show Longfellow Poem

"Back to the classics!" is in a fair way of becoming one of the most prized and potent of the Fox slogans, if one may judge from the increasingly long list of productions of this studio based on the recognized masterpieces of fictional literature.

The latest announcement is concerned with "The Village Blacksmith," the Longfellow poem beloved of schoolroom and library alike. The film which Fox had developed from the poet's theme will be shown Thursday evening, November 2, at the Forty-fourth Street Theatre, succeeding "Monte Cristo." The picture has been directed by Jack Ford. Paul H. Sloane is responsible for the scenario.

The cast is, it is stated, on a par with those employed to project such memorable Fox productions as "Les Miserables," "A Tale of Two Cities," "Monte Cristo," "Evangeline," "The Scarlet Letter" and "A Connecticut Yankee in King Arthur's Court."

First National Has Four Big Films for November

First National considers November a period of thanksgiving, not only for itself but for the exhibitors all over the world, because in this month, it says, four of the greatest box office pictures of the season will be released as First National Attractions.

The "Big Four" for November are Jackie Coogan in "Oliver Twist," the National release date of which is Nov. 6; Strongheart, the Wonder Dog, in "Brawn of the North," released Nov. 13; "The Dangerous Age," a John M. Stahl production, with Lewis Stone and an all-star cast, released Nov. 20, and Katherin MacDonald in "The Woman Conquers," released Nov. 27.

"Oliver Twist" is now having its New York pre-release presentation at the Strand Theatre. It is a Sol Lesser production, directed by Frank Lloyd. An unusually strong cast supports Jackie Coogan. In it are Lon Chaney, Gladys Rockwell, George Siegman, Lionel Belmore, Carl Stockdale, Eddie Boland, Lewis Sargent and James Marcus. First National already reports heavy bookings on this big production.

"Brawn of the North," a Larry Trimble-Jane Murfin production, shows the marvelous dog, Strongheart, in another story of the North woods, which, it is said, is as powerful as "The Silent Call."

"The Dangerous Age" is a John M. Stahl production with a matrimonial theme as its basis, and action, adventure and thrills all the way through, First National says. It has an all-star cast. In it are Lewis Stone, Cleo Madison, Ruth Clifford, Edith Roberts, Myrtle Stedman, James Morrison, Helen Lynch, Lincoln Stedman, Edward Burns and Richard Tucker.

In "The Woman Conquers," directed by Tom Forman from the story by Violet Clark, Katherine MacDonald is said to have the strongest play of her screen career. Supporting Miss MacDonald in "The Woman Conquers" are Bryant Washburn, Mitchell Lewis, June Elvidge, Clarissa Selwynne, Boris Karloff and Francis MacDonald.

Besides these four big First National Attractions, a Mack Sennett Comedy, "When Summer Comes," is scheduled for release Nov. 13 and a Buster Keaton comedy, "Day Dreams," for Nov. 27.

Second of Carey Specials Released

An election day story is the timely current release of the Film Booking Offices of America, which announces its second Harry Carey production, "Good Men and True," presented by P. A. Powers, for the second week in November. "Good Men and True" is adapted from a published story by Eugene Manlove Rhodes and gives Carey the role of a nominee for Sheriff in a Western town.

F. B. O. states that this production will be distinctly different from any other Carey picture inasmuch as the star has incorporated an equal number of thrills and laughs. The comedy relief is supplied largely by Tully Marshall, who plays the role of a henpecked husband sent into the West by his spouse to establish a homestead. The leading feminine role is played by Vola Vale and Noah Beery is cast as the "heavy," the opposition candidate for office. Others in the cast are Thomas Jefferson, Charles J. LeMoyne and Helen Gilmore. Val Paul, who is responsible for previous Carey successes, directed the picture.

"Third Alarm" Listed for Early Release

"The Third Alarm," the second Emory Johnson production for release through the Film Booking Offices of America, and a companion picture of "In the Name of the Law," has been put forward on the F. B. O. schedule and tentative plans call for a release of this production early in 1923. "The Third Alarm" is a story built around the life of a fireman in a large American city, with the leading roles played by Ralph Lewis, Johnnie Walker, Ella Hall and Virginia True Boardman.

It is the intention of F. B. O. to release this production only after complete exploitation tie-ups have been prepared. It was first estimated that arrangement for dedicating the picture to fire chiefs and mapping out the campaign which will be carried on in every city with the aid of the local fire departments, would not be complete until late winter, but by high pressure work and with an enlarged force, F. B. O. will now have its campaign ready early in January, and the picture will be issued at that time.

Mix in New Film

Tom Mix has a new picture with the title of "Tom Mix in Arabia," a November 19 release. It is the greatest "stunt" production that this agile star has appeared in so far, Fox says.

Symphony Signs for Hodkinson Film

Announcement is made by the W. W. Hodkinson Corporation relative to the fact that the Symphony Theatre, Los Angeles, Cal., one of the largest and most up-to-date theatres on the Pacific Coast, has signed the Hodkinson special, "The Headless Horseman," for an indefinite run beginning November 5.

"The Headless Horseman" is a C. S. Clancy production adapted from the story, "The Legend of Sleepy Hollow," by Washington Irving.

Will Rogers plays the picturesque role of Ichabold Crane, supported by such well known players as Lois Meredith, Ben Hendricks, Jr., Mary Foy, Charles Graham, and Nancy Chase.

Vitagraph Picture Drawing Crowds

After a record week at the Grand Opera House in Cincinnati, "A Rogue's Romance," Vitagraph, starring Earle Williams and Rodolph Valentino, scored a big repeat for The Gifts Theatre, Vitagraph states. This feature has been booked for week stands in many of the largest theatres, it is reported.

Marentette Returns to Goldwyn

Goldwyn Pictures Corporation announces the return to that organization of J. L. Marentette, one of the best known motion picture figures in the South. He has been named as resident manager of Goldwyn's branch exchange in Atlanta, Ga. He assumed the duties of his new position October 23.

Title Is Changed

Robert Z. Leonard, who presents and directs Mae Murray's pictures for Metro release, announces that the title of Miss Murray's forthcoming picture, which she has been making at the Metro studio, has been changed from "Coronation" to "Jazzmania."

Mr. Exhibitor:
Ask Your Film Company for the
"THEMATIC MUSIC CUE SHEET"
(Pat. Applied For)
It means more to you than any other accessory. It is the cue sheet that insures a musically perfect picture presentation.

Shirley Mason in New Fox Film

Shirley Mason, of the Fox fold, will be seen in a chapter of life under the cahvas in "Shirley of the Circus," which Fox Film Corporation announces for release November 12. The story is from the pen of Robert M. Lee and was made under the direction of Rowland V. Lee.

The photoplay concerns interesting cross-sections of the early career of a young French circus dancer whom fate brings into the hands of a prominent American artist. The unscrupulous guardian of the girl demands her return to his patronage. A sequence of absorbing incidents follow, it is stated.

Miss Mason is supported by a cast numbering such names as George O. Hara, Crawford Kent, Alan Hale, Lulu Warrington, Maude Wayne and Mathilda Brundage.

"Pride of Palomar" Ready Soon

"The Pride of Palomar," picturized from Peter B. Kyne's story of the same name for Cosmopolitan Productions, is now undergoing the finishing touches preparatory to release in December. The picture, adapted for the screen by Grant Carpenter and John Lynch, was filmed in California under the direction of Frank Borzage. The plot carries with it the atmosphere of the old Spanish settlements in Southern California.

Forrest Stanley portrays the role of the young Spanish-American hero. Stanley is surrounded by a strong cast, including Joseph Dowling, Marjorie Daw, Warner Oland, Alfred Allen, Tote de Crow, George Nichols, James Barrow and Edward Brady.

"Lawful Larceny" Is Hampton's Next

"Lawful Larceny" has been selected by Hope Hampton as her next production to follow her present success "The Light In the Dark." It is Miss Hampton's opinion that the play will lend itself to moving pictures with greater force than it was presented on the stage.

"Lawful Larceny" was first presented to the New York audiences by A. H. Woods at the Republic Theatre the first of this year. It was an instantaneous success.

Final Scenes Made for "Outcast"

Final scenes for Elsie Ferguson's latest Paramount picture, "Outcast," which will be released soon, were filmed at the Delaware Water Gap last week and the picture is now ready for cutting and titling.

Appearing with Miss Ferguson in this picture are David Powell, in the leading male role; Mary MacLaren, Teddy Sampson, William Powell, William David, Charles Wellesley, George Stevens and Frank Dekum.

In the Independent Field

By ROGER FERRI

Newsy Bits

Edgar Lewis will produce two pictures that will be handled by C. C. Burr, of Affiliated Distributors, Inc.

David Segal, of Royal Pictures, Inc., Philadelphia, and his enterprising exploitation director, Tom Bible, were in town this week.

If negotiations now under way materialize the Strand Theatre in New York will stage all the premier showings of the entire Warner Brothers output, starting with "The Beautiful and Damned."

John Lowell, Baby Ivy Ward and Miss Jacqueline Russell, who are playing leading roles in the Blazed Trails Productions, Inc., feature, "Lost in a Big City," for Arrow Film Corporation, came to New York this week to photograph metropolitan scenes.

J. Fred Cubberly, of the new Finkelstein & Rubin Exchange in Minneapolis, writes to the effect that something like 300 small theatres in that territory have closed for all time during the last four months.

J. Charles Davis, Arrow exploitation director, is in Erie, Pa., exploiting "Night Life in Hollywood" and "Streets of New York," the two Arrow specials, which will be shown there within the next three weeks. Dick Well, who is Arrow's publicity and advertising director, is doing splendid work in the metropolitan section exploiting the same two pictures.

Among those who came to New York last week to attend the initial showing of the Al Lichtman picture, "Shadows," a B. P. Schulberg production, were Ben Amsterdam, Lou Korson and Walter Green, of Masterpiece Attractions, Inc., Philadelphia; Syd Samson, of the Lichtman Buffalo exchange; Harry Ascher, of the Boston exchange, and several others.

Gene Marcus, of Twentieth Century Film Corporation of Philadelphia, this week closed with Principal Pictures Corporation for the eastern Pennsylvania, southern New Jersey and Delaware rights to that firm's two latest specials, "Chicago Sal," the Irving Cummings special, and Elinor Glyn's latest story, "The World's a Stage," with Dorothy Phillips.

Edward Ferguson, director of Buckley-Ferguson Productions, Inc., of Binghamton, N. Y., announced this week that he had signed a contract with American Releasing Corporation for the release of that firm's initial production, "Her Own Story." Plans are now being made for the firm's second picture, which also will be made in Binghamton.

All Star Features, Inc., of San Francisco, are losing no time getting choice first run dates on the initial "Big Six" picture of C. B. C. Film Sales Corporation, "More to Be Pitied Than Scorned. Loew's State and Pantages in Oakland, Cal., and the Strand in San Francisco have booked his feature.

Quality Film Corporation of Pittsburgh and Lande Film Corporation of Cleveland and Cincinnati, all owned by Harry Lande, have become franchise holders in the Amalgamated Exchanges of America, according to a statement issued this week from the latter's New York offices.

Will Nigh starts production on his second feature for L. Lawrence Weber and Bobby North next week at the Pilford studios, 44th street, New York, next week. This picture will be ready for release about January 1.

The Week in Review

NOVEMBER promises to be the month of "big productions" in this market. The list of November releases is demonstrative of the sincerity and conclusive proof of the ability of independent producers to turn out box-office productions of unlimited possibilities. The November program compares most favorably with the releases of the national distributors. Among some of the more notable productions scheduled for this month are Al Lichtman's B. P. Schulberg special, "Shadows;" Warner Brothers' Harry Rapf picture, "The Beautiful and Damned," with Marie Prevost; Arrow's "Streets of New York" and "Night Life in Hollywood;" L. Lawrence Weber-Bobby North's Will Nigh masterpiece, "Notoriety," with an all-star cast; Affiliated Distributors' Johnny Hines feature, "Sure-Fire Flint;" C. B. C. Film Sales Corporation's "Only a Shop Girl;" Principal Picture Corporation's Elinor Glyn's latest, "The World's a Stage," with Dorothy Phillips, and the Irving Cummings super-special, "Chicago Sal," with Alice Lake, Milton Sills and an all-star cast, and a number of others about to be completed.

DISCUSSING *big* productions reminds the writer of the excellent picture B. P. Schulberg and Tom Forman have given Al Lichtman Exchanges in "Shadows," representative of the best characterization ever credited that master character actor of the screen, Lon Chaney. This production is an artistic achievement of rare excellence and indicative of the trend of pictures being released to theatre owners through independent sources. Al Lichtman and his territorial partners have every reason to be proud of this latest production. A delicately dangerous theme is handled so artistically cleverly by director, photographer and players that in the finished product the trade has been given a vehicle of entertainment that ranks among the leaders in the point of artistic presentation and production. The credit for this unusual art picture should go to all who in any way took a part in its making, for a single blunder in any department would have played havoc with the production in general.

PROMINENTLY noticeable is the care and effort put into recent independent pictures by those who have held the directorial reins. What this market has needed more than anything else in the production line was the type of common sense director who took pride in what he turned out; the director who intelligently assumed his task appreciative of the fact that whatever honors a picture attained he naturally would come in for his share of praise.

THE director is not generally given the credit due him. Upon his shoulders rests entirely the success or failure of any production. Despite this fact, however, he has been grossly neglected when bouquets have been passed about by the critical clan of the industry. In "Shadows" we see a production that glorifies the efforts of Mr. Forman. He took a concededly dangerous theme and by clever direction succeeded not only in getting the best out of his players, but also in rounding out a production that artistically is the best thing the independent market has ever had. Tom Forman has done something that will lift the independent to a plane where it will *demand* the attention of every exhibitor. Because its production destinies are in the capable hands of such keen, careful and shrewd gentlemen as B. P. Schulberg and Tom Forman we expect 1922-23 to be a triumphant year for Al Lichtman, his territorial partners and those who are wise enough to hook-up with this product.

WE are proud of the presence in the field of independent endeavor of such directors as Will Nigh, Dell Henderson, Wallace Worsley, Burton King, Kenneth Webb and others. These are gentlemen upon whose shoulders the future of the independent market depends in a large measure. They have been turning out marketable and profitable product. We are convinced that they will continue working as industriously and carefully as they have in the past. We are looking forward to these gentlemen to absolutely prove to theatre owners that the independent market is a competitive force that can make box offices jingle with a prosperity of which exhibitors have been dreaming for the past three years. We repeat: we are proud of our producers and directors. Producers like Ben Schulberg, Charles Burr, Harry Rapf, Ben Wilson, Whitman Bennett and others are spending unselfishly, giving their directors the proper support and otherwise contributing to the remarkable progress made by independent productions in point of artistic, production and presentation values. The independent market no longer solicits exhibitor patronage—it demands that patronage, for it has and still is proving its right to make such a demand.

Trade Notes

Hernando G. Villa has joined B. F. Schulberg's art forces wtih Preferred Pictures, Inc.

Herbert Claiborne has completed his contract with Sacred Films, Inc., at Burbank, Cal. "Isaac and Rebecca" is now in preparation.

Marxel Perez has completed a new Pete Morrison western, which Alex Alt directed.

Harry Garson is producing "An Old Sweetheart of Mine" at the Garson studios; Helen Eddy is starred.

The technical staff working at the Hallroom Boys studios, where "Only A Shop Girl" is being produced, include Noel M. Smith, director; Charles Lamont, assistant director; Billy Williams, cameraman.

"The Fire Brand," the latest Richard Talmadge picture which Phil Goldstone produced, is now being edited and finally cut.

Franklin Farnum has completed "The Speed King," which is now being edited and will be released next week. Al Neitz directed this one.

Jack Pratt, of the recently incorporated A. B. Maescher Productions, Inc., is planning to start "shooting" on the first picture some time late next week.

George Larkin's next western will be "The Flash." Russell Productions is producing this feature with Will Kraft directing.

Sidney Franklin is perfecting his working schedule for "Brass" which he will direct for Warner Brothers. Tony Gaudio has been signed to do the camera work.

Frank Newman's big house in Kansas City will run "Rich Men's Wives" in the near future. That will start the picture in that territory.

Gasnier's "Rich Men's Wives," Al Lichtman's first production from Preferred Pictures, Inc., has been selected by Underwood & Underwood to be used as the basis of an industrial reel which the commercial photographers have been commissioned to produce.

The C. C. Burr Glendale, L. I., studio has taken on the aspect of a mighty busy organization in preparation for the next Johnny Hines starring vehicle, "Luck." The story for that picture was written by Jackson Gregory. The studio staff there is working under the supervision of Charles O. Seessel and Production Manager Richard Thorpe.

Work on the second Whitman Bennett independent special, starring Betty Blythe, is well under way at the Yonkers, N. Y., studio. The picture is expected to be ready within three weeks. There is some talk in studio circles relative to a permanent partnership between Messrs. Bennett and Burr, whose first picture, "Secrets of Paris," was shown on Wednesday at the Biltmore Hotel in New York.

Barbara La Mar will play a leading role in the Gasnier production, "The Hero," which will be released by Al Lichtman's organization in New York. She has won considerable praise for her splendid work in "Trifling Women" and other specials.

The complete cast for "The Hero" includes, in addition to Miss La Mar, the following players: Gaston Glass, John Sainpolis, Doris Pawn, David Butler and Frankie Lee.

2,000 Film Folk Applaud and O. K. Al Lichtman's Latest "Shadows"

About two thousand film folk from New York and nearby cities flocked to the Biltmore Hotel on Friday evening, October 27, and after viewing the second Al Lichtman Preferred picture, "Shadows," with Lon Chaney, enthusiastically demonstrated their approval and satisfaction with applause that lasted fully five minutes. The showing was the most impressive held this year with opinion unanimous that it "was the greatest picture ever made by Tom Forman and a masterly achievement for Lon Chaney." Producer B. P. Schulberg also came in for his share of commendation.

Particularly enthusiastic were exhibitors who attended the showing. These included some of the most representative in New York. Among them were Sam Rothafel, of the Capitol; Joe Plunkett, of the Strand; Hugo Reisenfeld, of the Rialto, Rivoli and Criterion Theatres; Lou Blumenthal, of the Blumenthal & Haring circuit; Al Jones, of the Frank K. Hall circuit in New York; Mr. Mitchell, booker for Marcus Loew's theatres, and many others. All theatre owners interviewed by the writer following the showing characterized the production as an "artistic achievement worthy of the most superlative commendation possible," as Joe Plunkett personally put it.

Most impressive was the character work of Lon Chaney in a particularly difficult role that met with considerable applause. The more tense moments in the picture registered effectively with the result that the owners of the feature could not but become convinced that they had a special of uncommon merit. Every now and then the quiet that prevailed through most of the showing was broken with rounds of enthusiastic acclamation resultant from some particularly brilliant piece of acting by some member of the all-star cast.

The showing was one of the best held in New York. The picture was shown promptly at 9 o'clock and was over about one hour and 40 minutes later. The projection, while not the best, was the best that could be hoped for in view of the disadvantages under which the picture was shown at the hotel, the projection room being a temporary booth. However, the entire affair moved along without a single hitch.

After the showing Al Lichtman was sought by hundreds of film folk who warmly congratulated him on "Shadows." Among those who were noticed in the audience were D. W. Griffith, Leatrice Joy, appearing in "Java Head" for Paramount; George Melford, the Paramount director; Ben Amsterdam and Lou Korson, of Masterpiece Film Attractions, Inc., of Philadelphia; Harry Ascher, of Al Lichtman Exchange, Boston; Sam Zierler, of Commonwealth Pictures Corporation, New York; Syd Samson, manager of the Grand-North Exchange, Buffalo and Albany; Herman Jans, of Jans Film Exchange, New York; Howard Brubaker, editor of "Success;" Thomas B. Wells, editor of "Harpers;" Clayton Hamilton, former supervising director at the Goldwyn studios; Sessue Hayakawa; Lester Blankfield, husband of Eve Unsell; Rowland Rogers, director of the Photoplay Department of Columbia University; Professor Leon Whipple, of the Department of Journalism, Columbia University; Julia Swayne Gordon, Dr. Stephen Wise and Sam Lefko, of Philadelphia.

Among those who attended the showing were the following: Don Alleu, Maxine Alton, Hans Alin, Harry Asher, A. C. Anderson, Sydney Asher, Adam and Peter Adams, Peggy B. Allen, Ben Amsterdam, J. G. Bachmann, J. E. Brulatour, Samuel Borton, A. H. Blank, A. J. Bimberg, Fred Baer, Charles C. Burr, M. Brosky, Howard Brubaker, Lion Bonner, Col. Jasper E. Brady, Milton Blumberg, James Beecroft, J. Howard Beaver, Lester Blankfield, Charles Beckman, Foster Moore, Lou Blumenthal, Arthur M. Beckman, Sol Brill, Morton Blumenstock, Abe Blumstein, J. Brickman, B. K. Bimberg, Mr. Borich, J. C. Barnsty, H. Blum, Charles F. Bunzel, Dorothy Cleveland, Mrs. Frank Chaiken, Jean Cohen, Julie C. Park, Ed Conklin, John F. Chalmers, George H. Cobb, Oscar Cooper, M. Cohen, Andrew J. Cobe, S. Cohen, Colin & Perlman, Dan Cobb, Joe Cohen, Anson L. Clark, Donald Cobb, Bob Dexter, F. H. Day, Benjamin De Casseres, Pedro De Cordoba, Thomas DeVassey, Joseph Dannenberg, Walter De Fabritis, Thomas Dooley, Mr. Eisenstein, Gilbert Emery, Robert Ellis, Walter Eberhardt, Charles Einfeld, Delight Evans, Howard Esterbrook, J. A. Elias, Adelaide Whiteley Fletcher, John Farrar, B. P. Fiueman, Adelaide Farans, William Frederic, H. H. Fly, Lewis Friedenberg, Lewis Fink, Morris Goodman, Joseph Flatow, Abraham Fabian, Roger Ferri, N. N. Friedman, Julia S. Gordon, Dr. Gordon, J. Greenholz, Lillian Gale, Bernard Grobe, Leroy Garfinkle, Ben Goetz, Sadie Geller, Mr. Goodfield, Herman Greenberg, Ellis Gordon, Henry Ginsberg, Jack Gietz, Sadie Golde, Dr. H. Greenwald, Margaret Graham, Charles Gartner, Perk Greenberg, H. Goldscheiue, Louis Goldberg, Ned Holmes, P. S. Harrison, Sessue Hayakawa, J. Arthur Hirsch, Edward Harden, F. W. Hall, Mr. Heidelberg, Miss Hughes, Frank H. Hitchcock, Frank Hyman, Bob Hage, Arthur Hornblow, Cecil M. Hepworth, Hamilton Klein, Mr. Hanley, J. Hattern, M. H. Hoffman, Marion Hauver, Richard P. Hidreth, Hope Hampton, Sanford Haber, Arthur Hoerl, Michael Glynne, H. F. Jans, Horace Judger, David Jaffe, Charles Jawitz, Julien Johnson, Leatrice Joy, John W. Kirby, Edward M. Klein, David Klein, Maurice Kann, Edith Koch, L. Korson, George E. Kann, Milton Klein, Herman Katz, Mrs. George E. Kutzer, Samuel Katz, Mr. and Mrs. Keivell, Mrs. Bertha Kann, C. A. Kracht, J. M. Lakin, Mr. and Mrs. Gerard Luisi, Harry Lewis, Sam Lefko, James Loughhorough, Herbert Lubin, Lewis Loeh, Mr. Leonard, Joseph Levenson, Mr. Lippman, Miss G. Levy, Mary LeBoise, Timothy Leahy, Miss Delys, Irving Lesser, George Leffler, Luporini Brothers, Charles H. Leger, Nat Levine, Mr. Leopold, Mr. and Mrs. Lashens, Ben Leo, S. A. Lewis, Mr. Levinson, Beaulah Livingstone, Elek J. Ludvigh, Fred Lichtman, Ethel Levy, Harry Lewis, Al Lichtman, Lewis Levenson, B. A. Lahaet, Louis Lewis, Miss MacDonald, Oscar Morgan, J. R. Manheimer, W. J. Morgan, George Mattrick, Rita McCarthy, Mrs. May, Fred Mertens, George Melford, Morris Meyers, D. S. Moso, Harry Marks, Virginia T. Morris, William McChesney, E. S. Mills, Irving Michael, Felipe Mies, Edgar Martin, E. S. Mills. Lesley Mason, Lou Marangella. Bessie Mack, Manuel Motta, Charles Moses, Mr. Marcun, Willard S. McKay, Miss L. Oppenheim, Leo A. Ochs, Mrs. Perlman, Robert W. Priest, Joseph Polak, Louella Parsons, Clae Peltz, J. Pallik, Frances Taylor Patterson, S. Pinover, P. S. Parish, David Pincus, Ethel Pennington, George Proctor, Elmer Pearson, A. L. Payne, B. Parker, John M. Quinn, Mr. and Mrs. Rodriguo, Miss Rosenberg, Pat Reilly, Marion Russell, Lawrence Reamer, Laurence Reid, E. V. Richards, Jr., E. J. Rosenthal, B. Rossassery, Arthur Rapf, Morris Ryshino, Rowland Rogers, Hugo Riesenfeld, Miss Rothman, Miss Constance Joslin, Sam Reiben, Charles R. Rogers, Nat Rothstein, Louis Rosenthal, Arthur Robitschek, Arnold Rothstein, Winfield Sheehan, A. B. Silverman, Rubin Samuels, Herman Schneider, Joseph Seidelman, Art Schmidt, S. A. G. Swenson, Harry Shapiro, D. H. Sohmer, Mr. Shepard, Sidney Samson, David Sohmer, Super & Kempner, Joseph Stern, Miss M. Stern, L. Savigni, Epes W. Sargent, Paul Swinehart, Mrs. Sam Swersky, James O. Spearing, Fred Scharder, Charles Seaman, Walter Stanley, Julius Singer, A. W. Talley, Julia Tutwiler, H. L. Turner, Mrs. Maude Toombs, Frank Tichenor, Samuel Tennebaum, Abraham Unger, Henry Unger, Larry Urbach. W. M. Vogel, Christine Valleau, A. J. Van Beuren, Edward D. Venturini, Ethel Van Ressel, Holmes C. Walton, J. M. White, Messrs. Welt and Rosenblatt, Dr. Stephen S. Wise, Thos. B. Wells, Cecelia Wall, Jacob Wilk, Leon J. Whipple, Arthur C. Whyte, Alexander Weinberg, Mr. Warrendorf, Alden W. Welsh. Akiba Weinberg, Joseph Weisberg, Mr. Wieting, Miss Minnie Webster, Ira Wallace, Arthur A. Wokof, Miss Dorothy Welks, Mr. Willing, J. D. Williams, Robert E. Welsh, Mrs. Anna Laurie Williams, George Witchell, David Weshner, Lon Young, C. L. Yearsley, Miss Bertha Zamzok, Helen Zamzok, Miss Zimmer, Sam Zierler, Frederick Zittel.

St. Louis Situation Worries Exchanges

ST. LOUIS — (Special) — Independent distributors of this territory are anxiously awaiting the outcome and the effect of the plans to consolidate the Missouri and New Grand Central Theatres. There apparently has developed a last minute hitch in the negotiations. The long awaited formal announcement that the deal has been closed has not been forthcoming.

Exhibitors of this territory, and especially the owners of neighborhood houses, apparently have an unwritten law that a picture must be no good if it doesn't show on Grand boulevard. Because of the peculiar situation prevailing in this territory, with Paramount controlling the Missouri and Skouras Brothers, owners of the Associated First National franchise, holding the New Grand Central, it is obvious that the first-run possibilities of outside pictures is very limited.

The independents are fearful that the contemplated consolidation would aggravate the present situation, further removing their chances of breaking into the Grand boulevard houses.

INDIANAPOLIS, IND.—(Special)—Audrey Munson in Equity's special, "Heedless Moths," opened a week's first run engagement at the Colonial Theatre here on Sunday night.

PROVIDENCE, R. I.—(Special)—Edward Fay topped his all-star bill at the Fay Theatre this week with "Sure Fire Flint," featuring both Johnny Hines and Doris Kenyon. The latter appeared as star of W. A. Brady's "Up the Ladder" at the Shubert-Majestic, which explains for the co-star feature. The picture opened to a good house, with the local dailies giving unusual praise to it.

INDIANAPOLIS, IND.—(Special)—Independent attractions are getting a big play this week at the first run downtown houses. Weiss Brothers' "After Six Days," the Bible spectacle, continues for a second week at English's Opera House, a legit house. "Heedless Moths" is playing at the Colonial. Jack Hoxie is topping the bill at the Regent in "Sparks of Flint" and at the Isis in "The Crow's Nest." "Rich Men's Wives" is drawing good crowds to the Apollo. The latter picture was given a rousing sendoff, and if business continues as it opened Sunday, the Lichtman feature should set a record. It is being elaborately exploited locally.

CLEVELAND — (Special) — "Rich Men's Wives," with House Peters and Claire Windsor, opened for a four-day run at the Knickerbocker Theatre this week on Sunday.

WASHINGTON, D. C.—(Special)—Tom Moore of the Rialto went after "Rags to Riches" in bang-off fashion, grabbing quarter-page advertisements in the Sunday papers. He filled the rest of the bill with novelties and a good musical program, and on the opening day played to capacity at every show with no letup in this big attendance on the following three days.

MILLEN, GA.—(Special)—Following a record business, Manager C. H. Simpson of the Princess, where Richard Talmadge did a turnaway business in "The Cub Reporter," said that "if this star keeps up his good work Douglas Fairbanks won't be in it."

MINNEAPOLIS — (Special) — Reports from the smaller houses in this territory indicate that Equity's "Where Is My Wandering Boy Tonight?" is doing a good business.

CHICAGO—(Special)—"The Isle of Doubt," with Wyndham Standing, did a wonderful business at the La Salle Theatre here, catering to neighborhood patronage.

PLATTSMOUTH, Neb.—(Special)—"I Am the Law," the Affiliated Distributors, Inc., Northwestern, is continuing its good showing in this State. At the Cloidt & Moore Parmlee Theatre here recently it did capacity business.

GUTHRIE, OKLA. — (Special) — "Ten Nights in a Barroom," which has had a remarkable career, did not do so well for Ned Pedigo at the Pollard Theatre, for the picture here failed to draw despite the advance publicity given the picture.

"I Am the Law" Opens; Gotham Booking Plan

Despite its belated release, "I Am the Law," the Edwin Carewe directed Affiliated Distributors, Inc., great Northwestern feature, is in great demand among exhibitors in New York and New Jersey. Early bookings announced this week by Bobby North of the Apollo Exchange, which is distributing the picture in the metropolitan district, indicate a big gross rental for this production, which was given its premier showing this week at B. S. Moss' Broadway Theatre, New York, where it played to splendid audiences. Mr. North expects this picture to tack up a top gross record for his exchange. The publicity given the picture is helping considerably.

Among the more important first run bookings already arranged by Apollo Exchange are the following: Loew's State, Newark; B. S. Moss' Flatbush, Broadway, Franklin, Regent, Coliseum, Hamilton and Jefferson in New York; B. F. Keith's Fordham, Riviera, Prospect, Greenpoint and Eighty-first Street Theatre in New York; B. F. Keith's Parthenon in Brooklyn; F. F. Proctor's 125th Street in New York; Belvedere in Brooklyn; Proctor's Yonkers Theatre in Yonkers; State Theatre and Ritz in Jersey City, and Strand Theatre in oboken.

Negotiations now under way indicate that Warner Brothers' next special, "The Beautiful and Damned," will be given its premier showing at the Strand Theatre.

"More to Be Pitied Than Scorned," the C. B. C. Film Sales Corporation first "Big Six" release, is playing over the Moss-Keith-Proctor houses to good business.

The fact that the new association of independent bookers who have combined into one booking organization has started to function is attracting much interest among exchanges in New York. Just how the arrangement will affect the bookings remains to be seen. The first independent exchange to declare war on the "syndicate" bookers was Warner Brothers' Exchange, which, while handling "School Days," turned down the latter's proposition and booked the picture independently.

Sam Zierler of Commonwealth Pictures Corporation has several offers from Broadway houses anxious to stage the premier metropolitan showing of the Al Lichtman special, "Shadows." Joe Plunkett of the Strand and Sam Rothafel of the Capitol both attended the special trade showing of the B. P. Schulberg picture, which Tom Forman directed, at the Hotel Biltmore last Friday night.

Commonwealth Pictures Corporation had the unusual distinction of playing part host to exhibitors in the metropolitan territory twice within ten days. Two weeks ago Sam Zierler in collaboration with C. C. Burr gave a special showing at the Biltmore of Johnny Hines' feature, "Sure-Fire Flint" and "Secrets of Paris," and a week later "Shadows" was shown.

The Arrow Film Exchange has started exploitation on its two new Arrow features, "Streets of New York," the Burton King production, and "Night Life of Hollywood."

The New York Board of Censors this week passed the Al Lichtman special, "Shadows," with Lon Chaney without a single cut.

"Madonna in Chains" Ready

The first release of Amalgamated Exchanges of America, "The Madonna in Chains," was completed last week and will be ready for release late this month. Those in the cast include Martha Mansfield, E. K. Lincoln, Joseph Striker, Mrs. Rodolph Valentino and others. Mrs. Valentino left for the Coast immediately after the picture was completed.

C. B. C. Tieing Up Xmas Shopping with Its Latest Production

Following the announcement a week or two ago of a tremendous campaign tying up local merchants on the exploitation of "Only a Shopgirl," the C. B. C. Film Sales Corporation received many inquiries as to just what lines could be followed out in such a campaign. That these are many and varied is proved this week by the announcement of only one way in which the promised co-operation of big stores in many of the cities is to be utilized for the good not only of the C. B. C. and the feature but for the community as well.

This is to take the lines of a "Do Your Christmas Shopping Early" campaign and the wheels have already been set in motion and definite practicable tie-ups being made.

A detailed campaign along these lines, planned by Esther Lindner, head of publicity and exploitation for C. B. C. has already gone, setting forth ideas and suggestions that are actually practicable and will serve as a basis of guide for all exchanges handling the Six Box Office Winners—with suggestions for getting stores and newspapers behind the movement, placards, co-operative moves with local Chambers of Commerce, and other opportunities. The majority of territorial organizations handling the features have already reported that at least one—and several more local merchants have received the idea enthusiastically and promised their fullest co-operation.

This line "Do Your Christmas Shopping Early" is being used also by C. B. C. and the exchanges in advertising the six features—and will be their own slogan also to exhibitors for the next month.

To carry out this idea one of the exploitation novelties in connection with "Only a Shopgirl" is a pocket shopping list of celluloid, such as women carry in their pocket-books on their shopping tours—made of celluloid which can be written on and then erased or washed off and used again.

D. C. Goodman Will Make Four Equitys

Daniel Carson Goodman, author and producer of the latest "Special" production, "What's Wrong With the Women?" released by Equity Pictures Corporation, was among the arrivals when the Olympic reached port on Tuesday last. Dr. Goodman has been in England and France for the past six weeks, enjoying a short vacation, and at the same time, getting extensive first hand information and atmosphere for his next contribution to the screen.

This coming production will be the second of a series of five pictures that Equity Pictures intends to release during the current year, all from the pen and hand of Daniel Carson Goodman. The remarkable success achieved by "What's Wrong With the Women?" his first offering, has given Dr. Goodman the incentive to surpass his last picture, and has convinced Equity Pictures that special productions, containing a powerful story, an excellent cast supervised by a director who considers detail and continuity above all else, will always find a ready market in the independent field.

At the present time, no definite information can be given to the trade regarding the name of the new picture or its type of story.

Joe Horowitz Passes Away

DETROIT (Special)—Joe Horowitz, one of the best known and best liked film men in Michigan, passed away at his home here on Thursday afternoon, Oct. 26, following a brief illness. His death came as a shock to his many friends. Mr. Horowitz, affectionately known to his friends as "Joe," had recently re-established a local distributing firm.

Apparently David Mundstuck, who has organized Exclusive Pictures, Inc., here, intends operating on an elaborate basis, for he has submitted bids for some of the bigger pictures now available for his territory. Among the product for which he is negotiating are Affiliated Distributors, Inc., product and "Notoriety," Will Nigh's first L. Lawrence Weber-Bobby North production.

Business generally at the independent exchanges is improving with the Standard Film Service Exchange leading the procession. Standard, incidentally, is releasing the bulk of independent product in this section, for, in addition to operating as the Standard Exchange, the Harry Charnas contingent also have the Federated and Al Lichtman franchises for this territory.

"What's Wrong With The Women?", the Equity special, is seemingly popular with exhibitors in this territory, for bookings are heavy on this feature.

Warner Brothers Exchange here, reorganized, is now working smoothly, and hardly a visitor in this section, visiting the Film Building, misses dropping in. The first release in this territory will be "Rags To Riches," with Wesley Barry.

Joins Lichtman

Leon D. Netter this week joined the Al Lichtman Corporation and togcther with Henry Ginsberg will have charge of foreign and domestic sales of the company's product. Netter's new duties will keep him on the road a considerable part of the time. Before joining Lichtman, Mr. Netter was New York manager for Educational. He was associated with Sol Lesser in a State rights business for eight years on the Coast and in New York.

A Torchy Comedy

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.

BOOK AT EDUCATIONAL EXCHANGES

Big Star and Director Invasion Proof Independents 'Have Arrived'—Lesser

"The independent producer and distributor has at last arrived."

Emphatic in his claim that the independent had finally attained what he had aspired to reach years ago, Irving Lesser, eastern manager of Principal Pictures Corporation, which will this month release two specials, the Irving Cummings feature, "Chicago Sal" with Alice Lake, Milton Sills and an all-star cast, and Elinor Glyn's "The World's a Stage" with Dorothy Phillips, issued a statement this week commenting on trade conditions as his special representatives and he had found them, following an exhaustive study and investigation that spread over a period of three months.

Mr. Lesser's statement is the first of its sort given out and covers the independent market from every angle. Mr. Lesser is one of the best known distributors in the business. Associated with him in Principal Pictures Corporation, which maintains distributing quarters in Los Angeles and in New York, a studio on the Coast, are Sol Lesser, who is president, and Michael Rosenberg, who is in charge of production. This firm intends operating in the independent market on a lavish scale and are lining up some of the foremost exchanges in the country to handle their product, a complete announcement of which will be made next week. The first two releases will be "Chicago Sal" and "The World's a Stage."

Mr. Lesser's statement in full follows:

"Competition has brought into this industry a group of hard working business men and producers who have gained for the independents that exhibitor confidence and patronage for which the trade had been fighting for a great number of years. The independent market has reached its goal, and it is now a contending factor that national companies can not and indeed are not overlooking.

"Today independent producers are seeking established stars. Conditions have been reversed. Years ago it was the national distributor who sought new talent from independents; today we find a much changed situation. Independent producers are seeking players with established box-office prices; they are seeking names appreciative of the demand of exhibitors for some popular player's prestige. And price or salary, or whatever else may enter into the question, furnish no obstacle, for independents are seemingly desirous of getting the proper material.

"Take our case, for example; we have signed Dorothy Phillips, who for several years has been starring in pictures released through national distributing companies. When Elinor Glyn's story was purchased at a price that would dazzle the trade because of its enormity, we looked around for a suitable star to feature. We had before us some notable facts concerning the wants of exhibitors, and we realized the fact that to get a player who was well known price was no object. We landed Miss Phillips and induced her to sign a contract. But we are not the only independent producers who are doing this; there are others. But I cite our case merely to emphasize the sincerity of independents to give the theatre owners what they want.

"But the star is not the only thing. The story is of vital importance. And independents are turning out pictures based on popular stories written by well-known authors. Production value is also being carefully considered from every angle and, to substantiate this, we have but to refer to some of the current big independent releases.

"Pictures of quality are not common in the independent market. Personally, speaking for Principal Pictures Corporation, I will say that this organization will concentrate all efforts on turning out pictures that meet with exhibitor approval. We have allied ourselves with the foremost exchanges of the country and through these we will release our product. Michael Rosenberg is on the Coast supervising our production activities, which will be doubled by the first of the year when we will inaugurate our program of releasing quality productions at definite intervals.

"The crisis through which the motion picture in general passed during the past two years has indeed worked wonders for the independents. It completely reversed the attitude of exhibitors toward independent producers and their product. Prior to the reconstruction period that followed the signing of the armistice at the close of the World War, exhibitors, when visited by salesmen for a so-called independent exchange, figured that he was selling some product that the supposedly 'big distributing companies' had turned down. This proved an obstacle that handicapped the trade from the very outset. The exhibitor was prejudiced.

"Then came the change. It was slow, but effective. The irresponsibles were driven out of business, for they could not survive the strain resultant from the industrial depression that prevailed throughout the country. Exchangemen reinforced themselves, and soon producers found it to their advantage to produce for the so-called independent exchanges. The producers spared nothing in getting the proper material, with the result that productions that marveled the industry in general soon were being turned out.

"This situation prompted the exhibitor to sit up and take notice. Our pictures are in demand and salesmen working out of these leading exchanges are cordially received by exhibitors who have come to realize the importance of our productions. Exchangemen have written in saying that exhibitors want big pictures and are paying accordingly for them. In many cases independent productions have been sold at greater prices than those paid for nationally distributed features. We have won exhibitor confidence and deservedly so, too."

Exhibitors Seek Personal Appearances That Entertain

Stars contemplating making personal appearances, and there never was such a big demand for them among exhibitors, should bear in mind that the public is demanding something entertaining; that is, the theatregoers who attend such performances are best satisfied by being surprised. And experience, reports from exhibitors show, indicates that a novelty act, such as the enactment of some scene from the picture, or singing or even a little dancing furnish the best entertainment. The public seemingly is tired out of the stereotyped "studio talks and experience." They read the fan papers and from them seemingly get all the studio information they want to digest.

Margery Wilson returned to New York this week following a tour of New England. While in New England she appeared in conjunction with her own production, "Insinuation." She booked the picture herself. In fact, she attended to all the details. She is in New York making distribution arrangements for the picture, as she is anxious to be back on the Coast for the holidays. After the latter she contemplates resuming her personal appearances.

The Johnny Hines engagement in Boston, Mass., at the Olympia Theatre recently in conjunction with the world premiere showing of "Sure Fire Flint," was a record breaker, and Sam Moscow, manager of the Moscow Exchange there, who is handling the New England distribution of the feature, is besieged with offers from exhibitors who want to hook Johnny for a personal appearance. Hines was featured at the Victoria in Philadelphia last week. The C. C. Burr feature, "Sure Fire Flint," also is showing there. The Monday business was a turn-away affair, with several new records set.

Immediately after she has completed work on the picture in which she is now appearing, and which will be distributed independent through the independent exchanges associated with Amalgamated Film Exchanges of America, Inc., Mrs. Rodolph Valentino (Jean Acker) will resume her personal appearances. She may appear in conjunction with the showings of the first Amalgamated production, although nothing definite is known now.

Peggy O'Day and Francis Ford will both be in the East shortly for the purpose of jointly appearing in person in conjunction with the exhibition of their features. Mr. Ford is one of the best known and best liked producer-director-actors in the business. He still enjoys a wonderful following and exchanges releasing O'Day and Ford pictures should not hesitate in making arrangements for the appearances of these stars in their territories. They can be reached care of Independent Editor, Moving Picture World, 516 Fifth Avenue, New York.

Mary Anderson, star of Ivan Abramson's "Wildness of Youth," completed one of the best money-making weeks ever experienced by the management of the Strand, Newark, N. J. Miss Anderson appeared in person and gave a splendid performance. Her magnetic personality, plus an entertaining chat and a clever exploitation campaign, kept the spacious Strand Theatre crowded at every show. She will appear at other showings of the picture in the Metropolitan section.

A certain Eastern exhibitor this past week communicated a record-breaking offer to Lon Chaney to make a personal appearance at his house, but previous engagements prevented that star from accepting the proposition.

Edward Earle and others who appeared in "Streets of New York," the new Arrow special which Burton King produced, will personally be present at the initial showing of that feature at the State Theatre, Jersey City, on Monday.

There is a probability that Sheldon Lewis, who is at present working on Arrow's new James Oliver Curwood picture, "Jacqueline," and Virginia Pearson, who is appearing in the first Amalgamated Exchange production being made at the New Rochelle studio, will combine their efforts for the purpose of filling in several picture house engagements.

Jackie Coogan, star of "Oliver Twist," will personally appear at several important engagements of that picture, according to announcement made this week by Harry Wilson.

Buffalo Live News of the Independents

BUFFALO. — (Special). — "What's Wrong With the Women?" will be the first attraction which Harry Marsey, of Niagara Pictures Corporation, will present at his series of Sunday picture shows at the Criterion Theatre, which he has leased for Sundays only during the winter. Mr. Marsey announces that he is about to close a deal whereby Niagara will get the western New York distribution rights on a super-special. Niagara is now handling the Second National product and has just obtained J. B. Warner in "Below the Dead Line" and Fritzie Ridgeway in "The Branded Man." Mr. Marsey now has "Uncle Tom's Cabin" out as a road show making the towns. Charles Husband, formerly manager of the Family Theatre in Albion, and Ralph Mau, formerly with MacMy and Paramount, are now members of the Niagara sales staff.

Harry L. Berkowitz, manager of the new Graphic Exchange in the Warner Building, is getting along famously with his new office and is booking many of his pictures in local houses. Among the theatres that have signed up to date are the Maxine, Capitol, Rivoli, Plaza, Variety, all the General Theatre Corporation houses and many others. Mr. Berkowitz is being assisted at the exchange by his brother, Jack, who was with Elk in New York for the past five years. Pop Berliner, formerly with Universal, Hallmark, Merit and other companies, is a new salesman for Graphic. Just now Mr. Berkowitz is planning a big drive on Chic Sales in "His Nibs." He is also handling the Richard Talmadge features. In commenting on his success in Buffalo, Mr. Berkowitz says that he is enthusiastic over the way he is being received in spite of the fact that he is unacquainted in the territory.

Syd Samson, of Grand & Northb, announces the acquisition of "Only a Shop Girl" and "Shadows" for distribution in this end of the State. Syd says that seldom has any picture brought so many requests for screening from exhibitors as "Shadows."

Arrow Lands Two New Features

Announcement was made this week that Arrow Film Corporation had acquired two new features. One of them is "The Little Red Schoolhouse," based on Hal Reid's play. John G. Adolphi will direct this feature. He directed Georges Carpentier in "The Wonder Man." The other is "High Speed Lee," a society drama made by Atlantic Productions, featuring Reed Howes. Miss Rosalind Fuller plays opposite him.

Producers Security Gets Carleton Film

Lloyd Carleton this week closed negotiations with Ricord Gradwell, of Producers' Security Corporation, for the release by the latter firm of his latest production, the title of which has not been disclosed. Mr. Carleton arrived here from the coast last week. Just how the picture will be distributed has not been yet announced, however.

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GREATEST CAST EVER

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Tully Marshall — *William Scott*
Willard Louis — *Wallace Berry*
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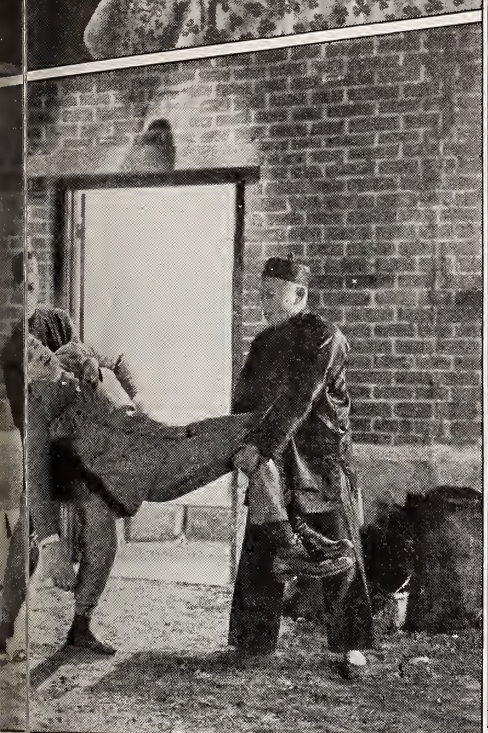


Warners Tie-up with Broadway Legit Producer Whose Plays They Purchase

On his return to New York from the coast some time late this month or late in December, Harry M. Warner, head of Warner Brothers, will make an announcement relative to ten pictures which his firm will release through their territorial partners. It is known that before Mr. Warner left for the coast he was in conference with a well-known legitimate stage producer and that prior to his departure he had signed a contract with that magnate whereby his firm will adapt his stage successes to the screen. These plays include some of the greatest successes of the past two years and were sought by several national producers. The amount involved has not been made known, but it goes deep into the six figures as well as giving the Broadway producer a cut-in on the picture versions.

Mr. Warner is on the coast to reinforce Warner Brothers' interest there in addition to making provisions for the production of these new pictures. A special despatch from the coast brought the information that Mr. Warner is dickering with several directors who will be added to the already long list making pictures for Warner Brothers. Harry Rapf, Jack and Sam Warner are all on the coast working on forthcoming Warner releases. The completed print of the second Warner picture, "The Beautiful and Damned," was slated to arrive in New York this week and will be released this month. The story for this picture was adapted by Olga Prinzlau from F. Scott Fitzgerald's novel and was directed by William A. Seiter.

In expediting the print East, the Warner's are said to be complying with the urgent requests of the exchanges that have contracted to handle the entire series of seven productions being released this season by the Warner Brothers. It is declared that the exchangemen have received many advance bookings on the feature, and from present indications the production is expected to surpass the popularity of the current Warner attraction, "Rags to Riches," featuring Wesley Barry.

The cast supporting Miss Prevost includes Harry Meyers, Louise Fazenda, Tully Marshall, Emmett King, Cleo Ridgeley, Kathleen Key, Parker McConnell, Clarence Burton, Walter Long, George Kuwa and Charles McHugh.

F. B. O. Handles Equity in K. C.

KANSAS CITY — (Special) — Film Booking Offices' Exchange here will handle the distribution of three Clara Kimball Young Equity pictures. These include "Charge It," "What No Man Knows" and "The Worldly Madonna," the last picture that star made for Equity.

Joe Brandt of C. B. C. Film Sales Corporation of New York was here this week seeking to negotiate a tie-up with local distributors on the handling of that firm's six melodramatic pictures, the first two of which, "More to Be Pitied Than Scorned" and "Only a Shop Girl," have been completed.

Richards & Flynn are extensively advertising the Arrow output which they will distribute in this territory. They will release seven Jack Hoxie Westerns, as well as the William Fairbanks Westerns. Both series were made by Ben Wilson.

National Film Releasing Company, of which F. F. Nine is manager, has acquired the local rights to "Young America," and a series of fourteen five-reel George Larkin Western pictures and Jack Livingston features.

Enterprise Distributing Corporation's Kansas City exchange reports big business on "Flesh and Blood," starring Lon Chaney. This firm is also advertising Tully Marshall and Jane Grey in "Let Katie Do It," a Western, as a "D. W. Griffith supervised Western sensation."

The Richard Talmadge pictures are doing big business, according to reports from exhibitors who are clamoring for features wherein this star is featured.

Production Started on Next Burr-Hines Starring Film

With the premier showing of "Sure-Fire Flint" a thing of the past, and its success virtually assured, Johnny Hines has already plunged into production on his third feature comedy-drama for his producer C. C. Burr. The latest Hines vehicle temporarily titled "Luck" was written for Johnny Hines by Jackson Gregory whose screen stories are known to possess the many and varied elements that play such an important part in successful feature length pictures.

The male principals of the cast have already been engaged and to-date include Edmund Breese, who appeared to advantage with Johnny Hines in both "Burn 'em Up Barnes" and "Sure-Fire Flint," Charlie Murray, the veteran Mack Sennett star now associated with C. C. Burr in the latter's "All-Star" comedies, J. Barney Sherry, who like Breese worked in the two previous Johnny Hines features and Joe King who has been actively engaged creating various character roles for the larger production units. With such an assemblage of screen talent producer Burr feels that "Luck" will be given the same excellent interpretation that featured "Sure-Fire Flint."

With "That Woman," the first Capt. F. C. Mims' production, completed and distributing arrangements completed, but unannounced, plans are being made by that producer for the making of a second feature, wherein Catharine Calvert, star of the initial feature, will be starred. Charles Horan will in all probability direct the second picture, the story for which is said to have been purchased. Harry Hoyt made the first picture.

Jack Harvey, formerly producer of the Ernest Truex comedies and who for a time was contemplating independent production, has permanently retired from the picture business. Harvey got in on the ground floor in the radio craze of several months and is said to have cleaned up enough to keep him from worrying for the rest of his life. He is now dabbling in real estate and insurance and meeting with great success.

Billy West, the comedian, who was at the height of popularity several years ago, is back on the map again. This time he has signed a contract to produce a series of twenty-four two-reel comedies for Smart Films, Inc. Will Morrissey, well known on stage and screen, will direct. The comedies will be made at Glendale, N. Y. Morrissey for the past two years has been staging his own musical productions. His last production was "Hollywood Follies," which played in Chicago. Later he condensed this revue and put it on at Reisenweber's in New York. Morrissey will also write the gags for the comedies.

Some time ago it was reported in this department that there was a strong probability that owing to the added producing activities of Warner Brothers the latter would obtain a studio in the East. There is a strong report to the effect that this will be done upon the return of Harry W. Warner from the Coast. This firm last week closed an important production deal, and with the Coast studio jammed with four units working simultaneously under the supervision of Harry Rapf and Sam and Jack Warner, the only way in which the Warners could hope to turn these contemplated new specials would be to procure another studio. And if the Warners procure another studio it will be located near New York.

In all probability the next production that Burton King will make for State Pictures Corporation of New Jersey will be "Plastered Saints." However, there will be no casting done on this feature until early in November. King last week engaged Joe Farnham to write new titles for his latest feature, "Shylock of Wall Street," a picture for which several independent companies are angling. The other Burton King feature, "Streets of New York," will be given a premiere showing in Jersey City next Monday. Arrow Film Corporation is handling that production.

The home office of Arrow Film Corporation is in receipt of a number of stills on "Lost in a Big City" which Blazed Trail Productions is now producing at their studio in Gloversville, New York. These stills seem to indicate that the organization which gave the screen "Ten Nights in a Bar Room" has struck upon another photo-drama as rich in heart interest as was their first great creation. John Lowell is again seen in the leading role and his support is headed by Baby Ivy Ward, the screen's most popular child player.

Neufeld Heads Philly Changes

PHILADELPHIA — (Special) — Oscar Neufeld, of the De Luxe Film Exchange, was unanimously elected President of the Film Board of Trade of Philadelphia, at its recent meeting held in this city. Independent exchangemen of this territory were given the unusual honor of being placed in three executive offices, for Gene Marcus of the Twentieth Century Film Company was elected Vice-President with Ben Amsterdam of Masterpiece Film Attractions, Inc., Treasurer. John Flynn, of F. B. O., was elected Recording Secretary. Mr. Neufeld succeeds Feliz Mendelsohn as President.

Ben Amsterdam of Masterpiece on his return last Saturday from New York where he viewed the second Preferred Pictures, which will be released through the Al Lichtman Exchange, issued a statement assuring exhibitors in this territory that he had secured a "picture that he wouldn't trade for the best that was produced" in "Shadows," with Lon Chaney and an all-star cast. Beside Mr. Amsterdam, his partner, Lou Korson, and Exploitation Director Walter Greene, also attended the New York trade showing of "Shadows."

There is a strong report current in this section that after the first of the year Tony Luchese and Oscar Neufeld of De Luxe Film Exchange will change the name of their exchange to Progress Pictures Exchange, this step being planned in compliance with teh local distributors of Arrow product, which will next year assume the name of Progress Pictures Exchanges.

Bob Lynch of the independent Metro Exchange has started his advertising campaign on Amalgamated pictures, for which he was recently given a franchise in this territory. This is the franchise that David Segal of Royal Pictures, Inc., claims he contracted for in July.

De Luxe Film Exchange have finally decided to release the Sacred Film, Inc., Bible pictures as single-reelers, instead of combining the first seven episodes into one big feature, as was originally planned.

Lou Berman of Independent Film Corporation, releasing Warner Brothers' pictures, has plastered the countryside with 24-sheets advertising the seven Warner pictures. Lou's first release is "Your Best Friend," which he purposely held over in order not to conflict with "The Good Provider," which in most territories was released simultaneously with the Warner feature. The picture's release was purposely postponed at the the request of exhibitors here.

Philadelphia independent exchanges are receiving every co-operation from members of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, which is encouraging the booking of quality independent pictures.

"Wildness of Youth," the Graphic production starring Mary Anderson, being released in this territory by Graphic Exchange, showed at David Starkman's Wood Theatre, Atlantic City, N. J., to a fairly good business.

Burton King's "Streets of New York" Gets Triple Run Showing

JERSEY CITY—(Special)—Burton King's screen adaptation of the melodramatic success of other days, "The Streets of New York," was "dogged" on theatregoers of this State Monday, Tuesday and Wednesday of this week, playing three houses, the Strand in Hoboken, and State and Ritz in Jersey City. Intensive exploitation attracted much attention to the picture, which was co-featured at each house with six acts of vaudeville. The presentation was held under the auspices of Arrow Film Corporation, which is releasing the production on the independent market. While no records were broken at any of the theatres, which are controlled by Frank K. Hall, an officer of State Pictures Corporation, producer of "Streets of New York," it did a capacity business at every show.

The picture was enthusiastically received by patrons who responded in large numbers to the clever exploitation that preceded the presentation which closed every performance at all houses. When the final count-up was made on Wednesday night it was shown that the greatest gross was turned in at the million-dollar State Theatre, where Sophie Tucker headlined and was given equally effective billing with the picture. The Strand in Hoboken and Ritz also did a wonderful business on the production.

While business at each house was capacity, the drawing power of the Burton King picture, which was generally conceded to be a tribute to the directorial ability of that producer, was not fully tested because of the presence of six headline B. F. Keith acts at each of the three theatres. For instance, Sophie Tucker, one of the greatest "single" draws in the country, topped the State bill, while at the Strand in Hoboken Ernest Ball, the song writer, who is one of the best Jersey bets, was featured. At the Ritz Rome and Gaut and Black, White & Useless, two good acts, were given as prominent billing as "The Streets of New York." Nevertheless, the exploitation, in charge of Dick Weil, advertising and publicity managr of Arrow Film Corporation, was effective and business-getting.

Two hand organs were sent through the streets decorated with canvas banners announcing the showings at the three houses. A stuffed bear and a stuffed fox were used as street displays, mounted on little toy carts and drawn through the streets by fantastically dressed boys. In the case of the bear a card was attached reading, Bear in Mind the Fact That a Bear of a Picture is Coming to the Strand, State, Ritz. Be Sure to See "The Streets of New York." While in the case of the fox the card read: "Be Foxy. Buy Your Entertainment Carefully. Be Sure to See 'The Streets of New York,' the Greatest Melodrama of Them All, at the Strand, State, Ritz."

Manila pay envelopes were imprinted as follows: "Are You on the 'Cent' of a Good Picture? Then See The Streets of New York. (Look Inside.)" A penny was placed inside of each of these envelopes and same were distributed through the streets. The billing of the production appeared on the obverse side. As may be readily imagined, these throw-aways in themselves were sufficient to stir up a vast amount of public interest.

Two men, dressed as farmers, led through the streets a donkey and a goat with a saddle cloth on each animal appropriately lettered. In the case of the goat the reading matter was: "This is No Kid! The Streets of New York Is a Wonderful Picture. See It at the State, Ritz, Strand."

While the donkey bore the following message: "Everybody Except Me Is Going to See The Streets of New York, And You Know What I Am. See It at the State, Ritz, Strand."

A splendid lobby display was installed which reproduced in faithful detail the back of a row of New York tenement houses with the wash-lines filled with different articles of men's and women's attire, which were cut from bright colored materials. This display was made additionally effective by the installation of an electric fan which, hidden in one corner, caused the clothing to flutter merrily in the breeze.

An unusual advertising wagon, specially created for the attraction, was driven through the streets and created a veritable furore wherever it appeared. An automobile painted bright yellow and red and modeled somewhat along the lines of an airplane, twenty-five feet in length over all and equipped with a brazen-tongued fire-bell, was a forceful reminder that "The Streets of New York" was due to reach Jersey in the very near future. When, in conjunction with this automobile, the envelopes described above were distributed therefrom, the results can be imagined better than described.

These were the most prominent features of the campaign, which also included an increased advertising appropriation and the use of half-page display ads in the various local newspapers. Also there were distributed 10,000 diamond-shaped hangers, which were placed over door knobs and hung from automobile handles and similar points of vantage. A "perambulator" upon either side of which was mounted a 24-sheet, was also used, being driven through the most popular and populous sections of the city.

Ray Johnson Closes Sale

W. Ray Johnston, Vice-President of Arrow Film Corporation, last week went to Boston where he closed a deal involving the New England territorial rights to his firm's latest picture, Burton King's "The Streets of New York," co-starring Edward Earle and Barbara Castleton. The territory was purchased by Messrs. Pattem, McConville and Heffron who comprise the Independent Films, Inc.

E. R. Chalmers Visits America

E. R. Chalmers of Selected Super Films, Ltd., of Sydney, New South Wales, and Wellington, New Zealand, has returned to Australia following a three-month visit to the United States. While in this country he purchased an Amalgamated Exchange franchise and the Mae Murray productions, together with a number of other pictures including "Women Men Marry."

MURRAY GARSSON
Head of new independent producing and distributing firm, Murray Garsson, Inc.

Conditions in Minnesota Are Not Improved

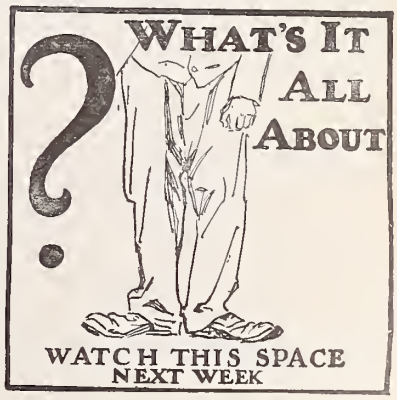
MINNEAPOLIS — (Special)—While reports from most of the country indicate a general improvement in business, conditions in this section have not improved. According to statistics compiled by J. Fred Cubberly, manager of the F. & R. Film Company here, something like 300 theatres in the smaller towns of Minnesota, North and South Dakota have closed for all time. He attributes the closing to "good roads, automobiles and consequent lack of patronage to the fellow who ran in a small town with poor equipment."

Joe Brandt of C. B. C. Film Sales Corporation was in Minneapolis last week. He gave out an interview to the effect that it is within the province of the exhibitor to encourage independent production of high class pictures "by leaving open time." "Unfortunately," he added, "there are not enough who do this." Mr. Brandt is touring the country, and from here went to Omaha.

C. C. Burr's "Sure-Fire Flint," which is being released here through the F. & R. Film Company, is popular and bookings are in big demand among first run exhibitors. The picture plays the Eau Claire Theatre in Eau Claire, Wis., November 15, 16 and 17, Manager Herman Schwan having booked it immediately after a special showing.

May Star Bellamy

LOS ANGELES — (Special) — Madge Bellamy, who is one of the principal players in "Are You a Failure?" the new Preferred Picture which Tom Forman is directing, may be starred in a series of pictures.



Al Lichtman Takes Hand in Attack on Quality of Films

The first reply of the motion picture industry to the attack made upon it by the Waukesha Committee of Fifty last week has been made by Al Lichtman, president of the company bearing his name, who has wired that body of farmers and clergymen that he will arrange for a screening of "Shadows" if they so desire to show them what the recognized producing faction of the industry can make in the way of substantial, worthwhile productions.

The committee which purports to represent farmers, small town film patrons and hundreds of churches in the Middle West held a mass meeting at Waukesha, Ill., last week, at which the present kinds of motion pictures were condemned and resolutions forwarded to New York producers and Will H. Hays. Producers were urged to turn their attention to the consideration of sensible themes and the manufacture of pictures that would help the national economic situation.

When Lichtman was advised of this action, he at once dispatched a telegram to the committee. At the same time, he wrote Will H. Hays and advised him of what he had done. In the Hays letter, he said he would gladly offer the picture to the Hays association to arrange the Waukesha screening and also make it available before any audience that was interested in the advance of the motion picture as a means of educational influence and a disseminator of good.

NOW READY

Second Series of
MAX FLEISCHER'S

"OUT OF THE INKWELL"

Single Reel Comedies

Thirteen of the snappiest and most unique program brighteners ever produced.

Territories Now Open in
U. S. and CANADA

M. J. Winkler
220 West 42nd St.,
New York, N. Y.

Edward Dillon Joins Independent Ranks

Edward Dillon, whose name has been for several years with Goldwyn and Famous Players, is the latest screen celebrity to cast his lot with the independent wing of the picture industry, as was exclusively reported in Moving Picture World six weeks ago.

With "Women Men Marry," Mr. Dillon makes his bow in the State rights field. This picture, which is a study in social and matrimonial problems, is the result of a year's preparation and active studio work.

The long cast is headed by E. K. Lincoln in the role of a modern knight errant, while the leading female character is assumed by Miss Florence Dixon, who is considered as being one of the most beautiful women ever engaged in screen work.

Other leading members of the cast include Julia Swayne Gordon, Hedda Hopper who, in private life is the wife of the distinguished comedian, DeWolf Hopper. Cecil Chadwick, who made a decided impression in the stage version of "Three Live Ghosts," essays the leading character part. Charles Hammond, who will be remembered for his portrayal in David Belasco's "Gold Diggers," is also prominent in the list of players seen in "Women Men Marry." Mrs. Margaret Seddon, Richard Carlyle and Maude Turner Gordon have all been highly commended by the critics of the trade press for their excellent work.

The story tells of the efforts made to marry a falsely educated young American girl into the British nobility.

Six Features Will Be Handled by George Wiley

Selling activity for the Hyperion Pictures Corporation's series of six productions for the independent market, is maintaining the rapid pace set since the first of the series, "Finger Prints" was completed and shown recently.

This week Hyperion closed for the series of six with the Imperial Pictures Company, of Philadelphia. Imperial has bought the rights on "Finger Prints" and the other five pictures to follow it, for the territory of Eastern Pennsylvania and Southern New Jersey. Negotiations are pending with all the rest of the remaining unsold territory.

George H. Wiley, of Hyperion, is starting out shortly on a business trip in the interests of the series, which will take him to all the important key cities in the East and Middle West. Reports and communications received by him indicate, he states, that the independent market never was better or more eagerly interested in a series such as he is now handling, than at present.

Sennett Books "Main Street" Before Feature Is Finished

What is probably an unparalled incident in the annals of booking feature productions is furnished in the statement that Mack Sennett has booked the Warner Brothers feature, "Main Street," for the Mission Theatre, Los Angeles. According to Harry M. Warner, actual production of the picture will not be started until Sam and Jack Warner complete "Little Church Around the Corner," which is being directed by William A. Seiter. The booking of "Main Street" by Mr. Sennett at this early date is said to be due to not only the popularity of the Sinclair Lewis novel has enjoyed with the reading public, but also to the fact that it contains unlimited avenues for publicity and exploitation.

First Run Showings on "Secrets of Paris" a Boost for Picture

Bookings for first-run showings on the C. C. Burr-Whitman Bennett special, "Secrets of Paris," the all-star cast production, are being consummated in surprisingly large numbers, according to a statement issued this week by the distributors of that feature. These showings, according to another letter received from Lester Scott, Jr., sales manager of Mastodon Films, Inc., who is now touring the country in the interests of this feature.

Weber-North Set Aside Big Sum for Exploitation of "Notoriety"

L. Lawrence Weber and Bobby North, whose operations in the independent production and distribution field, already has attracted considerable attention throughout the country, have emphasized their confidence in their latest Will Nigh special, "Notoriety," by augmenting their organization with three exploitation men. This is the first step taken in the direction of increased exploitation effort. This firm recently announced a Will Nigh production program embracing four pictures.

One man will be assigned to the New England States and the South, another to the Middle West and a third to the West Coast. Each one of them made their reputation in the territory that they will cover, and are veterans in the publicity profession. Their names will be announced when they will officially begin on "Notoriety," which is expected next week.

A wealth of exploitation and publicity material is in command of these three experts and they will be given full leeway as to expense and time in putting over "Notoriety" in every key city for the State right buyer and exhibitor. They will be at the complete disposal of the exchangeman whenever he calls on their services. They will have the support and direction of the advertising and exploitation staff of the Home Office of Weber & North, where a sure-fire failure-proof publicity campaign has already been mapped out.

First run bookings are already at hand for the men to cover. Ben Schwartz of the Apollo Exchange has engaged Charles Cohen, a special publicity man for New York alone. Ben Amsterdam of the Federated, Boston; James Alexander of the Columbia Film Service, Pittsburgh; George Montgomery of Supreme, Los Angeles, and the Grand-North exchanges of Buffalo and Albany, are lining up their first runs.

Hoot Gibson

in "THE LONE HAND"

A UNIVERSAL PICTURE

Scenes from
"LORNA DOONE"
A First National
Attraction

Gloria Swanson in
"THE IMPOSSIBLE
MRS. BELLEW"
A Paramount Picture

Scenes from
"BULLDOG
DRUMMOND"
A Hodkinson Release

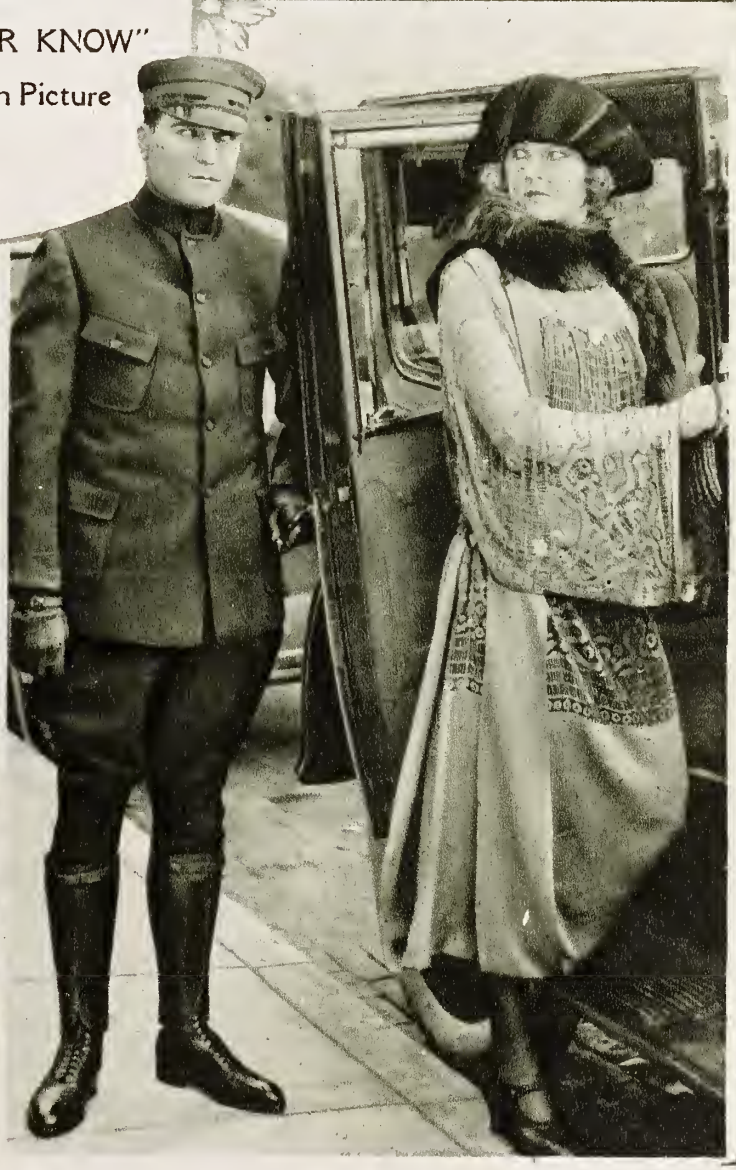
Scenes from
"THE EDUCATOR"
Starring Lloyd Hamilton
An Educational-
Hamilton Comedy

Tom Mix in

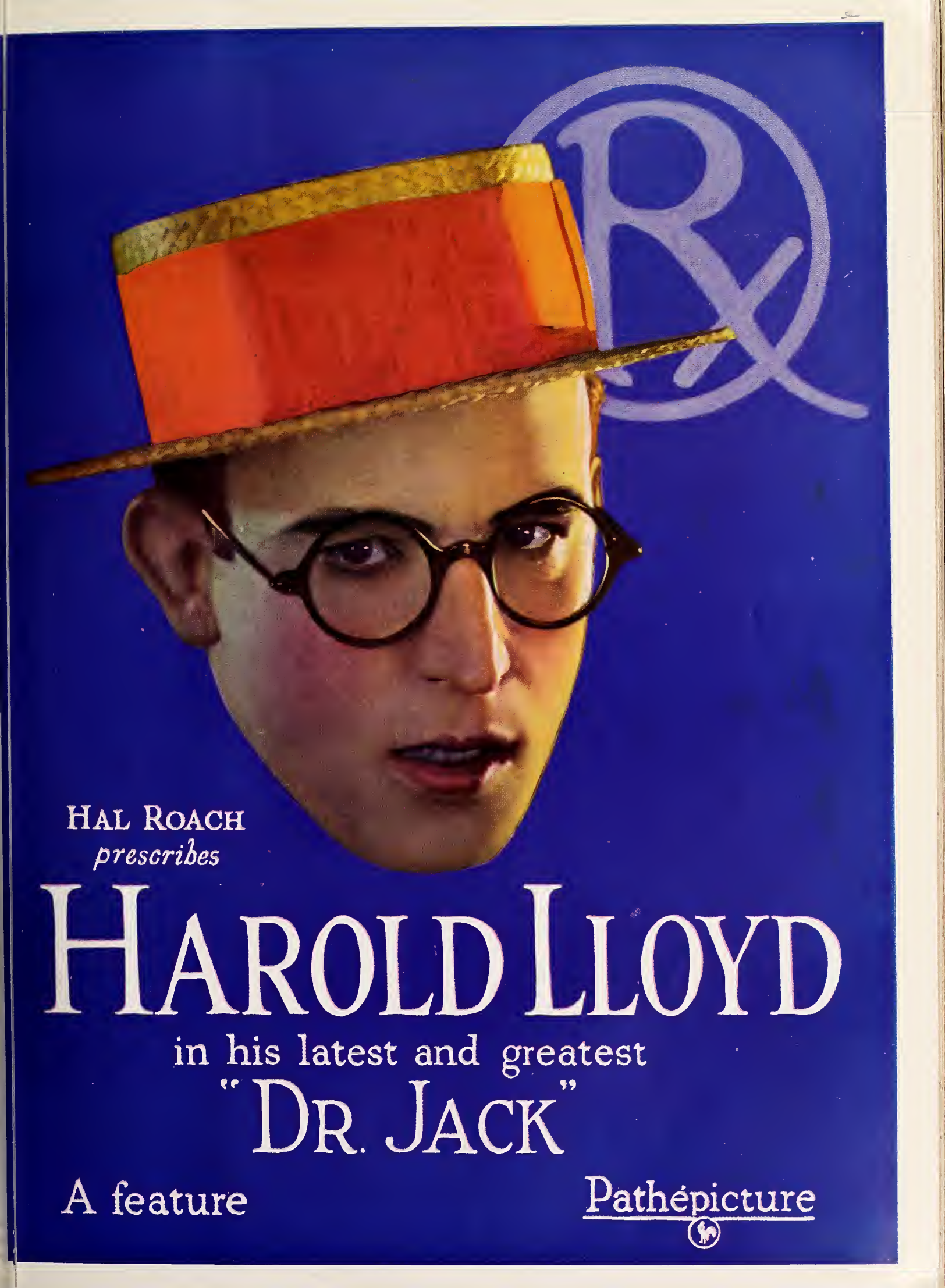
"TOM MIX IN ARABIA"

A Fox Production

Earle Williams in
"YOU NEVER KNOW"
A Vitagraph Picture



Scenes from
"OUR GANG"
Our Gang Comedies
Released by Pathe


℞
HAL ROACH
prescribes
HAROLD LLOYD
in his latest and greatest
"DR. JACK"
A feature
Pathépicture

"Dr. Jack" is the greatest comedy ever made.

But it is more than a comedy.

It not only arouses tidal waves of laughter but it sounds the depths of the human soul in the intensity of its pathos. The genius that conceived and created the picture realized that laughter is the greatest when it follows upon emotion; that pathos is sublime when it is preceded by laughter.

Pathépicture

HAROLD LLOYD *in* "DR. JACK"

"Dr. Jack" is a triumph for Harold Lloyd; for Hal Roach; for the unique and wonderful staff that collaborated in its making. It is no less a triumph for the entire motion picture industry, for it shows the greatness of the motion picture.

HAROLD LLOYD *in* "DR. JACK"

There can be only one "greatest."

The public has determined, by its laughter and its dollars, its enthusiasm and its praise, the greatest box-office star before the public today.

Phenomenal and unprecedented runs upon his recent pictures, ranging from three to nineteen weeks in the largest cities, with doubled and tripled time in the smaller, with attendance record after attendance record smashed with bewildering frequency, prove that there is but one greatest star—Harold Lloyd.

He, the greatest star, is now presented in his latest and greatest picture—a feature—
"Dr. Jack."

Pathépicture

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Fred Hathaway Hooks Town Merchants to Anniversary Week for Oneonta Theatre

FRED HATHAWAY, who has contributed an unusually large number of sound exploitation schemes during his stay with the Alhambra theatre, Utica, N. Y., has taken over the general exploitation of the Schine chain of ten theatres in central New York state.

He made his debut with a smashing stunt in Oneonta in which he was very materially aided by C. J. Rose, manager of the Strand theatre; indeed Mr. Hathaway declares that widespread popularity of the local manager is the prime essential to the successful working of the scheme, since it is largely a capitalization of that popularity.

Some Familiar Angles

In some of its angles the scheme has a familiar ring, but the combination is new. It is partly the dollar day idea, with a dash of the Farmers' Matinee as well as the special week stunt. He called it "The Strand and Merchants' Anniversary Week." The Strand has the anniversary and the merchants had a big week.

Sixty-eight of the merchants in Oneonta were brought into the scope of the scheme and agreed to pro rate the cost of decoration of the streets as well as to decorate their own fronts.

Special printing was done for shields proclaiming the week, and for pennants along the same lines. Because this was a general affair and not merely a theatre stunt, these shields and pennants were placed all over town, on telegraph and telephone poles, lamp posts, trees and fences. It was a town event, and the town was plastered.

Advertising was taken out into the country to get in the Ford patronage, and to this end special bargains were offered in most of the stores to make a shopping carnival. You could tell the co-operating stores by their decorated fronts, but they were not difficult to discover, for practically all of the shops were in the stunt from the Citizens National Bank to the Oneonta Bottling Works.

The affair opened with a tag day when everyone was presented with a tag, serially numbered to make it look interesting. The newspapers took up the idea for a week ahead and all through the run of the celebration, and on Saturday the town looked as though the circus had come to town, for they all drove in for the "Balloon day."

Prizes From the Air

Each of the stores contributed one or more prizes, none of them being of smaller value than three dollars. These were represented by baggage tags attached to gas balloons, the tags being printed up "return this tag to————and receive————," the blanks being filled in with the name of the merchant and the prize he offered.

These were turned loose and their captors rushed off to the stores for their prizes. If you ever threw out some ticket balloons, you can imagine what happened when nearly a hundred tagged balloons were let go, each representing a gift.

Makes Real Business

The theatre did practically capacity the entire week, and even the bank reported new accounts as a result of the stunts, while the retail merchants were delighted. From every angle it was a moneymaker, yet it cost comparatively little to pull off. It worked so well that Mr. Hathaway will repeat it in other towns on the circuit.

Crying for It

Dan Roche, Chicago Paramounteer, encloses a letter from one of his exhibitors in an Iowa town which reads in part: "One of our newspapers here is anxious to put over a double truck on one of our coming attractions," and asking for a suggestion, which, of course, Dan at once put over.

Dan sends the letter to the home office with the remark that "it certainly marks a milestone in our efforts."

It assuredly is, but newspapers are getting wise to the fact that it means money to them to work in with the theatres, and here is one which even urges the management to get busy.

Aerial Advertising

Something new along the lines of display work was the aerial tractor planned by Harry Needles, of the Princess Theatre, Hartford.

He hired an aviator to trail a banner, 30 by 7 feet, in the rear of his boat. The stunt was worked, but they will have to hire another aviator next time, as the trailer, which was dragged about 250 feet behind the tail, acted as a drag and made steering a matter of extreme nicety.

Having invested the banner with interest through this stunt, the manager put the sign in front of his house with a card stating that this was the same banner which had been floated over the city. People had to read about "Hurricane's Gal" when they looked at the banner, and the newspaper stories made them look at the banner.

A Paramount Release

A SPLENDID DISPLAY ON THE OLD HOMESTEAD FROM W. E. DRUMBAR, OF KNOXVILLE

This is the lobby of the Riviera and the corn box office. It cost only $35 to erect and was in part responsible for the smashing business done on this picture. Mr. Drumbar lists thirty-eight items used in its construction from a stuffed 'possum to two blackbirds. The local paper gave seven days of big publicity for the privilege of inviting men and women over sixty to be its guests —and the guests did not come alone. The family paid

Press Book Scheme Is a Space Winner

Judging from the reports already in, one of the press book schemes on "Remembrance" is going to prove a hog for space.

This is the stunt which appeals to the remembrances of the old timers. Some local paper is hooked to a Remembrance Contest, in which two or more questions are stated each day as "Do you remember when the first street car ran over the tracks on Broadway?" A small cash prize to the best responses to the set and smaller ticket prizes to others, kept the interest at fever heat for about a week.

This looks like one of the best ideas since Max Doolittle invented the Big Moment Contest down in Des Moines. If you get the picture, lay for this idea and plant the scheme on the paper ten days ahead. If you don't play Goldwyn's, wait for an appropriate title.

Jazzed Icicles

Snow lobbies are coming up to their winter layoff, but Harry Azine, of the Lyric Theatre, Duluth, found a new angle. He was playing Buster Keaton in "The Frozen North," and he draped his marquise with icicles. The difference was that his icicles were red and blue and green and purple, and the house looked like a dye factory after a fire in zero weather.

Naturally it got attention, which was precisely what Azine was looking for. He also used an Eskimo in a parka and panama hat, with a woman's parasol and a palm leaf fan. Old stuff, but it seemed to tickle Duluth.

A Big Smash

Most managers are well content with a broken house record, but A. J. Moreau, of the Palace Theatre, Arctic, R. I., claims that he broke all records for his section with "Blood and Sand." That covers a lot more ground.

He used the "no bull" stunt, which is especially appropriate for a bullfight picture and a special "Blood and Sand" edition of the local paper, using the regular newspaper head.

A First National Release

OLD IN NEW YORK. BUT A KNOCKOUT IN YONKERS

Yonkers is adjacent to New York and New York is "next" to Yonkers. They sent the favorite Broadway ballyhoo up there to tell about "Hurricane's Gal" at the Hamilton Theatre, and the crowd tells something of the hit he made

Hyman Made Exploit on Safety Campaign

Eddie Hyman played "The Man Who Played God" the week New York was pulling off a police safety week campaign and he went to it with hands, feet and toe-nails.

A local minister addressed several public school assemblies on safety—and the picture, and there was a little matter of 200 banners carried in a parade of Brooklyn school children, not to mention a tie-up to the leading Brooklyn paper. The newspaper feature—a "Help Others" column, proved so successful that the paper is going to run it along for a time as a regular feature.

Eddie does comparatively little exploitation, but when he does get busy he does something.

Goodwill Stuff

Sid Lawrence, a former First National exploitation man, was promoted to the management of the Isis Theatre, Grand Rapids.

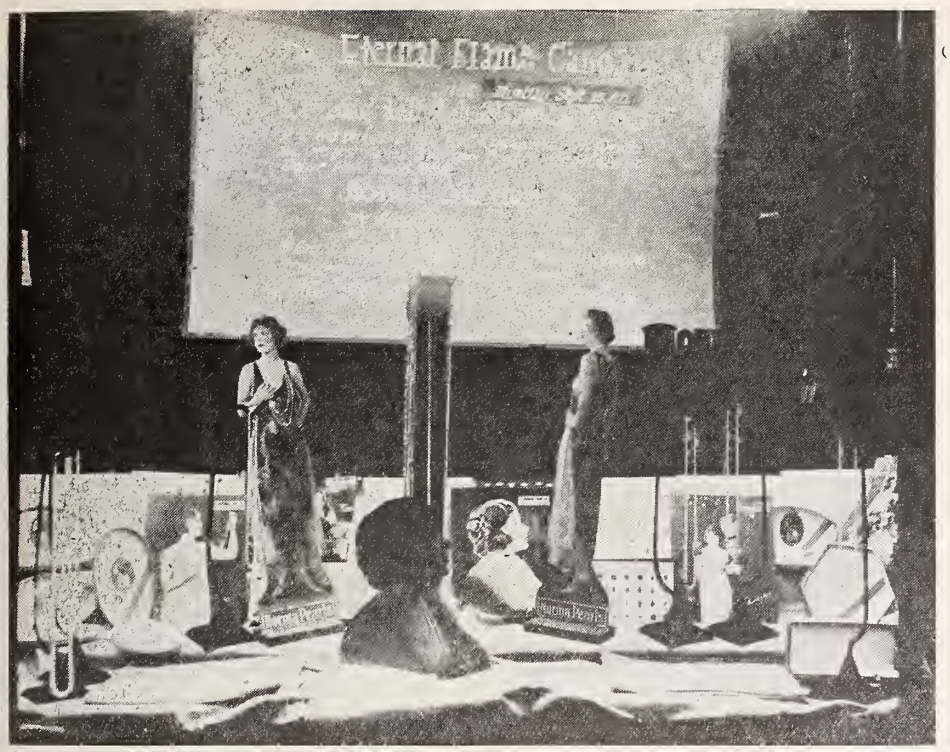
Just as he came into the new job a local store was celebrating its fiftieth anniversary and making a lot of noise about it. Lawrence promptly ran an advertisement congratulating the store and tying in the First National attractions, which not only enabled him to ride on the big noise, but which paves the way for later store tie-ups.

This was the stunt which first gained the late Frank Montgomery a foothold in Jacksonville. He ran a page of appreciation of the local stock star, and they knew from his appreciation of her that he must know enough about good acting to be able to provide it on his screen. That was ten years back, but the stunt is still good. Those old-time tried stunts still need a lot of beating.

A First National Release

A STRIKING WINDOW SHEET FROM THE NEW GARRICK THEATRE, DULUTH, ON THE "MASQUERADER"

The house prints its own sheets, as recently told, and made the First National design the basis for an idea more striking, because of its shape, than most of the paper gotten out with this block. The sheet is three feet long by fourteen inches wide much longer than the average paper of this width and therefore better planned to get the attention of the passer-by. It is used for window and wall work



A First National Release

HOW THE "ETERNAL FLAME" CANDLES LOOK SET UP

This stunt has been so successful with the Norma Talmadge release that the First National is considering the preparation of a window card for the stunt which will need only to be filled in with the house name to be complete

Made Personal Reply

Using the plan book scheme of advertising "While Satan Sleeps" with quotations, Verne Johnson, of the Jefferson theatre, St. Augustine, put the trimmings on.

Ticket prizes were offered for the first correct identification of each quotation, a new one being published daily for a week. Mr. Johnson wrote a personal letter to each contentant, thanking the writer for his interest and framing the letter in such a way as to show that it really was a dictated and not a form letter. He feels that the personal contact thus established will work permanent good.

Meanwhile he increased business fifty per cent. at a cost of $7.50.

Now It's the Men

They whittle exploitation to a pretty sharp point when Guy Bates Post's brief case and monocle can hold the centre of a window display. That is what they did for "The Masquerader" in Des Moines, when it played the Des Moines Theatre. And it pulled a crowd to a window display.

Next we shall be having one of the whiskers of the original lions used in "Nero" and a safety blade used by Wes Barry for his first shave, with perhaps a half-used tube of tooth paste from Anita Stewart and a spare tire from Constance Talmadge's car.

If it works, it's good, but it is liable to be overworked.

Local Tag Day Was Theatre Exploit

Because the Saturday preceding the opening of "Nice People" at the Belvedere theatre,Tuscaloosa, Ala., C. B. Grimes offered to print up the tags if he could put a "Nice People" legend on the back. He supplied 3,000 tags, most of which were sold for the benefit of a children's betterment idea, and everyone in town was a walking advertisement. The cost of the tags was small.

Another stunt was the publication in the newspaper, as news, of the snappy captions from the film, each tagged with the initials of some person, the names of Mr. Grimes' friends being selected. This gave a local touch to the stunt. He used a trellis lobby with cutout letters for the title and a lot of Japanese lanterns.

Mr. Grimes writes that he has obtained the use of a five window store front right next the post office for a few passes weekly. He can concentrate on one play or sell five titles, and the owner likes the idea because it makes the store look less bare and increases his chances of getting a rental. This is a new angle on vacant stores. Spring that in your real estate men.

White's $3 Lobby

Oscar White built a lobby for Tom Mix for three dollars. He had him in "The Fighting Streak" at the Rex theatre, Sumter, S. C., and made up a cutout which was stood beside a portable forge and an anvil. The cutout held a hammer and tongs and was apparently beating out a horseshoe. A red light bulb under the coke in the forge gave a very realistic glow. This was flanked by other cutouts, one showing him in western togs and the other in a boiled shirt outfit.

Most of the stuff was borrowed.

Kidded the Papers

Making the fact that one of the dual heroes of "The Masquerader" is a newspaperman the ostensible reason, the Rialto Theatre, San Antonio, gave a special showing to all newspaper men.

It made it easier to put over the masked ushers and the masked perambulator later on. Newspaper men are only human.

A Fox Release

THINGS ARE COMING PRETTY FOR THE FAST MAIL OUT IN ST. PAUL. LOOK AT THE STUNTS

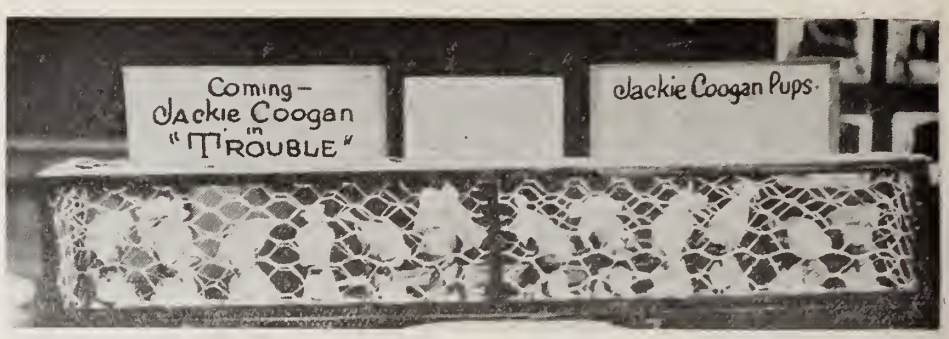
An automobile engine and a calliope wagon were both used by the Tower Theatre to put over the Fox big melodramatic release. That engine is the best we have seen to date and is the best disguise in which a Ford has yet appeared. It would appear to be a special construction to judge by the wheel base and seems to be a permanent device, adapted to the showing of the film

Naming Toy Puppies Sold Coogan Feature

Snuggle Pups are a toy supposedly representing J. Coogan's favorite pet. They are sold in the stores at the same counter with the Teddy Bears and other stuffed devices. Sometimes they go to work.

They were put to work by George J. Schade when he played "Trouble" at his Sandusky Theatre. He borrowed a couple of dozen and put them in an improvised cage suggestive of the kennels used at the bench shows. Then he told the children to guess the name of Jackie's favorite. Some 500 guesses were sent in and about 450 of them called the pup "Trouble," and since he had offered no prize for the guess, and could do as he pleased, Schade admitted to the pleased youngsters that they had guessed right the very first time, and made 450 of his young friends more friendly than ever.

He planned the stunt to get the kiddies in, but the idea took surprisingly well with their elders.



A First National Release

GEORGE J. SCHADE PULLS A BENCH SHOW OF HIS OWN

They were Jackie Coogan "snuggle pups" and they helped the Sandusky manager put over young Mister Coogan in a play named "Trouble," and it was no trouble at all once he had the kiddies and their elders interested in the purps

Got Splendid Front From Convent Idea

The convent scenes which end the story of "The Eternal Flame" gave Abe Levy, of th Strand Theatre, Waco, Texas, an idea for a front of unusual merit, though it was scarcely characteristic of the general spirit of the Norma Talmadge production.

With compo board and a few ornamental electroliers in the old mission style, he achieved a front of real distinction.

The side arches are used for entrance and exit, but the centre is built into a recess which houses a cutout from the First National paper, showing the central figures in the branding scene. Hidden lights played on this cutout and gave it an attention value which the picture does not suggest.

The structure involves considerable building, but it can be repainted for use later with other titles, and the cost can be pro rated to bring it down to a reasonable figure.

Here's Carroll Again

L. W. Carroll is a better jumper than a flea. Some years ago he used to send in a lot of useful stuff from Manchester, N. H. Next we heard he was over in Bangor, where Maine prohibition did not prohibit. He hopped to the Rialto, New Haven, and when that house burned switched to Berlin, N. H., from where he writes that he is just taking hold of stunts.

One idea was to use a fire engine bell in his lobby for "A Midnight Bell." When the city dumped a load of sand in front of the house, for the use of the pavers, he promptly moved the bell out to the sand pile and carded it: "Who was the ghost that rang 'The Midnight Bell'? Come in and find out." For "Her Gilded Cage" he used a local millinery creation with the statement that the hat would be shipped Miss Swanson with the request that she wear it in some future production.

His newspaper advertising is mostly all type, but he writes that the newspaper is putting in a casting box, and he hopes soon to be able to use mats and get out some real ads. He still uses the ever handy V. P. programs and these show up very well.

For a recent ad he used Jimquin's broadcasting copy on "Monte Cristo." He still knows where to get real stuff.

Found New Placement for Talmadge Flame

Most of the theatres playing Norma Talmadge in "The Eternal Flame" have used the large candles for window displays, inviting curiosity as to the hours, minutes and seconds the flame will burn.

The Strand Theatre, Niagara Falls, found something new.

A First National Release

THE NIAGARA FALLS IDEA

They placed the three foot candles in the lobby with a large cutout moth at the back, which shielded against the drafts and carried on the idea which someone seems to think is typical of the play. In any event it made a striking lobby decoration.

A First National Release

A STRIKING FRONT FROM TEXAS FOR THE "ETERNAL FLAME"

Taking the minor convent angle, Abe Levy, of the Strand Theatre, Waco, Texas, built a very effective front with a cutout from the paper showing the branding of the star for a central figure in the recessed display

Point to the Card on "Sherlock Holmes"

Putting over the idea of a private presentation, the State Theatre, Pittsburgh, printed the admission tickets with a wider margin on the left than on the right. Into this margin was thrust a needle, and the card opened with the familiar quotation, "Quick, Watson—the needle."

This was a pointed appeal which resulted in the showing of the card to others, where the usual ticket might not have been passed around.

Building up the stunt of giving Norma Talmadge a ride for "Smilin' Through," the Capitol Theatre, Reading, used an open carriage with the wheels decorated with paper roses and electric bulbs. At night these latter were fed with current from a storage battery which greatly enhanced the display.

A First National Release

IT'S COMING EASY WHEN YOU CAN TAG THE PUBLIC SQUARE

That's what the Grand Theatre, Malone, N. Y., did for Norma Talmadge in "Smilin' Through," and it had a strong moral effect, selling many times over what it could have pulled in front of the house or even across Main street

New York Exploits Helped Remembrance

Usually the New York theatres ride on the newspaper and poster advertising and let it go at that, but for the engagement of "Remembrance," at the Capitol Theatre, a number of good stunts were let loose which will help out-of-town managers.

One good seller was a tie-up with a phonograph store showing the familiar figures of Pop and his grandson in cutout with the words, "Old songs for 'Remembrance'" and a list of records. On the same lines there was a set of chimes on the theatre roof, and the campanologist of Old Trinity Church played a concert of old songs for one hour each afternoon and evening. Your trap drummer can do it on his xylophone if you have no chimes.

An auto hanger was used, printed with the things the autoist should remember, little details like gas and oil batteries and such, to make certain the car could carry him to the Capitol.

A telephone hanger was printed up with a finger. Holes were punched on either side and the strong hanger was run through these to lie across the finger on the face of the card, enough string being allowed to slip over the mouthpiece. The text opened with "Tie this string around your finger; don't forget to see," etc.

Old Pop Grout's personal card was left at thousands of offices, and an insurance agent got out 30,000 folders at his own expense, based on the subtitle to the effect that an insurance policy was the best love letter a man could send his wife.

The United Cigar Stores' hook-up was used all through the middle section of the town, and the guests of a home for the aged were made into a theatre party, especial attention being paid one old man 103 years old. You don't have to get them that old. Any home for the aged will do.

Housewives Mats

Now it is the special matinee for housewives that they may listen to "The Song of Life." It was worked by the Arcade Theatre, Paducah, Ky., and the advance work suggested that the hubbies stay home and keep house while the Mrs. saw the show and got the lowdown on the drudgery of her existence.

It helped business and probably later on will help business in the divorce court.

Picked Norma's Twin in Advance of Stunt

When John Daley planned to use a window ballyhoo on "The Eternal Flame" when it played the Orpheum Theatre, Fort Wayne, Ind., he figured that he could do more than just that. He had to use the girl selected, because he needed a trained dancer. That did not stop him from staging a resemblance contest, picking the predestined winner and then announcing that the winner would display herself in the window of a florist's shop.

This gave him a double stunt, and not only that, but it gave a much more powerful kick to the window idea.

That's the real idea of exploiting. Don't stop with the first thing that flashes into your head. Work up the stunt until you feel reasonably certain that you are getting out of it all you can possibly obtain.

Wall Paper Stunts for a Wall Flower

Some weeks ago we told how Eddie Collins, of the Rialto Theatre, Dennison, Texas, used wall paper for his throwaways on Goldwyn's "The Wallflower."

This encouraged Eddie to send in his lobby. It will not reproduce because the photographer did not gut under the canopy, but he used a strip of compoboard, covered with wall paper and with five actual chairs tied on. The center chair was occupied by a dummy and the card signs told that she was the wallflower. It obviated painting and gave a much better display. Eddie also covered his still frames with wall paper mats, and got a very attractive lobby piece from that, though this is less original than his minstrel first part design.

When it comes to exploitation, Eddie does not need much help.

Glad to Correct

Before he played "Manslaughter," C. W. Irvin, of the Imperial theatre, Columbia, S. C., stated over his signature that this was one of the two best pictures he had played since the first of the year.

The day after the opening he published a correction stating that it was the best picture of the year.

With two musical comedies, a minstrel show and "Foolish Wives" for opposition, Mr. Irvin did the biggest business of the year.

Max Is Better

Max Doolittle, the Minneapolis Paramounteer, has been close to a date with an undertaker through a serious attack of pneumonia, but Mrs. Doolittle writes that Max is now so much better that she is making him some new shirts. If you ever got a flash of Max in those shirts of his you will realize that he has something to live for.

Seriously, we are glad to be able to tell of his recovery, for Max is a fine fountain of new ideas.

A Paramount Release

MAKING A CLEANUP FROM THE COUNTY FAIR WITH PARADES

Oscar Eagles, Paramounteer, tied the fair at Spokane so solidly to the Clemmer Theatre that it was hard to tell it from an exploitation stunt. Purses were offered in the races and the cut shows the stock ready for the daily parade—all blanketed

A Color Trademark for "Eternal Flame"

Making red the color of "The Eternal Flame" the Garrick Theatre, Duluth, used it from curb to curtain. It put over the Norma Talmadge play to unusual success.

The newest idea is the use of red flannel for a drape for the under side of the marquise. Red flannel, in words, suggests the humble and unseen undergarments, but in fact, F. P. Schwie got a gorgeous effect at a smaller cost than for silk. All of the lobby and marquise lights were in red and a string of red lamps led down to the corner. Red mediums were used over locomotive headlights on the roof until the authorities interfered on the grounds that the lights were confusing to lake navigators, but the same objections were not offered to two spots across the street, which were trained on the front, and red railroad flares were used for the roof.

Twenty-one jewelry stores co-operated in a display of Norma pearls, and other hook-ups were with a hairdresser, a druggist, a music store and one of the big department stores gave a corner window.

Inside the house the lights were also red and the color scheme was also carried out in the prologue.

Color campaigns are not new, but this is one of the most complete to be recorded, and one of the most effective. It also demonstrates that a color does not have to be named in the title to get the idea over.

A First National Release

PAINTED A FRONT RED TO GET THE LONG GREEN

The Garrick Theatre, Duluth, used red as the color note to "The Eternal Flame" and carried the idea from the curbing to the stage. A new and effective idea is the canopy effect worked under the marquise, red flannel being used

Prize Offer Made for Home Painting

First National franchise holders certainly do seem to love the kiddies. They ought to. The kid parade is as much a First National trade-mark as the official emblem. It is to be expected with Coogan and Barry and Chaplin all on the First National list, but now and then some new angle is injected into the inevitable kiddie parade.

The newest comes from York, Pa., where prizes were offered for the best home-made signs for "Penrod." The kids had to read the advertising and then write their own copy. Some of it was pretty rich and all of it was good.

The Orpheum paraded the youngsters through the streets for nearly an hour before they let them into the show. All the kids got in free if they had carried a banner and the best of the signs drew down additional rewards.

It's a good one timer. Give it a run some time.

Chased His Buyers

When school opened, W. K. Richards, of the New Royal Theatre, Findlay, O., changed his advertising from the amusement column to the pages on which were run the advertisements of the stores offering school supplies, on the general proposition that he could advertise his wares better where the mothers and children were sure to see it.

This might be a good stunt to work around Christmas time. Get your ads on the store pages and, if possible, work some scheme to get right in the store advertising through a hook-up.

Richards, who is a First National franchise holder, worked the stunt for "Pay Day," and put that over better than he thought he could.

A First National Release

CARRIED THE BANNER TO SEE PENROD WITHOUT PAYING

The Orpheum Theatre, York, Pa., gave a special matinee to all kids who paraded with home made banners for the Wesley Barry feature and awarded prizes to those who had written and painted the best advertisements. It's a good ballyhoo

Coming Down

Generally Stanley Newton Chambers, of the Miller Theatre, Wichita, is a high flyer when it comes to advertising, but in his exploitation for "Skin Deep" he came down a bit.

There was an aerial circus in town, and he contracted with the stunster to do his stuff while the plane was being flown less than 300 feet above the ground, because the bottom of the plane was lettered for his attraction. The stunt man was dressed in a convict suit to hook to the play. The stunt cost $55 and was run three days.

The last day was Sunday, when 18,000 persons saw the flying. The picture opened Monday. You can guess the rest. It surely did.

Pedestrian Book Was Given a Ride

The book perambulator used on "The Masquerader" in Pasadena was shipped to Denver, for use at the Colorado Theatre.

Something happened to the wheels during shipment, and the book would not perambulate, so they put it on an auto truck and gave it a ride about town, covering more ground than the one-man power could compass, and getting much the same effect. A little thing like sore feet was not permitted to discourage the management. There were lots of other wheels handy though it should have been a simple matter to obtain a set of truck castors.

A Paramount Release

A FOYER DISPLAY THAT ALSO WORKED IN A SHOW WINDOW

After playing this for a week in his foyer, A. B. Morrison, of Loew's Palace Theatre, Memphis, moved it into a window on the main business street for display during the run of the picture, getting double service for an effective appeal

Let Trade Papers Write His Big Ads

Roy Smart, of the Noble Theatre, Anniston, Ala., pulled something really new for a Big Month advertisement. It was anniversary month at the Noble and Smart had been given the pick of the peaches for his program for the month. He knew they were good, so he sat down and wrote the editors of the trade and fan publications asking them what they thought of his bill.

Most of them responded, and Smart played up their endorsements with a bold "Here's what men who've seen them say!"

New York press notices carry little conviction, but the personal testimony of men supposed to be steeped in pictures carried real weight, and Smart turned out the most convincing advertisement the South has ever read. It was an achievement to be proud of, so he took three columns down the page and put it over in a neat typographical display that matched the subject matter.

He had something real to work with, for we do not believe that he could have done much better in his selection. They were all sure fires and worth the fuss he made about them.

Interested 2,000

Because Milton Sills' make-up in the early part of "Skin Deep" is thoroughly disguising, W. K. Hollander, of Balban and Katz, Chicago, used the picture as the basis of a guessing scheme in which the honor of naming the player correctly was the only prize. This was done before the advertising for "Skin Deep" was run, and some 2,000 replies were received, of which about 300 correctly named the player.

It just goes to show that you do not always have to have a prize to make a contest interesting. Of course, sometimes you do, but this will help to vary the schemes and gives a new angle.

Boy Scouts Again

Stealing First National's stuff, the Tower theatre, St. Paul, used a parade of Boy Scouts to put over "Remembrance," the band giving a half hour concert in front of the house at the end of the parade.

Cards showing a very red rose were also used, and though we believe that Shakespeare has Ophelia say that it is pansies for remembrance, but you can't print pansies in one color, and you can get roses. They also used the telephone card and a form letter; the latter somewhat weakened because the filling in was done on a pica type machine while the letter was printed in the smaller elite; very clearly showing it to be a fill in. It is possible to duplicate the face of any machine in type, and an elite could have been rented for this job at a cost small enough to make it worth while.

Color Scheme Good for "Blood and Sand"

Red and yellow lobbies on "Blood and Sand" have been the rule, but Arthur Swanke, of the Mission and Rialto theatres, El Dorado, Ark., changed from the conventional stripes to a checkerboard effect in the same colors and got an ever better flash. He carried the color scheme to his lighting, both in the lobby and the house, and used colored bunting inside as well as out. As a result he played to the largest business in the history of the house for the opening and to only 81 persons less the second day of a two day run.

He used cutout letters in the same colors for star and title, but they sink into the background in the photograph and do not show as clearly as they did in the actual display, where they made a splendid flash. The effect of the bunting drapery back of the bannered front is also lost because red and yellow photograph so ineffectively.

Borrowed a Boat

As one of the angles of a big campaign on "Oathbound," the Province Theatre, Winnipeg, borrowed a model of one of the fleet of the Canadian Pacific Railway for a lobby display. These models are invariably attention getters, and are easier to come by than you might suppose. Try the steamship agencies even in inland cities and you may be able to arrange for the loan of a model.

The Province seems to specialize in window dressings in cigar and candy stores and used these tie-ups for two Fox pictures, working the same idea on "Arabian Love."

Got Mailing List

Because Jackie Coogan is now a member of the Junior Naval Reserves, the Olympia Theatre, Boston, hitched the young reservists to "Trouble" and offered the regulation uniform to those who presented books filled with names and addresses. They obtained the books from the theatre and got the names from people they encountered on the street; a new twist to the personal notification stunt in which passes are given children for personally notifying ten adults of the coming of a strong feature. It gave the foundation for a live mailing list and is particularly good from this angle. In view of the reward, the books were ruled for a longer list of names, of course.

A Paramount Release

RED AND YELLOW MADE A ROSY BOX OFFICE FOR SWANKE

The exploitation man of the Rialto and Mission Theatres, El Dorado, Ark., turned from stripes to checks for "Blood and Sand," and made a two-day hit. The star and title are faded into the checkerboard in the photograph, but they are there—big

Outline Sketch Is Valuable Attractor

The Ohio Theatre, Indianapolis, uses a large space for the second week of Mae Murray in "Broadway Rose," taking 175 lines across four, and the space gains added value through the employment of a line sketch instead of a half tone. The sketch is finely done: a really artistic bit of work, and has far more value than the usual dancing pose, particularly for a second week. The lack of color in the drawing

Second big week
Mae Murray and Monte Blue
in "Broadway Rose"
A glittering drama of the bright lights of Broadway
In which a famous dancer seeks love and finds disillusionment.
Gorgeous gowns, stupendous sets and a love story of deep appeal.
The brilliant star in the most spectacular production of her career
NO ADVANCE IN PRICES
Afternoons All Seats 25c
Sunday and Evenings } Balcony ..... 25c Lower 40c
OHIO Theatre

A Metro Release

A CLEVER DRAWING

gives bigness to the entire layout, particularly when it is compared with the more conventional work of the other houses. It gets over the star names and title to the fullest, and gives the eight point the value of a ten. It requires good art work, for a crude sketch is worse than none at all, but where it can be well done, the line portrait often outweighs the half tone. You can blank off the name and still recognize the portrait, and the absence of black mass makes the enclosure as sunny as a greenhouse on a bright day. The Ohio usually does turn out good work, but this is one of its best efforts.

—P. T. A.—

Ignores Plan Book for Poor Original

A. M. Botsford, of Paramount publicity, sends in a display from a Montreal paper for "Blood and Sand" at the Capitol Theatre, and offers in evidence a display of precisely the same size from the plan book. It is a fine argument for the press book ads. In an effort to achieve the unusual, the Capitol has committed a crime. It took stills and pasted them to a background, then lettered in the star and title, notched for a small type mortise and sent the thing to the engraver. You can tell the cuts from the background because the cuts are a little lighter. You can make out the title by reading slowly and carefully, but somehow you get the idea it's a poor picture because the advertising is so poor. Compare the work with that on the right, where there are clear whites, clean cut line drawings, a well displayed star and title and selling talk fully as good as that in the mortise. And this could have been had for the asking! The Capitol no doubt meant well, but you cannot get halftones against a black ground in newspaper work, and the management should have known that fact. It is an atrocious thing. We are not strong for the sketches of Lila Lee and Nita Naldi on the plan book drawing. Miss Naldi looks like a Japanese and Miss Lee is too good to be true, but these could have been routed out and house talk put in there, with the sketch of Valentino to put the idea over. At least, the Capitol did not have to incur extra expense to *hide* its advertising display.

—P. T. A.—

Mr. Smith's Agent Is Admirer of Terseness

Mr. Smith's theatre, Indianapolis, has an agent who evidently believes in terseness. Also frankness. He has made a very pretty display for "Moonshine Valley," but apparently he despaired of putting something

Mister Smith's THEATRE
ALL WEEK
William Farnum in "MOONSHINE VALLEY"
Our old Friend "BILL" Farnum as a Two-fisted "BAD MAN" battles in his old time style in this story of the Western Foothills
NEXT WEEK JOHN GILBERT IN HONOR FIRST

A Fox Release

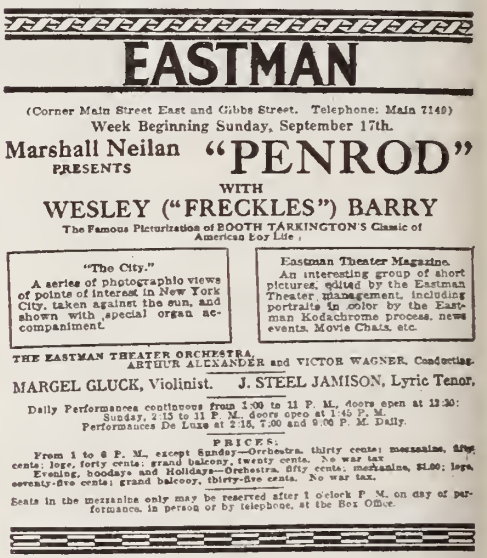
A BRIEF ANNOUNCEMENT

new over on the story for he dismisses it with "the same old stuff" more politely told, trusting to the popularity of the star. The more interesting feature is the art work, which is very well done, save for the hand lettering, and perhaps here the hand lettering is better indicated than type. It is so large and clear that it has almost a type value and type would spoil the effect of the drawing, though when drawing is too good for type, too individual to be spoiled by metal letters, then it ceases to be a real aid to advertisement. This is an oddity rather than an advertisement, but it indicates a style of work which could be made very useful.

—P. T. A.—

Eastman Theatre Ads. Lack Usual Elements

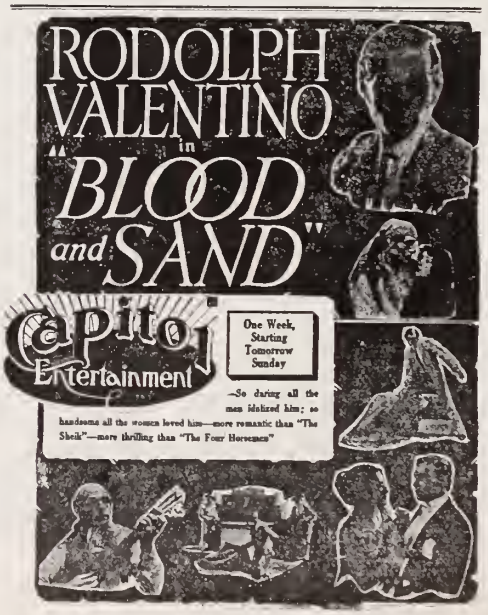
The Eastman Theatre, Rochester, is one of the most widely advertised theatres in the world, and one of the most poorly advertised in its own home town. This reproduction shows a recent Sunday space.


EASTMAN
(Corner Main Street East and Gibbs Street. Telephone: Main 7140)
Week Beginning Sunday, September 17th.
Marshall Neilan PRESENTS "PENROD"
WITH
WESLEY ("FRECKLES") BARRY
The Famous Picturization of BOOTH TARKINGTON'S Classic of American Boy Life
"The City."
A series of photographic views of points of interest in New York City, taken against the sun, and shown with special organ accompaniment.
Eastman Theater Magazine.
An interesting group of short pictures, edited by the Eastman Theater management, including portraits in color by the Eastman Kodachrome process, news events, Movie Chats, etc.
THE EASTMAN THEATER ORCHESTRA, ARTHUR ALEXANDER and VICTOR WAGNER, Conducting.
MARGEL GLUCK, Violinist. J. STEEL JAMISON, Lyric Tenor.
Daily Performances continuous from 1:00 to 11 P. M., doors open at 12:30: Sunday, 2:15 to 11 P. M., doors open at 1:45 P. M. Performances De Luxe at 2:15, 7:00 and 9:00 P. M. Daily.
PRICES:
From 1 to 6 P. M., except Sunday—Orchestra, thirty cents; mezzanine, fifty cents; loge, forty cents; grand balcony, twenty cents. No war tax.
Evening, hoodays and Holidays—Orchestra, fifty cents; mezzanine, $1.00; loge, seventy-five cents; grand balcony, thirty-five cents. No war tax.
Seats in the mezzanine only may be reserved after 1 o'clock P. M. on day of performance, in person or by telephone, at the Box Office.

A First National Release

THE EASTMAN ANNOUNCEMENT

You can use your own judgment. It is more an announcement than an advertisement, taking only two fives, evidently on the idea that it can coast on its general fame. Less than a third of the space is given to the feature, First National's Penrod, and little is said about it in that space. The smaller subjects are more interestingly presented,


RODOLPH VALENTINO in "BLOOD and SAND"
Capitol Entertainment
One Week, Starting Tomorrow Sunday
—So daring all the men idolized him; so handsome all the women loved him—more romantic than "The Sheik"—more thrilling than "The Four Horsemen"

JESSE L. LASKY PRESENTS
RODOLPH VALENTINO IN "Blood and Sand"
WITH LILA LEE AND NITA NALDI
a Paramount Picture
Rodolph Valentino's first starring picture. Written by the author of "The Four Horsemen." With the screen's greatest lover as a daring toreador in a flaming drama of Spanish passion. A thousand times greater than "The Sheik"!
From the sensational novel by Vicente Blasco Ibanez and the play by Tom Cushing
A Fred Niblo Production
Scenario by June Mathis

A Paramount Release

A TOO ORIGINAL HOUSE DESIGN C ONTRASTED WITH THE PLAN BOOK

possibly on the argument that Penrod is too well-known to require further mention, while the short stuff needs more talk. Three lines in six point are given to the times of showing, and four are devoted to the prices, with an additional two lines to tell that seats in the mezzanine may be reserved after one o'clock on the day of performance. The Eastman was supposed to set the pace to all others from every angle, but the advertising department seems to have slipped badly. The kodak advertising is as good as any national advertising put out. Perhaps the press agent can get some ideas from that department. After the novelty of the house wears off something better than this must be done to attract the patrons.

—P. T. A.—

Wide Layout Helps to Sell "Nice People"

Generally the advertisement wider than it is long is better proportioned for real display. In the narrow space only the briefest title may be given proper playing up, and even then the lines which run from side to side form a series of checks where a little margin conveys the suggestion of spaciousness and easy reading. Six elevens seems to be a favorite space with the Temple Theatre, Toledo, and they have made very good use of it for "Nice People," though the title is crowded a little through the use of an over-heavy line for De Mille. Setting this in an eighteen point or the equivalent in a plainly drawn hand letter would have taken the strain off the main title and at the same time would have given a stronger display for the producer's

IS THIS THE MAD AGE? ARE WE ALL RUNNING WILD?
See the Answer in This Gigantic Temple Super-play
Wallace Reid
Bebe Daniels Julia Faye
Conrad Nagel in
WILLIAM DE MILLE'S
"NICE PEOPLE"
Are the young people of today headed for the dogs on a wave of jazz and cocktails? This picture proves that a halt must be called.
PREPARE FOR A NEW THRILL
WEEK STARTING SUNDAY
COMEDY
AL ST. JOHN
in
"All Wet"
TEMPLE
SEE IT AT THE TEMPLE & SEE IT RIGHT
WATCH THE CLOCK FOR TIME OF SHOWS

A Paramount Release

WHERE LINES GET VAIUE

name, since producer and title fight each other in their close proximity, and each loses. This is about the last thing an advertiser learns. He is always late in realizing that it is not the size of the line so much as its isolation which makes for display. The main cut seems to have come from the Paramount press book, and it is worked nicely into the space decided upon. We do not altogether like that reverse band for the players, because the combination of black ground and fancy lettering does not make for clearness. To hold them apart, a better device would have been black bands and the names in type against the white. This would still have given display value to the top line and would have made things a little easier for the title. The lower part of the display is better planned than the upper. The press book is followed for the selling talk and the signature is nicely placed. The Temple is fortunate in having an artist who knows the greater value of white space and who is not so conceited as to imagine that his own work must be better than that of a highly paid staff man. Thousands of dollars are wasted each year in the larger houses in a generally unavailing effort to show up the men employed by the production companies to aid the exhibitors. About once in a thousand times the local artist does produce something better for his town than the work of the more highly paid men in headquarters, but as a rule he weakens the display and often unsells the picture he is paid to put over. Managers seem to feel that they cannot give their artists an argument, and they tamely submit to being bulldozed by them where they would fire a press agent or a ticket seller who dared to argue. The Temple pencil wielder knows what he can do and what he cannot, and is sufficiently intelligent to accept aid when it is proffered. He is a rarity.

—P. T. A.—

Hitting Up Halftone Gets Poor Effect

In the reproduction the effect of the portrait of Wallace Reid will be lost in this display from the Century Theatre, Baltimore. It is a three eights and evidently the artist has set in a half tone of Reid taken from a press book or fan magazine. The reproduction has not been well made and a checker effect is produced, due to lack of a careful matching of the stipples. Unless very skillfully done, the reproduction of a half tone by the half tone process will yield either this result or give a wave line. Either looks pretty poor. Evidently the artist does not read this department, or if

CENTURY SYMPHONY ORCHESTRA
Frank Rehorn, Conductor
CENTURY
THE THEATRE OF REFINEMENT
---Music You Love To Hear
"The hand that rocks the cocktail rules the world."
Is this true of our modern jazz-mad young people? See this picture that exposes their wild life in a glittering, sensational manner
Featured Prologue
Twenty Years Ago And Today
WALLACE REID AND BEBE DANIELS
IN
"NICE PEOPLE"
A William De Mille Production
WITH A GREAT CAST INCLUDING
CONRAD NAGEL
JULIA FAYE
Scenario Written by Clara Beranger
Another Graduate

A Paramount Release

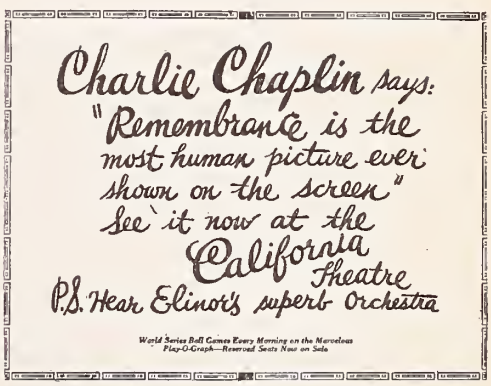
A FRECKLED WALLY

he does, he has overlooked the comment on half tones. This looks as though it was an enlarged reproduction. If this is the case, a 120 half tone, reproduced in line to double the size would have yielded a 60 screen half tone that would be the same as the regulation newspaper half tone. He would have gotten precisely what he was after, and at about half the cost, since usually half tone is double the line cost. More than that, he would have avoided the checkered effect which suggests that Wally is badly freckled. Even reproduction in the same size through the line process will give a better effect. If you can't get a photograph to work from, use the line process and get the best you can. Just to the left of the "Paramount Picture" circle is a line to the effect that the scenarist is a graduate of a local school. The lines are not played up, and might well have gone into the space now devoted to the prologue. There is also a loss of value on the selling lines closer to the top, which are set in unleaded six point. Even leading out would have helped, but it would have been better still to have set in eight point, even at the cost of shooting the line just above in order to make room. Then this line could have been stretched across the space, top or bottom by pulling in Reid's head a little. The display is well placed and the banks nicely disposed, though too small.

—P. T. A.—

Switched An Ad. Idea For a Better Display

One of the cheering things of the week has been the receipt from Los Angeles of an engraver's proof for the California advertisement and a newspaper clipping entirely different. It was for the second week of Remembrance and Hubbard Robinson, the artist, and Tom Reed, the agent, had prepared a layout in Robinson's new style, which recognizes the fact that Reed needs some space for his display. It was just the house signature with a lettered "second big week," the title and the line sketch of Pop and the kiddie. It would have been a good display, with plenty of room for the type. It would have been better than the generality of Los Angeles ads. But Chaplin came to see the play and liked it and said so. Reed shot the plate into the melting pot and wrote out this display. It was worth all the pictures


Charlie Chaplin says:
"Remembrance is the most human picture ever shown on the screen"
See it now at the
California Theatre
P.S. Hear Elinor's superb Orchestra
World Series Ball Games Every Morning on the Marvelous Play-O-Graph—Reserved Seats Now on Sale

A Goldwyn Release

THE REVISED ANNOUNCEMENT

Robinson could draw between now and the Fourth of July and the script was so legible that it had almost the full value of the type and the added attraction of the unusual. Once the reader caught the name of Chaplin, his attention was arrested and he read through the brief announcement, and he felt that if Chaplin liked it, it followed that he would—since he liked Chaplin. It paid to junk the carefully prepared plate, but it must have shocked the other Los Angeles advertisers, who seem to feel that they are headed straight for the inferno if they do not kill every fractional square inch of white space with floppy drawing. They can do it—even in Los Angeles. Perhaps some advertising Billy Sunday has hit the town—or perhaps it is merely that Robinson and Reed have seen the light and are following down the path. At any rate it is pleasant to find a Los Angeles advertiser with advertising sense. In time he will lead the other houses into line. Meanwhile he is getting the cream of the publicity without having to pay extra money for it.

Send two dollars for a copy of Picture Theatre Advertising. It pays for itself.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

MY OLD KENTUCKY HOME. We went the limit on this picture; enlarged our orchestra and tacked a dime on to regular admission; gave it the same presentation we did with "Way Down East." Advertised with window cards, liberal newspaper space, slides, billboards, special banner in front of theatre and a dozen kids carrying signs around town for a couple of days before opening. In face of strong competition it was a cleanup and pronounced by patrons to be best show in a year. Patronage: mixed. Attendance: capacity. Big Ben Theatre, Ilion, New York.

Associated Exhibitors

GRANDMA'S BOY. Will please the masses. Five reels of comedy with no padding. Use it as your feature and run short drama and either a news reel or scenic with it. Patronage: neighborhood. Admission: twenty-two cents. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

F. B. O.

GLORY OF CLEMENTINA. Candidly, this is the biggest piece of cheese anybody ever passed over on their gullible and unsuspecting public If you fellows in the sticks want something they will walk out on—even on a Sunday night—this's that! Advertising: twenty-four, ones, 11x14s, etc. Patronage: best small town. Attendance: Sunday night. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

IN THE NAME OF THE LAW. Fine picture but not a knockout, although I heard nothing but good comments on same. The ending is worked out very cleverly. Advertising: 40 window cards, photos, slide, one sheets, two newspapers. Patronage. all classes. Attendance: good. Chas. Martin, Family Theatre, Mt. Morris, New York.

SHEIK OF ARABY. Good feature. Good attendance. Patrons satisfied. First Sheik picture shown here. Advertising: one, threes, sixes, lobby, cards. Patronage: small town. Attendance: fair. Dixie Theatre, Wynona, Oklahoma.

First National

COURAGE. It don't take much courage to show yourself after this picture. If your people like drama, give them "Courage," for it will please almost any audience. Several comments: "Better than the 'Old Nest.'" Needs exploitation to get the crowd. Advertising: posters, slide and press. Patronage. small town. Attendance: fair. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

CURTAIN. Katherine MacDonald may be pretty, but she is no actress, in my opinion. It takes something besides looks to get people in your theatre. Advertising: two ones, three, set 11x14s. Patronage: mixed. Attendance: good, account of being Saturday. Chas. F. Johnson, Plaza Theatre. Punta Gorda, Florida.

45 MINUTES FROM BROADWAY. Picture good but charged too much for it in proportion to small town house. Advertising: six, three, six ones. Attendance: fair. Vincent J. Votalats, Myrtle Hall, Thornton, Rhode Island.

GO AND GET IT. A big, sensational picture. A good program picture. Not one that the price could be raised on. Keep people guessing, but do not say much about it. Advertising: regular, sixes, threes and ones. Patronage: small town. Attendance: fair. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

HURRICANE'S GAL. A dandy picture with lots of action. Exhibition value too high for exhibitor to make money. Advertising: extra. Patronage: better class. Attendance: fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

INFIDEL. This picture, with Katherine MacDonald, enjoyed very good business and took well with the audiences. Patronage: general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

MAN-WOMAN-MARRIAGE. Fair picture. Advertise it if you book it. Audience did not kick much. Advertising: ones, threes, sixes, heralds, handbills. Patronage: small town. Attendance: good, two nights. R. P. Cecil, Dixie Theatre, Wynona, Oklahoma.

MOLLY O'. Very good. Good business. Advertising: like a circus. Attendance: very good. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

NOMADS OF THE NORTH. One of the best Northwoods' pictures we have had. They don't ask a fortune for it, but it's there just the same. The bear and dog are great, and for a wonder they have good support. Go after business with it. Advertising. regular. Patronage: mixed. Attendance: fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

ROSARY. Excellent picture. Should be shown in connection with Catholic church, and you can clean up. Advertising: special. Patronage: small town. Attendance: fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SALVATION NELL. Very good attraction; well liked by those that saw same but drew poor crowd. Advertising: newspapers, ones, threes. Patronage: mixed. Attendance: poor. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SMILIN' THROUGH. It every sense of the word truly a wonderful picture; one that will please 100 per cent. Advertising possibilities splendid. By far Norma Talmadge's greatest picture. Second day's business as good as first. Advertising: newspapers, photos, slides, billboard, heralds. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SMILIN' THROUGH. Head and shoulders above any of the star's and director's previous efforts. Will stand behind anything that is said of it. We played it against "Foolish Wives," and our overflow was about all the other chap got. Advertising: ordinary. Patronage: small town. Attendance: all records broken. H. S. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

SMILIN' THROUGH. A beautiful picture which pleased the women. Advertising: twenty-four, photos, slide, newspapers. Patronage: first class. Attendance: good J. Kenrick, Strand Theatre, Ithaca, New York.

SONG OF LIFE. A fine picture. Everyone who saw it well pleased. Many favorable comments. Good business. Advertising: lobby, newspapers, billboards. Patronage: general. Attendance. good. C. R. McCown, Strand Theatre, Nashville, Tennessee.

THUNDERBOLT. An awful good picture but nobody there to see it. I show just as good a picture on Wednesday as on Saturday, but the people won't turn out on a Wednesday night. Lost money. A. E. Rogers, Temple Theatre, Dexter, New York

TROUBLE. Jackie Coogan's best picture to date and it proved to be quite a puller as I went after it strong. I had to, in view of the rental paid. Show this if you can get it at a reasonable price. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful. Saranac Lake, New York.

Fox

CHILDREN OF THE NIGHT. Not much of a program picture, although it pleased some. Attendance: poor. L. M. Zug, Rialto Theatre, Jerome, Idaho.

HONOR FIRST. First of 1922-23 productions starring John Gilbert. Excellent program picture. Advertising: usual allotment of posters. Patronage: mixed. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

IRON TO GOLD. This picture pleased 90 per cent. of my patrons. Dustin Farnum is well liked here. Advertising. two ones, three, set 11x14s. Patronage: mixed. Attendance: fair. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

JUST TONY. The best thing by 100 per cent. that Mix ever made. This you may truly call a special. Advertising: sixes, threes, ones. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

JUST TONY. Mix does not get the crowd that I used to get although this picture is good and quite different than his others; horse is the real star. Advertising: photos, slide, ones, two newspapers. Patronage: mixed. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

LIGHT OF THE DESERT. Very good program picture. Advertising: big. Patronage: neighborhood. Attendance: fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

LITTLE MISS SMILES. One of the best Fox pictures ever shown in this town. If your patrons like pathetic stuff go big on this one. All who saw it praised it highly. Advertising: regular, billboard and programs. Patronage: small town. Attendance: poor. Majestic Theatre, Greenfield, Tennessee.

MONTE CRISTO. Just a wonder picture! Pulling power immense. Satisfied patrons 100 per cent. Advertising: posters and paper. Patronage: small town. Attendance: good. J. Carbonell, Monroe Theatre, Key West, Florida.

PLAY SQUARE. Five reels featuring Johnny Walker and Edna Murphy. Fairly good program picture with very little excitement. First time I've shown these stars, but they seemed to please about 75 per cent. of the audience. Photography poor in some places, good as a whole, though. Film in fair condition. Advertising: ones and threes. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

QUEEN OF SHEBA. This is a very excellent production, but fell flat for me. Not a small-town picture; too spectacular. Advertising: ones, threes, photos, newspaper. Patronage: small town. Attendance: poor. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

SHACKLES OF GOLD. William Farnum is a star of the first magnitude, but somehow the pictures Fox has given him are not suitable. Either put him on a horse and make it Western stuff or else jump to such material as "Tale of Two Cities," his masterpiece. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

SKY HIGH. This is a good Tom Mix picture with good stunts and some fine scenes of Grand Canyon. Pleased nearly all. Advertising: regular. Patronage: small town. Attendance: fair. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

TO A FINISH. First time we had Buck Jones in our theatre and, believe me, he surely made friends. He surely is good in Western picture. Advertising: same as ever. Patronage: mixed. Attendance: good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

TRAILIN'. Same old stuff—Mix mixes 'em up for the audience. This gets off to a poor start, but regains "consciousness" in the last reel and a half. Eva Novak, costarring, does well. Advertising: threes, ones, 11x14s, slide, program. Patronage: small town. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

TRAILIN'. Just as good as Mix ever made. Will please Mix fans and others alike, and will stand all the advertising you care to give it. Advertising: usual. Patronage: small town. Attendance: good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

TRAILIN'. Usual Mix picture, up to average. Mix fans pleased. Advertising: seven ones, two sixes and lobby. Patronage: small town. Attendance: fair. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

VIRGIN PARADISE. Not one complaint and over fifty personally congratulated us on this one. Book it, if you haven't already; advertise it as Pearl White's best work. A fight that lasts nearly a reel. Patronage: transient. Attendance: large, matinee and night. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

Between Ourselves

A get-together place where we can talk things over

Straight from the Shoulder means to be the dependable tip department in which you can voice your ideas on films you've run for the benefit of others, and where safe booking wisdom is to be found.

These things can only continue through unbroken faith between all of us.

The department has taken all contributors on faith, believing that only those honestly entitled to report would do so.

We have had this faith abused, and in turn have abused your faith in the absolute integrity of these reports — BUT NOT KNOWINGLY.

On the next page is a full explanation of a very sad occurrence. We don't want any more of these reports except from you folk who have the right to send them. No "imagined" reports desired. If we track down any in future something will happen STRAIGHT FROM THE SHOULDER. VAN.

Goldwyn

ACE OF HEARTS. A real good story, pretty well done all the way. Lon Chaney puts over a wonderful part which only adds to his many triumphs as a great character actor. The story, while not any too pleasant, is interesting and convincing and is worthy of running. Patronage: general. Attendance: good. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

ALL'S FAIR IN LOVE. A picture worth booking. Pleased all. A good comedy drama. Advertising: one sheets. Patronage: industrial. Attendance: good. Howard James, Union Theatre, Voluntown, Connecticut.

BRANDING IRON. Fine picture; pleased my audience. Immensely fine plot, well acted. Book it. Money getter. Advertising: two sixes, five ones, threes, photos, handbills. Patronage: mixed. Attendance: fine. E. E. Stearns, Dew Tell Theatre, South Dayton, New York.

POVERTY OF RICHESS. A Reginald Barker production: fair picture for a high class audience. Part of our audience walked out on it. No one asked for their money back as we had a good comedy to help it over. Advertising: usual photos, newspaper, slides and weekly program. Patronage: mixed. Attendance: darn small. Big Ben Theatre, Ilion, New York.

OLD NEST. While neighboring towns were playing "Over the Hill," "Connecticut Yankee" and "Queen of Sheba" I showed this, paying a rental of about one-third of what I was quoted for the three mentioned, and drew one of my largest crowds. Such pictures as this are a credit to your programs, even if used a little late. Advertising: slides, posters and press. Patronage: general. Attendance: good, two nights. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

Hodkinson

CAMERON OF ROYAL MOUNTED. Splendid picture: exceedingly interesting. Beautiful scenery. Splendidly acted. Advertising: posters and heralds. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

DESERT GOLD. Another Zane Grey knockout. A little old but did not cost a fortune to get it. Hodkinson sure treats you right. Advertising: ones, threes and six. Patronage: mixed. Attendance: good. John Cleva, Jr., Glenalum Theatre, Glenalum, West Virginia.

Metro

BROADWAY ROSE. A real picture. Better than "Fascination." Book this one and boost it. Advertising: twenty-fours, sixes, threes, ones, photos. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

FOUR HORSEMEN. Elaborate offering. If you can get it reasonable enough, play it. Valentino at his best. Advertising: frames. Patronage: small town. Attendance: good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

KISSES. Pleasing comedy. The star, Alice Lake, is becoming a great favorite with our audiences. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

PEACOCK ALLEY. Advertising alone will get them in on this one; the picture will make them stay. Business good, two days' run. Picture pleased 100 per cent. Advertising: heralds, billboard, slides, photos. Patronage. neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

PRISONER OF ZENDA. A very good production, but not as good as "Four Horsemen." A good bet for a first class audience. Advertising: all kinds. Patronage: first class. Attendance: good. J. Kenrick, Strand Theatre, Ithaca, New York.

RIGHT THAT FAILED. If I hadn't showed them "Leather Pushers" or Mayo in "Afraid to Fight" they might have thought they were seeing something. If your people don't know Lytell—lay off, for he means nothing out in the tall grass. Patronage: best small town. Attendance: fair. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

Paramount

ACROSS THE CONTINENT. A good, thrilling picture. All that could be wished for. Advertising: good. Patronage: mixed. Attendance: good. Daniel Buss, Star Theatre, Tonawanda, New York.

BEYOND THE ROCKS. A star combination that packed the house. Well played and much appreciated. Advertising. newspaper, cards, posters and attractive lobby. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

BEYOND THE ROCKS. Although not a great picture, it will get the money due to the stars, Gloria Swanson and Valentino. Advertising: usual. Patronage: neighborhood. Attendance: good. J. A. Emory, Star Theatre, Bar Harbor, Maine.

BLOOD AND SAND. Fine in every particular. Valentino gained in popularity on this one. Even the men praised him. The picture did not do what we expected it to do in face of very heavy advertising; don't know why. Some were afraid of the picture,

morally, having tried to secure the book ahead of time from the library, only to find that they considered it a little too lurid for our folks. Patronage: rural town. Attendance: fair only. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

CITY OF SILENT MEN. Very good and gave very good satisfaction. Patrons generally pleased. Patronage: small town. Attendance: fair. A. L. Hepp, Idyl Hour Theatre, Greeley, Nebraska.

EYES OF THE MUMMY. A man, to my mind, is a rummy who will play "Eyes of the Mummy.' While this one is better than any other of her (Pola Negri's) efforts, if they could be called efforts, it is anything but good. When we have her we try to keep the fact a profound secret. Only one man in this town cares for her and we are looking up his record. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

FOOL'S PARADISE. In all my experience I have never shown a picture that has the universal appeal that this picture has. It will satisfy the most critical "once-in-a-while." Story, cast, direction, photography 100 per cent. The third (last) night brought people into my theatre who had never been in the house. Patronage: small town. Attendance. good. Emmett Nolan, Star Theatre, Yates Center, Kansas.

OUR LEADING CITIZEN. This picture did not draw at all. At a loss to know why. It is clever, has a star who is usually good, but the production has nothing outstanding to advertise or to commend it. Just an average program offering with a good star. Will probably go much better in the larger towns but would not consider it again at any price for this house. Advertising, two newspapers, lobby. Patronage, rural town. Attendance, very poor. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

OVER THE BORDER. Betty Compson, Tom Moore—outdoor picture. Northwest Mounted story, plenty of snow scenes. Good program picture for short run at regular admission; not strong enough to advance prices on. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

PAYING THE PIPER. A wonderful production with a good moral and lesson for those who make life a carnival of pleasure; for, sooner or later, they must pay the piper. Advertising, one three, two ones, and slide. Patronage, small town. Attendance, very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

REBECCA OF SUNNYBROOK FARM. Nothing extra. Would take where 90 per cent. children attend, in connection with school. Print had numerous misframes. Price just $7.50 too high. Patronage, regular. Attendance, fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

RIGHT TO LOVE. Mae Murray star in seven reels of good photography, and good story. Took well with my patrons. Advertising, bills, sheets, photos. Patronage, town. Attendance, fair. H. C. Waffle, Lyric Theatre, McIntosh, South Dakota.

SATURDAY NIGHT. Could not see anything very big but the price. But they will tell you it's a Paramount and they seem to get by with this. Would hint small town exhibitors lay off this unless they get it at right price. Sam Brooks, Liberty Theatre, Hailey, Idaho.

SATURDAY NIGHT. A very well produced film play that pleased about 70 per cent. This can be played at a fairly moderate rental but from my experience it won't stand up under a high rental exhibit. Advertising, heralds, ones and threes. Patronage, health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Mr. Clouse Retracts

Mr. Harold S. Clouse, St. Paul, Minnesota, began sending reports to this department last December. Being sent on our regular blanks, we took them to be proper material and have been publishing them. They purported to come from Hollywood Theatre, Highwood, Minnesota. VITAGRAPH, INC., Minneapolis exchange, took exception to a report on their "Wild Irish Rose," as they had not booked this film to the theatre mentioned, and Mr. Clatworthy was kind enough to run down facts. The result was the signed statement which we publish, apologizing to exhibitors and all companies affected by these reports. Mr. Clouse's statement follows:

"To Whom It May Concern: I, Harold S. Clouse, who has reported various times in the Moving Picture World, a New York publication, in the Straight from the Shoulder reports on various motion picture productions, and having said in these reports that I showed such productions in the Hollywood Theatre at Highwood, Minnesota, and among these reports there having been one in the issue of July 29 of the Moving Picture World, as follows: 'MY WILD IRISH ROSE.' Did pretty good on this. Think it will please the majority. I will not boost this as excellent, though. Advertising: newspaper. Patronage: general. Attendance: fairly good.'

"I do hereby assert and declare that I have never operated any motion picture in any such town as Highwood, Minnesota, nor in any other point, city or district, in the State of Minnesota or any other State.

"The report as reprinted above on 'MY WILD IRISH ROSE' is absolutely false and was submitted by me to the Moving Picture World without any basis of fact whatsoever.

"I hereby retract said report and apologize most humbly to all those concerned. Yours very truly, Harold S. Clouse. Witnesses: W. E. Montgomery, A. S. Clatworthy.

To Mr. Clatworthy we all owe thanks for running down this matter. We want no more reports except from those entitled to give them. You will please discount the reports described above. We are sorry.

THREE WORD BRAND. Best Hart picture. Everyone pleased. Unlike most Hart pictures, this one had a plot. Advertising: ones, sixes, photos, news, dodgers, etc. Patronage: country town. Attendance: good. H. V. Harvey, Palace Theatre, Dixon, California.

WORLD'S CHAMPION. Fair picture: fair drawing power but not a special. Advertising: one, three, six, photos, throwaways. Patronage: neighborhood. Attendance: fair. Royal Theatre, Reading, Pennsylvania.

WHY CHANGE YOUR WIFE? This one pleased them all. The print was in excellent condition. Meighan gains in popularity here with every picture in which he stars. Advertising: three sheets. Patronage: rural. Attendance. poor. D. B. Rankin, Cooperative Theatre, Idana, Kansas.

Pathe

WHEN WE WERE TWENTY-ONE. A good one in every way. Advertising: one sheets. Patronage: industrials. Attendance: good. Howard James, Union Theatre, Voluntown, Connecticut.

Selznick

REPORTED MISSING. If it hurts your patrons to laugh, advise them to stay away. The best comedy of the season. Wonderful climax. Good photography. Advertising: goggles, ones, threes, sixes, 11x14, 22x28. Patronage: everybody. Attendance: good for a rainy day. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

REPORTED MISSING. Sold to me as a special and it flopped terribly in my town. Just a good program picture and it did not pull for me. Advertising: newspaper, lobby, window cards, heralds, street advertising. Patronage: mixed. Attendance: poor. Solomon, Bijou Theatre, Clarksburg, West Virginia.

SHADOWS OF THE SEA. Hardly up to the standard of former Conway Tearle pictures, but passable. What you might call ordinary. Tearle's a good drawing card for me. Advertising: regular. Patronage: small town. Attendance: fair. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

United Artists

TAILOR MADE MAN. Best Ray picture and one of the very best of the year. This picture will please the very highest class audience 100 per cent. Advertising: doubled. Patronage: average. Attendance: average. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

THREE MUSKETEERS. A wonderful picture: went over big here. Played it to one of the best crowds ever in my house. Doug gives them their money's worth, at any price. I played it on percentage and made money. Advertising: sixes, threes, ones, window cards, slide, newspapers, heralds, mailing list. Patronage: small town. Attendance: the whole town. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Universal

CONFLICT. Brings 'em right out of their seats. Well liked by everyone. Spectacular; entertaining. Advertising: lobby. Patronage: mixed. Attendance: good. L. A. Hoover, Allens Theatre, Farmington, New Mexico.

THE STORM. One of Universal's very good pictures. Wonderful fire and storm scenes, well photographed. Drew a capacity business. Advertising: heralds, newspaper, window cards, lobby. Patronage: family. Attendance: good. William Brill, Rialto Theatre, Akron, Ohio.

THE STORM. Very fine but a little too long. Barker's direction, House Peter's acting, excellent. Contains some good stuff. Advertising: usual. Patronage: small town. Attendance: good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

TOP OF THE MORNING. Breezy little picture, but no business. Patronage: small town. Attendance: poor. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

THE TRAP. Very good picture. Advertising: ones, photos, slides. W. H. Goodroad, Strand Theatre, Warren, Minnesota.

TRIMMED. An average Gibson that pleased a fair crowd. Advertising: six and ones. Patronage: small town. Attendance: fair. S. S. Pace, Jettie Theatre, Texline, Texas.

TRIMMED. This, with Hoot Gibson, is a peach of a picture. Lots of good comedy in it. You can play this one up and not be afraid of it. Will please 100 per cent. Business good first day, fell off second day. Wm. Thacher, Royal Theatre, Salina, Kansas.

Vitagraph

HEART OF MARYLAND. Everybody praised this picture. It was a pleasure to hear the comments. Advertising: newspaper, program, posters. Patronage: family. Attendance: very good. Arthur G. Pearson, Auditorium Theatre, Melrose, Massachusetts.

Comedies

THE BOAT (First National). Like all Keaton comedies it is good and will please any audience. L. M. Zug, Rialto Theatre, Jerome, Idaho.

NON-STOP KID (Pathe). A good Lloyd reissue, received quite a few laughs. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

SOOTHING SYRUP (Scattergood). Instead of calling these "Scattergood" comedies they should have been called "Scatterbrain." Only exhibitors with pear shaped heads and no chins would book such stuff. K. H. Underwood, Rivola Theatre, Oskaloosa, Iowa.

PAIR OF KINGS (Vitagraph). Can't say much for this comedy; for a Semon it's not up with his former comedies. The stuff he pulls off in this one is old, the same as he has been pulling off before. Semon better wake up. Wm. Thacher, Royal Theatre, Salina, Kansas.

Good Mid-Week

"Played 'ONE GLORIOUS DAY;' picture that will please, with EDUCATIONAL COMEDY and PATHE REVIEW; which I think made a splendid mid-week program." C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.
WHAT DID YOU PLAY THAT PULLED 'EM AND HELD 'EM?

Serials

ROBINSON CRUSOE (Universal). Just finished this and must say that it is the finest lot of twaddle I have seen for a long time. No wonder they gave prizes to put this over. After the second chapter it never hits the book again. Advertising: everything from soup to nuts. Patronage: small town. Attendance: fair. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

ROBINSON CRUSOE (Universal). One of best serials we ever ran by far, and kept them coming all the time. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

TARZAN OF APES AND ROMANCE OF TARZAN (First Natl). Got these very reasonable and made money. Good drawing power and pleased. The film, too old and in poor condition, however, passed. Could be reissued and would make good. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

TIMBER QUEEN (Pathe). Splendid serial. Four episodes used and gaining each week. I have watched Miss Roland since she made "The Red Circle" in 1913 and her work always pleases. "Timber Queen" has wonderful scenery: it is clean. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

State Rights

I AM THE LAW (Affil. Dist). Positively one of the best pictures we ever played from a box office standpoint and it pleased too. Cost a lot of money, but worth it. John D. Jones, Crystal Theatre, San Angelo, Texas.

PARTNERS OF THE SUNSET (Western Features). If there were more pictures like this made every house, no matter how select, could use Westerns. Here is one that is a credit to the industry for it has everything a picture should have. As a Western it's a distinct novelty and your people will like it. Mine did, and they took pains to tell me so. Advertising: slides, posters and press. Patronage: small town. Attendance: fair (rain). Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

STREAM OF LIFE (Plymouth). A high priced picture well received by small crowd. Not a good puller. Advertising: three ones, three, heralds, photos. Patronage: local. Attendance: small. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

Pink Gods

(Bebe Daniels—Paramount—7,062 feet)

M. P. W.—At the end the story works up to a climax that holds the full interest, but there are stretches before this is reached that seem somewhat too long drawn out and lacking action.

F. D.—Treats of a fairly unusual subject and may please some folks.

N.—It holds the interest—because you don't know what's coming.

T. R.—Is one of the most compelling photo-dramas that has recently been shown.

E. H.—A trifle long drawn out, especially in the obvious climax, but a well told story.

Face to Face

(Featured Cast — Playgoers Pictures—4,587 feet)

M. P. W.—It should appeal to a discriminating class of patrons.

E. H.—Sufficient matter to intrigue the mind to keep it focused on the screen from start to finish.

N.—It's rather meagre stuff with which to weave a five-reel story.

T. R.—Pleasingly produced and affords first rate entertainment for those who are interested in stories with a dash of mystery.

F. D.—An ordinary picture as far as its entertainment value is concerned and a poor one when compared with present day productions.

Little Wildcat

(Alice Calhoun—Vitagraph—5,000 feet)

M. P. W.—With Alice Calhoun, Vitagraph's picture, "Little Wildcat," seems assured of success. Without her, the appeal of this production is not so dependable, as the material is somewhat remiss in the quality of originality.

F. D.—The most prominent and outstanding feature is the marked improvement in the acting of the star.

N.—Its characterization is far more important than its plot.

T. R.—Admirers of Miss Calhoun will probably wish she had been given better material.

E. H.—"The Little Wildcat" starts out well, then sags in the middle and again picks up speed toward the end.

The Old Homestead

(James Cruze Production—Famous Players—

M. P. W.—A gripping, appealing drama. . . . One of the outstanding features of a season already rich in notable productions.

N.—When the list of the best pictures of 1922 is compiled, this magnificent production must needs be placed way up near the top.

E. H.—For a business picture, for a prestige picture, and for wholesale entertainment for everybody, the market affords no better buy if another as good.

F. D.—This is going to prove a real box-office attraction.

T. R.—There are tremendous advertising possibilities in this picture and, better yet, the film lives up to every one of them.

Do and Dare

(Tom Mix—Fox—4,744 feet)

M. P. W.—Thrills, beauty and fun splendidly combined in Fox Western with Tom Mix.

F. D.—There's one big disappointment due Tom Mix's admirers in "Do or Dare" when they find out that this picture isn't what it starts out to be.

N.—For two or three reels he is in there fighting and executing thrills in dare-devilish fashion. . . . Then the picture sags while he turns his attention to the comedy.

T. R.—Tom Mix proves his versatility and this production could be used to good advantage on a program as a "surprise" picture for Mix enthusiasts.

E. H.—Not the best of Mr. Mix's latest contributions to the screen.

The Snowshoe Trail

(Jane Novak and Roy Stewart—F. B. O.—5,382 feet)

M. P. W.—A great deal of suspense is involved which is bound to make it interesting to the average audience.

F. D.—Strictly an old school melodrama.

E. H.—Will hold its spectators' attention throughout the six reels.

N.—Though the material is not especially new, it has been well handled.

T. R.—Three reels are necessary for the author to reach the beginning of the love story, which it soon develops is the only line of continuous action.

The Valley of Silent Men

(Alma Rubens—Paramount—Cosmopolitan—6,491 feet)

M. P. W.—Stirring and effective melodrama.

F. D.—Fine mystery and great scenic background for Borzage's latest.

T. R.—A valuable box-office asset.

N.—With Hearst newspaper publicity, a popular author, a fine cast and a tried and true theme, what more can the exhibitor ask for?

E. H.—Scores most forcefully by sheer beauty of scenic background. . . . The attraction is substantial screen material.

Newest Reviews and Comments

CHARLES S. SEWELL *Editor of Reviews*

"Shadows"

An Al Lichtman Special That Stands Out As Artistic Achievement of Rare Excellence

Reviewed by Roger Ferri

Getting over such subtlety and delicacy as the entertainingly human plot on which this latest Preferred Pictures, Inc., production, "Shadows" requires, constitutes a task rarely undertaken by any producer; yet Tom Forman, with the financial and moral support of B. P. Schulberg, undertook it and accomplished the feat with such astonishingly wonderful results that should establish this super special as one of the truly few beautiful and magnificent pictures of the current season. Certainly it is an artistic achievement of rare excellence.

Artistry and box office requirements are not always synonymous, for the solely artistic offering usually develops itself into a single class attraction. Not so with "Shadows," however, for in a careful study of this brilliant offering, the keen showman—the exhibitor who is quick to grasp the possibilities of the certain elements that contribute in the making of a money-getting proposition—this production embraces certain features which, properly capitalized, should register it as a magnet of unusual power.

What the showman requires most of all in satisfying his audiences is what may be pardonably referred to as "meat"—that is, something on which to "cook" a campaign destined to so interpret the various phases of the picture in question that it will neither exaggerate nor misrepresent to the extent that the public enters the theatre expecting the superlatively impossible. With "Shadows" one can go the limit in promises of fine acting—notable characterizations that make impressively permanent showings that will not die out with the flitter of the last flicker; a lavish production reinforced with spectacularly realistic settings emphasized with thrillers that force you to take a firm grip on your seat, a story that will appeal mostly to the lover of the classics and interest those who delight in seeing the sensational and melodramatic.

The genius of the director is apparent throughout the entire picture. He undertook his difficult task with a sincerity that is seemingly felt as the story is cleverly unfolded. Such stories as "Shadows" are few and far between. They are admittedly "tough," but careful study with a consideration for the wants of no particular class, but those of the public in general, with a conglomeration of emotions that appeal with a unanimity proven by past experiment, with a utilization of common sense tactics that rendered even the most punctuated moments entertainingly and with a human interpretation of sequences that contribute materially to the smoothness of the picture, this production will stand out as something out of the ordinary—the type of picture they have hoped some producers would give them, because of the opportunities offered.

That the message so cleverly communicated gets over is a tribute to Tom Forman and substantiates the contention embodied in advance notices that Lon Chaney in the role of Yen Sin is seen at his best. Directorially, "Shadows" cannot miss. But as a study of human characters—the type of people met every day in the week in the quiet, but suspicious fishing hamlets along our eastern Coast—"Shadows" will make an especially strong appeal. Lon Chaney as "the heathen" assumes a role that tempts overacting; but he subdues this temptation to the extent that this Chinaman grips you with a human chain that is unbreakable. This role clinches the claim of friends of Chaney that he is the greatest character man on the screen, for his is as fine an example of realistic acting and makeup as this writer has seen reflected on the silver sheet.

The story, adapted from Wilbur Daniel Steele's famous story, "Ching, Ching, Chinaman," is so well told that the eighty-three minutes consumed in relating it cinematographically fly by unnoticed. It opens with a bang-off scene of a terrific storm at sea and concludes with a heart-ripping situation that brings tears from the watery optics. Interwoven is a love story that is as clean and sweet as the proud tulip so princely guarded in a civic centre. One distinction that cannot be taken away from this production is the fact that it is out of the ordinary in story value. Artistically, it is one of the truly great achievements of the motion picture industry.

The cast is a clever one in every particular. While Lon Chaney's work stands out conspicuously, one cannot overlook the splendid interpretation of the young minister by Harrison Ford nor the charm that Miss Marguerite De La Motte injects into the role of Sympathy Gibbs. John Sainpolis makes a "heavy" who is humanly true to life and not the hoakum, made-to-order "villyan" sort. Walter Long as Walter Gibbs has little to do, but he does that well. Buddy Messenger, Priscilla Bonner and Frances Raymond all satisfy.

Photographically, "Shadows" is consistent with the high class tone of the production in general. Its settings are typical of the locale of the story, while the lighting is flawless and particularly effective during the splendidly staged storm scene.

The Cast

Yen Sin.....Lon Chaney
Sympathy Gibbs....Marguerite De La Motte
John Malden.....Harrison Ford
Nate Snow.....John Sainpolis
Daniel Gibbs.....Walter Long
Mister Bad Boy.....Buddy Messenger
Mary Brent.....Priscilla Bonner
Emsy Nickerson.....Frances Raymond

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Lonesome Corners (Playgoers')
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Streets of New York (Arrow)
The Town That Forgot God (Fox)

An Adaptation of Wilbur Daniel Steele's Story, "Ching, Ching, Chinaman."
Adapted by Eve Unsell and Hope Loring.
Directed by Tom Forman.
Photography by Harry Perry.
Length, 7,040 Feet.

The Story

Dan Gibbs, unofficial "admiral" of a fishing fleet, is lost in a storm. His death is accepted as a blessing for Sympathy, his wife, who is loved by Nate Snow, the village "big light." An aged Chinaman, Yen Sin, is rescued, but refuses to take part in the prayer for the departed souls. He settles in the village and sets up as a laundryman. About the same time, John Malden, a young minister, comes to town. He meets Sympathy and the two fall in love, and in due time are married. Malden is called away to a conference, during his absence a baby being born. However, his happiness is short lived, for he is horrified by receipt of a letter telling of the rescue of Dan Gibbs. In the letter containing this information the writer says he will "get out" if Malden will "loan him $500." John rushes home, confides in his friend, Nate, from whom he borrows the money. Yen Sin, calling for the laundry, overhears part of the discussion. Conscience stricken, Malden in time confesses, Nate standing by the minister. It is Yen Sin, however, who unwittingly precipitates a climax. He falls ill, sends for the minister, but it is Nate who comes first and he righteously calls upon the Chinaman to "repent and believe." Malden arrives and so does Sympathy with the baby. It is here the Chinese laundryman-philosopher turns the table and forces a startling confession from Nate.

"Oliver Twist"

Sol Lesser Presents Jackie Coogan in Effective Screen Version of Dickens' Well-Known Novel

Reviewed by C. S. Sewell

Never has little Jackie Coogan given a more appealing performance than in his newest picture, "Oliver Twist," a First National release. He demonstrates that he is a versatile little actor, for his work is entirely different from his characterizations in his earlier productions like "The Kid" and "Peck's Bad Boy." Always wistful, in those productions he was mischievous and up to childish pranks, but in "Oliver Twist" there are none of these; he has a straight role, that of a very real, very lovable and infinitely pathetic little boy. He makes you feel that he is the kind of boy the great author, Charles Dickens, had in mind when he created the character, that of a little child, the innocent pawn of fate, buffeted about by cross-currents of intrigue actuated by unscrupulous schemers, but finally saved by his own innocence and the intervention of a more favorable turn of the wheel of destiny.

In adapting the story to the needs of the youthful star certain liberties have been taken with the novel. For instance, the production is made more effective by not attempting to show Oliver after he has "grown up," but by bringing about the explanations and happy ending when he is still a wee little boy. The spirit of the Dickens' story is well maintained throughout, the characters being faithfully drawn.

The picture is presented more in a narrative form, stress being laid on faithful character development and the straight forward picturization of the trials and tribulations and final happiness which came to Oliver, rather than in building up big punch scenes or melodramatic thrills; though the scene where Bill Sikes kills Nancy and later falls off a roof and hangs himself is highly dra-

matic. Director Lloyd deserves credit for the manner in which he has handled the production, in the sets, the selection of types and the preservation of the atmosphere of this novel which is one of the most widely read classics in literature.

Jackie Coogan is ideal as Oliver Twist, and shows that he is a sterling little actor. your heart will go out to him in the pathetic scenes; you will enjoy his imitation of Fagin and rejoice with him when he finds happiness. The supporting cast is excellent; Lon Chaney is fine as Fagin, though this role has been somewhat subordinated; his make-up and acting are exceptional. George Seigmann is fine as Bill Sikes and is the physical embodiment of the role; Gladys Brockwell is appealing as Nancy, and so on down the list, which includes Lionel Belmore, Lewis Sargent, Carl Stockdale and others, all eminently suited to their roles.

It is a production that should appeal to the large number of patrons to whom Jackie Coogan has endeared himself, and one which should also be welcomed by the multitude who know and love the Dickens novel. Sol Lesser has again demonstrated that he made no mistake in making a star of little Jackie Coogan.

The Cast

Oliver Twist.....**Jackie Coogan**
Fagin.....**Lon Chaney**
Nancy Sikes.....**Gladys Brockwell**
Bill Sikes.....**George Siegmann**
Mr. Brownlow.....**Lionel Belmore**
Mr. Bumble (The Beadle).....**James Marcus**
The Artful Dodger.....**Edward Trebaol**
Charlie Bates.....**Taylor Graves**
Noah Claypole.....**Lewis Sargent**
Charlotte.....**Joan Standing**
Mr. Grimwig.....**Joseph H. Hazleton**
Sowerberry.....**Nelson McDowell**
Rose Maylie.....**Esther Ralston**
Mrs. Bedwin.....**Florence Hale**
Monks.....**Carl Stockdale**

Based on novel by Charles Dickens.
Directed by Frank Lloyd.
Length, 7,600 feet.

The Story

The Earl of Leeford, estranged from his wife, leaves a will providing that a large portion of his estate is to go to a son by another woman providing he grows up without dishonor. This son, Oliver, is born and reared in a poor-house, where he is treated unkindly. Apprenticed to an undertaker, he does not fare much better. Escaping, the poor little chap walks to London. En route, he meets the Artful Dodger, who takes him to Fagin, who makes a specialty of teaching children to be pickpockets. Monks, Oliver's half brother, locates him and pays Fagin and Bill Sikes to make a criminal of him. Fate intervenes and Oliver falls into the hands of a kindly old gentleman, Mr. Brownlow. Fagin finds him again and Sikes takes him to help in burglarizing a house. Again fate intervenes, Oliver is shot but is cared for by kindly people and again taken to Brownlow. The heart of Sikes' wife, Nancy, goes out to poor little Oliver, and she gives Brownlow information which enables him to learn that Oliver is the son of his old friend. Sikes kills Nancy, Fagin is captured by the police and his gang broken up, Monks confesses, and all ends well for Oliver.

The Goldwyn production, "The Sin Flood," is a picture that is a credit to the screen. It deals with a powerful and absorbing theme, dealing with several men of various types and one woman, who are caught in a trap by a flood and believe they only have a few hours to live. Facing death they all reform and profess love and fellowship for each other. When the flood subsides and life starts again on its old plane, all except the young boy and the girl he has neglected revert to their old selfish method of living.

There is intense drama that holds your attention throughout, and there is wonderful character drawing. In addition, there is a very effective flood scene, with a bursting dam and water sweeping down the valley. It is a production that will make you think, and is one of which Goldwyn and Director Frank Lloyd may well be proud.

This picture was reviewed in Moving Picture World under date of January 21.—C. S. S.

"Streets of New York"

Burton King's Directorial Hand Makes Old Story Stand Out as Good Arrow Attraction

Reviewed by Roger Ferri

"The Streets of New York" does no injustice to the melodrama of the same name that years ago, when the ten, twent' and thirts's thrived, did a land-office business. It is brought to the screen with all the thrills and hoakum that threw the gods of nigger heaven out of their seats yelling at the hero until hoarse, and hissing and booing the tall, lean villain until a breeze as if from the sea gripped the entire auditorium. The story on which this production is based, is not new to the present generation of theatregoers. But the directorial genius of Burton King brought it to a height where it can be ranked as good entertainment and an unusual series of cosmopolitan characters, each one of whom scores a distinct hit with the outstanding work being done by Leslie King, whose mastery in the characterization of a wholly disagreeably villainous role is so interestingly realistic and wholesome that he is easily a factor no exhibitor should overlook when exploiting this production.

That Burton King is a keen showman is evidenced by the manner in which he has put his picture together. For instance, that introduction, a sort of tour of New York, is something with which exhibitors can play; no matter where this picture is shown New York means something. There are those who look upon New York as a fairyland; there are those who view it skeptically and cynically, but, on the whole, it is the wonder city of the world in which everybody, the successful and unsuccessful, are interested. Burton King was appreciative of this fact and he starts his picture—cleverly so—with an interestingly descriptive visit through the better known and more romantic sections of the big burg.

Despite the antiquity of the theme, for it is one with which theatregoers—and we have in mind those who sat about us at the State Theatre in Jersey City, N. J., where the picture was reviewed—are so familiar that they jump at the correct solution several reels in advance of the end, "The Streets of New York" bubbles over with human interests, dwells on a topic that is dear to all classes—the struggles of a poverty-stricken mother. But aside from the directorial value of the production and the excellent work of Leslie King, the one big box office bet is the storm that closes the picture. In many respects this storm is better than that which Burton King produced for Houdini's "The Man From Beyond." For instance, that cyclonic scene where a wind shatters a shack to pieces, tossing it about ten feet in the air and into the rapids constitutes a thriller that actually throws you out of your seat. This stunt is artistically handled and staged with a realism that makes one forget the shortcomings of the story. And it is in the introduction of this sensational climax, so expertly produced by King, that will probably send your patrons out of the theatre boosting the picture in general.

Edward Earle as Paul Fairweather is good, as is also his leading woman, Barbara Castleton. Dorothy Mackaill, however, as Lucy is comically interesting and holds every scene wherein she appears. She does her best work in "The Streets of New York." Miss Kate Blanke as the mother—Mrs. Fairweather—is just as motherly and sympathetic as she can be. Anders Randolf as the banker is satisfactory, but despite the commendable portrayals of all these, the work of Leslie King, we repeat, stands out like a brilliant electric light in a dark cellar.

The Cast

Paul Fairweather.....**Edward Earle**
Lucy Bloodgood.....**Barbara Castleton**
Gideon Bloodgood.....**Anders Randolf**
Sally.....**Dorothy Mackaill**
Badger.....**Leslie King**
Mrs. Fairweather.....**Kate Blanke**

Adapted from Play by Leota Morgan.
Directed by Burton King.
Length, Seven Reels.

The Story

Paul Fairweather, whose father had been robbed of $100,000 by Gideon Bloodgood, is crippled as the result of an accident for which Lucy Bloodgood is responsible. Badger, a crook, who knew of Bloodgood's misappropriation of the Fairweather money, runs across Paul, identifies him and uses him to get money from the banker. However, he gives Paul $1,000, enabling him to undergo an operation. Jealousy creeps into the plot when Badger learns of Paul's love for Lucy and a meeting is arranged in a shack near the falls. There in the hope that he would do away with Paul and Bloodgood, Badger discloses the robbery of years past, but the situation reverses and he loses out, with everything ending happily.

"The Man Who Saw Tomorrow"

South Sea Island Atmosphere in Paramount Picture with Thomas Meighan and Leatrice Joy

Reviewed by Mary Kelly

Color and romance are in great abundance in this Thomas Meighan feature. In its rapid shifting of scene and action, "The Man Who Saw Tomorrow" is more like a vaudeville entertainment than drama.

The construction is unusual. Owing to the character of the story which visualizes imaginary happenings, the scene flits back and forth from the present to the future and from one version of the hero's future to another. It plays upon the fancies of the spectators. Much of the action is entertaining and spectacular but disconnected. This fact, however, will not spoil the performance for the many fans who prefer highly colored romance to standardized drama, even if at times it does seem like a fairy tale.

Naturally in a vehicle of this type, the star's role is picturesque rather than dramatic. Thomas Meighan has a certain appeal no matter what he plays, and has the pleasing faculty of being interesting at all times. As Burke Hammond, explorer of the South Sea Islands, enchanted by the daughter of a contraband trader, but bound to the powers of New York society, he has an adventurous, versatile role. Leatrice Joy's enthusiasm is a charming contribution. Theodore Roberts, June Elvidge, Eva Novak and Albert Roscoe are also deserving of praise.

Popular appeal is heightened by the settings, a fleeting panorama of South Sea atmosphere, ship scenes and the conventional beauty of New York homes. The photography at times lacks that crystal perfection which makes a picture completely enjoyable.

The Cast

Burke Hammond.....**Thomas Meighan**
Capt. Morgan Pring.....**Theodore Roberts**
Rita Pring.....**Leatrice Joy**
Jim McLeod.....**Albert Roscoe**

Sir William De Vry.....**Alec Francis**
Lady Helen Deene.....**June Elvidge**
Vonia.....**Eva Novak**
Larry Camden.....**Laurance Wheat**
Prof. Jansen.....**John Miltern**
Bishop.....**Robert Brower**
Botsn.....**Edward Patrick**
Maya.....**Jaequeline Dyris**

Story and Scenario by Perley Poore Sheehan and Frank Condon.
Direction by Alfred E. Green.
Length, 6,993 Feet.

The Story

When Burke Hammond, travelling in the South Sea Islands, meets Rita Pring, daughter of a captain of a contraband ship, he decides that he won't return to New York. He gets separated from her father and her, however, and is taken back on Lady Helen's yacht. Lady Helen has decided she wants to marry Burke, and Burke, who has political ambitions, is wavering. An eminent professor with psychic gifts, helps him to look into the future. He sees first what his life with Lady Helen would be, and then a picture of life back on the island. In one vivid flash after another he foresees his fate. He leaves the seer still in an uncertain daze, but the vision of Rita Pring who has come all the way from the island to see him is the decisive factor in his plans.

"Another Man's Shoes"

Universal Attraction Stars Herbert Rawlinson to Advantage in Double Role

Reviewed by Mary Kelly

"Another Man's Shoes" is a feature of average interest, with a melodramatic story about the maneuvers of a Bolshevistic society. The treatment is humorous and thrilling by turns, with comedy as the dominating motive.

Herbert Rawlinson plays a double role and this feature of the performance is handled more convincingly than usual because there are so few double exposures. The interest is almost entirely concentrated in one of the characters. The fact that the two persons resemble each other so closely has more of a legitimate bearing upon the plot than usual and is not constantly thrust upon the spectator as a phenomenal exhibition.

Because his life is in danger, a man pays his cousin a huge sum of money to take his place for one month. The bargain is made without any reference to the net of foreign intrigue which surrounds him, and the complications resulting are amusing. A clever supporting cast includes Barbara Bedford, Joseph Swickard and Harry Carter. The star has a dashing role which he puts over to the admiration of his many friends.

The Cast

Stuart Granger } Jack Burton }.....**Herbert Rawlinson**
Mercia Solano.....**Barbara Bedford**
Graee Burton.....**Una Trevelyn**
Ropal.....**Nick de Ruiz**
Gonret.....**Joseph Swickard**
John Alvara.....**Jean De Briac**
Lawrenee.....**Harry Carter**
Milford.....**Nelson McDowell**
Mrs. Chetwell.....**Lillian Langdon**
Duenna.....**Jessie Deparnette**

Based upon the Novel by Victor Bridges.
Scenario by Arthur Statter.
Direction by Jaek Conway.
Length, 4,251 Feet.

The Story

Stuart Grange, a wealthy young business man in fear of assassination at the hands of a foreign secret society, induces a cousin, who bears a remarkable resemblance to him, to assume his identity. That same night the girl leader of the band climbs in through his bedroom window and attempts to shoot him. Granger's double wins over his would-be assassin and bit by bit learns what it is all about. But the death band is determined to kill him even though the girl leader says that he is her sweetheart. A month goes by and the real Granger returns to his mansion only to be trapped by the murderers and killed. The doubling cousin tells of his assumption of Granger's identity and the girl becomes his wife.

Wonderful little Jackie Coogan demonstrates in "Oliver Twist," a Sol Lesser production for First National, that he is a clever and versatile actor. The role is entirely different from those in his previous productions. He seems the very embodiment of Dickens' celebrated character, wistful, pathetic and appealing.

It is a production which should appeal to Jackie Coogan fans and to lovers of the works of Charles Dickens, for Director Frank Lloyd has caught the spirit of the original and produced a picture that is rich in excellent characterization and interpreted by an exceedingly fine cast who bring to life the familiar figures of this widely-read literary classic. It is a production which should be a big box-office success and is doing excellent business at the Strand, New York, during the current week and will also be the attraction there for the forthcoming week.—C. S. S.

"Enter Madame"

Clara Kimball Young Feature for Metro Is a Clever and Subtle High-Class Comedy Drama

Reviewed by C. S. Sewell

Clara Kimball Young's latest production for Metro, "Enter Madame," is an adaptation of a successful stage play of the past season. It is characterized by clever and unusually subtle comedy and concerns the domestic troubles of a wealthy man who is married to an exceedingly tempermental opera singer. The humor is finely brought out particularly in a scene where the wife invites her husband to bring to dinner the woman who has been chosen to succeed her, and by deft touches turns every situation to her own advantage, thus winning back her husband.

It is a production which will appeal more strongly to high class audiences as the humor is subtle and sophisticated. It is also a picture with which an appropriate musical accompaniment will help considerably in bringing out the "atmosphere" and spirit of the play. The main character, Madame, is one which appeals to you because of her cleverness rather than through sympathy for her.

Wallace Worsley has made a good job in bringing out the spirit of the play and the production is adequate in all respects. Clara Kimball Young is a good type for the tempermental Latin opera singer and does some of the best work of her career. Elliott Dexter is well cast as the husband. In fact all of the roles are well handled.

The Cast

Prima Donna Lisa Della Robbia.....**Clara Kimball Young (Mrs. Gerald Fitzgerald)**
Gerald Fitzgerald.....**Elliott Dexter**
Mrs. Flora Preston.....**Louise Dresser**
Arehimede.....**Lionel Belmore**
Doctor.....**Wedgewood Nowell**
Biee.....**Rosita Marstini**
Miss Smith.....**Orra Deveraux**
John Fitzgerald.....**Arthur Rankin**
Aline Chalmers.....**Mary Jane Saunderson**
Tomamoto.....**George Kuwa**

Based on play by Gilda Varesi and Dolly Byrne.
Adapted by Frank Beresford.
Directed by Wallaee Worseley.
Produced by Sam Zierler Photoplay Corp.
Length, 6,500 Feet.

The Story

Wealthy and middle-aged Gerald Fitzgerald begins to tire of his wife who is an extremely tempermental and romantic opera singer and believes he has found another woman who suits him better. He endeavors to arrange with his wife for a divorce. She agrees, but returns home from her foreign opera tour. The situation brings her face to face with the fact that she really loves him but with a woman's wiles she adopts a more subtle method. When she finds that her policy of agreeing with him is having its effect, she cleverly arranges for a dinner party and invites him to bring the other woman. She makes every situation work to her advantage and presses her advantage after dinner with the final result that she wins her husband back.

"The Town That Forgot God"

Strong Heart Interest and Tremendous Flood Scenes in Fox Picture Introducing Wonderful Boy Actor

Reviewed by C. S. Sewell

There are two big points of box-office appeal in the Fox production "The Town That Forgot God," which has just opened for an indefinite engagement on Broadway. It is strong in heart interest and there are tremendously effective and spectacular flood scenes. Coupled with this is the unusual title which will cause discussion and the fact that the Fox forces vouch for its being a true story and not fiction.

Harry Millarde, who gave to the screen the wonderful "mother" story "Over the Hill," is also responsible for the direction of the picture. It is of the same general type, but instead of a mother it has for its hero a poor defenseless little boy who on the death of his mother is left to the mercy of the townspeople who are intensely wrapped up in self, narrow, "small" and stingy and who apparently know nothing of unselfishness, brotherly love or the finer things of life.

No footage has been wasted in getting down to the meat of the story, in introducing the vital characters, the romance of the boy's mother and his own early days are given only sufficient space to develop the character and atmosphere and bring out the contrast with what follows. From the time the little lad's trouble commences his hardships and greater mental sufferings are brought out in detail. It is intensely pathetic and will tug at the heart strings.

The picture teaches a lesson in simple faith and trust in a higher power. This point is stressed, the mother teaching her son that it was these virtues that were responsible for the glory of Washington and Lincoln. The development of the story leads to a situation in which, like Sodom and Gomorroh of Biblical days, the town is destroyed, because of its unrighteousness. The wickedness of the town is not brought out strongly, however, there is no crime, blasphemy, or intense wickedness shown, the only evidence being in the selfish treatment of the little boy.

The story leads up to a situation which in these matter-of-fact days many will be prone to question and which will not carry conviction to all despite the assurance that it is a true story. For the big scene, the storm and flood has the effect of making this a modern miracle picture. Apparently by divine intervention, the elements are loosed in all their fury just as the boy is to be turned over to the sheriff for a crime he did not commit; the storm ceases suddenly in answer to the boy's prayer for compassion on those who have persecuted him and the falling timbers leave the rafters forming a distinct cross which is slightly outlined in light.

Director Millarde has outdone himself in the flood and storm scenes. They are tremendously effective and in many respects the finest of the kind ever screened. Rain comes down in sheets, water rushes through the streets of the town, houses sway, household effects are swept away, parts of buildings fall, and the flood sweeps into the houses inundating them.

This picture serves to introduce a truly wonderful boy actor, Bunny Grauer. He appears to be a chap of about twelve and

his performance is exceptionally fine. He scores throughout and the scene where he begs them not to sell his mother's chair is a very fine bit of emotional work. Excellent and effective also is the scene where he believes he sees the spirit of his dead mother. The entire cast is satisfactory; Warren Krech gives a fine performance as the boy's only friend and Jane Thomas is good as the boy's mother.

The Cast

David.....Bunny Grauer
Eben.....Warren Krech
Betty Gibbs.....Jane Thomas
Harry Adams.....Harry Benham
The Squire.....Edward Denison
His Wife.....Grace Barton
David, as a man.....Raymond Bloomer
David's wife.....Nina Casavant

Scenario by P. H. Sloane.
Direction by Harry Millarde.
Length, 10,461 Feet.

The Story

Eben, a carpenter, and Harry, a surveyor, both love Betty the school teacher. She accepts Harry and a son is born to them. Eben, crazed by grief, becomes mentally unbalanced and wanders away. Harry dies and Betty again teaches school. Jealous because her boy is brighter than the others and loves to study, the squire has her fired. Grief kills her, and none of the townspeople want to adopt the boy. The squire does so, however, when he learns that the furniture goes with the child. He is ill-treated not so much physically but mentally and made the victim of petty persecutions and selfishness which cause even more pain to his sensitive nature. Finally, wrongly accused of theft he is locked in a room by the squire. Then the terrific storm and flood comes. The boy escapes and finds refuge in a barn with Eben who has returned and befriended him. The town is destroyed but Eben and the boy wander to a happier place where faith and brotherly love reign. An epilogue, twenty-five years later, shows the boy as a successful business man, happily married, still guided by the principles he learned in youth and donating schools and churches to the town, now rebuilt, which treated him so cruelly in his childhood.

"Broad Daylight"

Universal Crook Drama Features the Splendid Performance of Lois Wilson.

Reviewed by Mary Kelly

Entertaining but frequently unconvincing material has been used here in composing a crook drama that does not follow the more familiar patterns. There are splendid moments of suspense and situations that keep one intensely interested.

Universal has fortified the picture's appeal by giving the featured role to Lois Wilson. It is a big opportunity for her—perhaps the best she has had—and she proves beautifully adequate in steering the picture into the class of the uncommon. As Nora Fay, daughter of a crook and wife of a ne'er-do-well, she faces a number of critical situations, and acts with spirit and unusual strength. Her performance gives the picture a certain substantial quality in addition to the appeal which her personal attractiveness makes.

"Broad Daylight" is a far-fetched title. A paragraph at the close of the picture attempts to explain its application to the story, but succeeds only in emphasizing the distance between the title and the actual trend of the action. Similarly insecure is the handling of some of the scenes of minor importance, but the dramatic punch is not lacking, and, because of some exceptionally well handled situations, the appeal of the production can be relied upon. Jack Mulhall is one of the pleasing contributors to the interest. The rest of the cast, too, is well chosen.

The Cast

Nora Fay.....Lois Wilson
Joel Morgan.....Jack Mulhall
Peter Fay.....Ralph Lewis
Detective Marks.....Wilton Taylor
The "Scarab".....Robert M. Walker

There is tremendous heart interest in "The Town That Forgot God," the newest Fox special which has just started an indefinite run on Broadway. Harry Millarde, who directed "Over the Hill," is also responsible for this production which tells the pathetic story of a little orphan boy who is ill-treated by selfish, narrow-minded persons in a small town. It is a story built on the theme of the power and ultimate reward of faith.

Not only is it a picture that will tug at the heart-strings, but has one of the most stupendous and thrilling storm and flood scenes ever seen on the screen, with water rushing through the streets, buildings swaying, and houses wrecked and inundated. It will stir the most hardened theatre-goer.—C. S. S.

Davy Sunday.....Kenneth Gibson
Shadow Smith.....Ben Hewlett

Story by Harvey Gates and George W. Pyper.
Scenario by Harvey Gates.
Direction by Irving Cummings.
Length, 4,691 Feet.

The Story

Nora Fay's father is serving a prison sentence because of the treachery of Scarab Schyler of the same gang of crooks. Nora does not know who is to blame, and when Scarab offers her a chance to make a big sum of money by marrying the drunken son of Randolph, a millionaire, she accepts. The design is to make the father of the boy pay a huge sum to keep from getting undesirable publicity. After she has married him she discovers that he is not Randolph's son, but a friend. Furthermore she discovers that he is exceedingly likable. But a quarrel instigated by the Scarab separates them, and for three years she does not see him. When they meet it is in her own husband's home, where her father, just out of prison, has come to commit a robbery. The Scarab attempts to doublecross her father again and is killed. The police are summoned, Nora's husband enters, and the situation becomes dramatic. In the end her father dies, her own name is cleared, and an understanding between Nora and her husband is re-established.

"The Cowboy and the Lady"

Famous Stage Play Pictured by Paramount With Mary Miles Minter and Tom Moore

Reviewed by C. W. McCarthy

Devotees of photoplays who enjoy stories of the West, with rough men and beautiful women playing the leading parts and with love and murder and such things constituting the theme, will have their desires satisfied in "The Cowboy and the Lady." In the first place, two popular screen players, Tom Moore and Mary Miles Minter, have the stellar roles. In the second place, the picture is based on a play by Clyde Fitch and therefore constructed with due care for suspense, thrills and a satisfactory ending.

Mary Miles Minter appears as a wife whose life is made cheerless by the derelictions of a no-account husband. The role of a tenderfoot ranch owner is played by Tom Moore, who proves again that he can dress, fight or make love with equal skill. There is a thrilling rescue from the waters of a mountain stream, a fight in which the versatile Moore soundly thrashes the bad man of the play, and added to all of this is a western ballroom scene, a murder, a courtroom scene and what nearly becomes a lynching. But in the end everyone is happy except the villain, which is, of course, as it should be.

The Cast

Jessica Weston.....Mary Miles Minter
Teddy North.....Tom Moore
Molly X.....Viora Daniel
Midge.....Patricia Palmer
Weston.....Robert Schable
Ross.....Guy Oliver
Joe.....Leonard Clapham
Justice of the Peace.....Robert Mack

Based Upon the Stage Drama by Clyde Fitch.
Scenario by Julien Josephson.
Direction by Charles Maigne.
Length, 4,918 Feet.

The Story

The story tells of a wife who remains faithful to her cad of a husband until fate points the way to a finer love. Jessica Weston, sickened by her husband's escapades, goes to her ranch in Wyoming. Reluctantly, her husband accompanies her. Out there, however, he has an affair with another woman, while a neighboring and gentlemanly rancher, Teddy North, falls in love with Jessica. Interesting developments follow, and there is a murder mystery which threatens to shatter the happiness of all concerned. But at the last moment justice and happiness prevail.

"Beware of the Law"

Jawitz Pictures Presents Marjory Payne in Picture on Prohibition Theme

Reviewed by Mary Kelly

Without approaching any unusual mark of distinction, "Beware of the Law" progresses in fairly entertaining style, has some appealing situations and shows discretion in the handling of the theme. It is another story about bootlegging, but this angle has not been chiefly emphasized. The human interest motive dominates. In this way the picture has avoided some of the trite methods of playing for thrills which are typical of the recent offerings on the subject of liquor smuggling. There are several effective comedy moments and now and then an original touch that livens the interest. The scene showing the automobile pitching over the cliff is managed with splendid realism.

Marjorie Payne, the star, and Ann Deering delineate the contrasting sisters with a quiet skill. One of them is the familiar self-sacrificing heroine, while the part of the yearning flapper gives more of an opportunity for characterization. The part which both play in the conflict between the traffic and the prohibition agent is the basis for the drama.

The Cast

Jean LeBarbe.....William Coughey
Jules Grandin.....Henry van Bousen
Ann LeBarbe.....Ann Deering
Rose LeBarbe.....Marjorie Payne
Jimmy Harvey, alias The Kid...D. W. Reynolds
Three-Star Kelly.....John Altieri
William MacRae.....Willard Cooley

Story by Frank S. Beresford.
Scenario Not Credited.
Direction by W. A. S. Douglas.
Length, 4,600 Feet.

The Story

Jules Grandin, a woodsman, finds McRae, a prohibition agent, seriously wounded. He calls for help in taking care of him, from Rose LeBarbe, sister to Ann, his sweetheart. Unknown to Rose, her father is making daily visits to the rum-runners' secret storehouse. When they discover that much of their goods is missing, they determine to "get" him and dispose of him, as they have of several others in their way. McRae recovers from his wound in time to be of service in saving the girls' father, and Ann who has doublecrossed Jules, repents and goes back to him. McRae, of course, has fallen in love with Rose.

"Arabia"

Fox Production for Tom Mix a Fantastic Invention with Plenty of Action

Reviewed by Mary Kelly

Action is abundant in this latest vehicle for Tom Mix. "Arabia" is a fantastic invention that pays tribute to a wild imagination rather than to an understanding of drama. It is distinctly representative of the star's recent offerings. It has color, speed and humor, but the story is lacking in realism. There are certain audiences which enjoy just the sort of relaxation which this picture affords and to them the lack of seriousness would be a point of appeal.

Desert scenes, sheik atmosphere and

mock intrigue furnish the interest after one reel of tumult on a Western ranch. A freak of circumstances takes the hero to Arabia, where to help out a friend, he impersonates one of the rulers. The desert scenes, with the exception of one or two striking shots, are typical of what has recently been seen on the screen, and the action, although speedy, is somewhat obvious at times.

The riding is one of the best features. There are splendid horses and they have been handled skillfully so as to get the most dashing effect. Tom Mix does his most effective work in the latter scenes, and here the interiors and exteriors of the castle prove a spectacular background for his stunts.

The Cast

Billy Evans.....Tom Mix
Janice Terhune.....Claire Adams
Arthur Edmund Terhune...George Hernandez
Pnssy Foot Boggs.....Norman Selby
Ibrahim Bulamar.....Eddie Piel
Waldmar Terhune.....Ralph Yearsley
Ali Hassou.....Hector Sarno

Story by Tom Mix and Lynn Reynolds.
Scenario and Dircetion by Lynn Reynolds.
Length. 4,448 feet.

The Story

Billy Evans is surprised one day by Ibrahim Bulamar, who arrives in wild haste at Billy's ranch. Ibrahim is fleeing from two detectives whom his father in Arabia have sent after him. He bargains with Billy to take his car, swap clothes and promises to adjust everything later after he has been secretly married to his own little girl from the Follies. The scheme lands Billy in no end of difficulties, takes him to Arabia where he meets the girl he loves and saves her from the Sultan. Ibrahim arrives in time to save both of them from a terrible fate.

Exploitation Angles: Most Mix pictures are easy to sell, This should be a cinch with Mix in Arabia in the present craze for Sheik pictures. It will be effective to treat the idea of Mix in a burnous in semi-kidding style to match the general idea of the production, but play it hard to get it over to the limit.

"The Broadway M adonna"

F. B. O. Release, a Highly Sophisticated Drama Rich in Audience Appeal

Reviewed by Mary Kelly

"The Broadway Madonna" is rich in audience appeal. It is unusually attractive to the eye and has a story that gets a firm hold on the interest from the start. A charming new actress, Dorothy Revier, makes the scenes definitely alluring.

Action starts with a cabaret scene that is a masterpiece in its soft and brilliant lighting effects. The photographer and director have worked with an assured knowledge of what is appealing. Miss Revier's dance number is the stellar feature here, a graceful introduction to a picture with revelry and spectacle as one of its chief attractions.

The plot has to do with blackmailing in high society. A doctor with designs upon the bank-roll of a wealthy judge is secretly married to a beautiful woman whom he employs to win the judge's son, and then demand payment for keeping the affair out of the papers. On the night of the masked ball, the judge is murdered and this causes a strange turn in events.

Harry Revier's directing has brought out the full spectacular value of the big scenes. He seems to understand the relation between the emotional and pictorial arts and gets some unusually successful effects. The costume ball is one of the most distinguished accomplishments and Miss Revier's performance has been artistically handled. The ending is not as might be expected, and may not suit all that are sentimentally-inclined, but it is an entirely consistent one.

The Cast

Vivian Collins.....Dorothy Revier
Tom Bradshaw.....Jack Connolly
Doctor Kramer.....Harry Van Meter
Slinky Davis.....Eugene Burr
Gloria Thomas.....Juanita Hansen
Judge Bradshaw.....Lee Willard

Story and Direction by Harry Revier.
Scenario not Credited.
Length, 5,602 feet.

The Story

Doctor Kramer, secretly married to Vivian Collins, a favorite in a Broadway cabaret, forces her to take part in his blackmailing schemes. The latest of these victims is Tom Bradshaw, in love with Vivian and anxious to marry her. The Doctor knows that Bradshaw's father will object and buy off Vivian. His scheme is slow in working so he takes advantage of the chance to rob Bradshaw's safe on the night of a masked ball when he wears the same costume as Tom. Bradshaw finds him and in the struggle he kills Bradshaw. The son is blamed, but to shield him Kramer's wife says she is guilty and goes to prison. A girl detective who has been watching the Doctor's moves solves the riddle and he is convicted, while Tom falls in love with his new benefactress.

Exploitation Angles: Follow title and sell this on the Broadway night life idea.

"The Purple Dawn"

Bessie Love Scores As Chinese Girl In Charles R. Seeling Feature

Reviewed by Roger Ferri

"The Purple Dawn" constitutes a feature that is well put together and with features that combine to furnish worth-while entertainment. However, it is Bessie Love's triumphant characterization of a beautiful Chinese girl that wins most attention. The story deals with the adventure of a young sailor who is unwittingly involved in a smuggling scheme that almost results in his undoing at the hands of the Tongmen.

It is Bessie Love's latest picture with the star taking advantage of every opportunity. While the ending is anything but happy for her, she is bound to add to her army of admirers, for she is sympathetic. However, a retake of the ending making it more to the liking of the feminine taste for happy conclusions will improve the picture considerably, although as it stands now it is artistic. However, in the humble opinion of the reviewer, the commercial value of the picture can be greatly improved with this slight and inexpensive alteration which certainly will not in any way mar the story. If anything, it should strengthen it all around.

The cast is a brilliant one with Edward Peil as the tong leader shining. Bert Sprotte as the sea captain, Priscilla Bonner, William Aldrich and the others all satisfy. The direction is good throughout. It is a good box office picture, which, when given a happy ending, should be good for showing at any house.

The Cast

The Chinese girl.....Bessie Love
Tong leader.....Edward Piel
Sea Captain.....Bert Sprotte
Bob.....William E. Aldrich
His sweetheart.....Priscilla Bonner

The Story

Bob, a young sailor, is unwittingly embroglioed in a smuggling scheme. His "booty" is stolen by a tong leader, a rival to the gang for which the stuff was smuggled. He is brutally beaten, but escapes and secures a position in a village store where he falls in love with a pretty country lass. Back in the city he left a Chinese girl who loves him. The tong chief locates Bob and he is brought back to the city, where he is severely beaten by the sea captain, who believes he has stolen the smuggled goods. The girl is kidnapped. Bob is threatened with death, but is saved by the Chinese girl, who brings Bob and his sweetheart together, while she, realizing the impossibility of her love, commits sulcide.

"Lonesome Corners"

A New Angle to an Old Plot Presented by Playgoers Featuring Edgar Jones

Reviewed by Mary Kelly

Offering a somewhat new angle of story interest, "Lonesome Corners" concerns the solution of a social problem with the North woods for a setting. Fundamentally, the theme is old. It is the story of the society man who marries an uncultured girl of the country, but the author has undertaken a different means of adjusting the difficulties and here the chief interest lies.

Edgar Jones, director of the picture, plays the important role of the friend in need. Worried over the future happiness of the bridal couple he steals the young wife and carries her off to a secret place where for one year he gives her a strict schooling in how to be a lady. Then he returns her to the husband.

The picture depends almost entirely on novelty for its appeal. At times it seems too improbable to be generally accepted. By some mysterious means the husband, no matter where he is, receives monthly notes informing him of his wife's welfare. These notes are often amusing. The way of showing the passing of time, however, seems unconvincing with awkward breaks in the intervals. Edgar Jones gives the most impressive performance, and Edna May Sperl is a pretty type who should be appealing to many.

The Cast

Grant Hamilton.....Edgar Jones
Henry Warburton.....Henry Van Bausen
Nola.....Edna May Sperl
Jake Fowler.....Walter Lewis
Martha Forest.....Lillian Lorraine

An Edgar Jones Prodnction.
Length, 4,622 feet.

The Story

Upon visiting Henry Warburton and his bride, Hamilton finds that Nola is too uneducated to please Henry. He foresees a serious clash and determines to use his wits in helping prevent it. He steals Nola one night and takes her to a secret cabin where with the aid of Henry's old governess teaches her the manners of a lady. Henry is enraged but is helpless. He receives monthly notes from Hamilton with mysterious messages about his wife's welfare. At the end of a year Hamilton returns Nola, the perfect lady, to her husband. She is so changed that Henry feels that he has lost something really worth while, but she soon proves that the year has only increased her charm, and that she has lost nothing.

Exploitation Angles: Play up the big angle of the story and drive it over strong.

"A 44-Calibre Mystery"

(Universal—Western—Two Reels)

The first of a series of Harry Carey Western re-issues. It was originally in three reels and has been cut down to two, with new sub-titles but retaining the same main title. It is a satisfactory short Western and the action has been speeded up in re-cutting. There is a good fight and an element of mystery in the murder of a deputy. Harry Carey as the sheriff finally solves the mystery after he discovers that the man has been killed with a 44-calibre pistol, while the man who thought he did the deed only has a 38-calibre pistol.—C. S. S.

"The Spirit of '23"

(C. B. C.-Comedy—Two Reels)

This is one of the best of the Hallroom Boys comedies which are distributed on the state right market by C. B. C. It is snappy and filled with rapid-fire stuff which will get laughs. Particularly is this true when they meet a girl whose father is an amateur magician. They attend a seance and stay all night in the house, meetings with all sorts of comedy experiences with spooks, skeletons, etc. Finally they manage to escape only to be captured by a man with a court summons who has waited all night outside to catch them. Hallroom Boys fans will be highly pleased with this offering. In the first of the picture Percy pulls some of the stunt stuff at the top of a cliff, which is similar to his stunts in previous films, and which should register well.—C. S. S.

The Pep of the Program

News and Reviews of Short Subjects and Serials

Pathe List for November 12 Includes Maloney and Pollard in Two-Reelers

A couple of two-reel productions of widely different appeal top the list of Pathe releases for week of November 12. They are "Hook, Line and Sinker," starring Snub Pollard, and "The Drifter," another of the Range Rider series of westerns starring Leo Maloney. The Pollard comedy gets a lot of fun out of a free-for-all fishing contest, with everybody, including the fish, working against the hero, who finally triumphs. The Leo Maloney offering presents the star as the down-and-out champion of a mother and daughter who are victimized by a crooked real estate dealer who is also an assayer of precious metals. He soons finds himself in the midst of spirited action and hand-to-hand encounters and in the end rehabilitates himself.

The serial, "Speed," starring Charles Hutchinson, reaches its fourth episode in which Lucy finds herself sinking in quicksands. "Speed," in seeking to rescue her, is imprisoned under a tree felled by a bolt of lightning.

The current Hal Roach comedy is "Washed Ashore," which shows Paul Parrott in a laughable adventure with the "South Sea Island Whooplesnips." A mutiny, a romance and several other interesting things happen to the hero.

"Bees in His Bonnet" is the Harold Lloyd reissue for the week, in which the star is master of ceremonies at a fashion show, with mannekins in curtained booths. Snub Pollard and Bebe Daniels nearly drive him crazy, but his chance for revenge comes.

"The Crowded Street," a pictorial based on William Cullen Bryant's poem, is a feature of Pathe Review 181, which contains several other interesting subjects.

One Century Comedy Stars Lee Moran While Another Has Dog and Monkey Cast

Century Film Company, releasing through Universal, announces that since the success of "Mutts," a dog comedy, exhibitors have been asking for another comedy of this kind; and in response Al Herman has produced "Just Dogs," with a cast composed exclusively of dogs, with the exception of little Joe, a monkey. Joe is leading man, Pal is an aerial policeman, Camisole is the Slicker, Peaches the father and Mary is the flapper.

The antics of these four-footed players are said to be unusually clever, warranting special exploitation and appropriate press sheets have been prepared by Universal. The story shows Pal as a hobo. Joe tries to waken him by performing tricks. He then cooks breakfast, milks a goat and catches a fish. They start out and Pal meets a flapper, whose wealthy father makes him an aerial policeman who saves the store from thugs. Pal marries the flapper, a black dog acting as minister.

Another attractive Century comedy is "American Plan," starring Lee Moran. The comedy and tragedy of life in a boarding house are travestied, Moran appearing as the landlady's pet. He uses a trick Ford which performs some unusual stunts, and, of course, the star meets with all kinds of humorous experiences.

The cast of this comedy includes Blanche Payson as the landlady and Betty May as Moran's sweetheart.

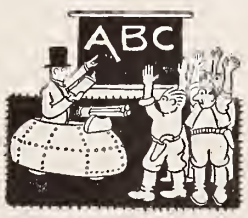
Educational Furnishes Snappy Cuts Suitable for Showman's Ad Lay-outs

An advance in the exploitation of short subjects is shown in the helps furnished by Educational Film Exchanges, on two-reel comedies of the new season's series.

Press sheets on all two-reel comedies, including the Christie Comedies, Hamilton Comedies and Mermaid Comedies, show comic sketches which are provided through the Educational exchanges in electrotype or mat form for use in local newspaper advertising.

These cuts are made without lettering, so that they can be kept as small as possible. Whatever the size or style of an exhibitor's advertising layout, one of these small cuts can be placed in it, and the exhibitor can have the printer set his announcement around the cut. Catch lines providing material for such announcements are shown on the same page of the press sheet.

Illustrated herewith are four of these cuts, prepared for the subjects named below.



Electros such as Educational supplies for exhibitors' use. Left to right—"Choose Your Weapons" (Christie), "High Power" (Mermaid), "The Educator" (Hamilton), and "Blazes" (Mermaid).

New Snooky Films

John Rounan, owner of Snooky "The Humanzee," announces a new series of six two-reel comedies featuring this chimpanzee film favorite. Snooky will be ably supported being assisted by Tom and Jerry,, other well known monkey actors, and the entire zoo owned by John Rounan Productions, Inc.

The first production of the new series will be "A Jungle Romeo." In this Snooky will play nine different character parts. This film was produced by the Jungle Film Company. One of the important parts in this production will be taken by a lion.

Offers New Series of "Out of Inkwell"

The second series of Max Fleisher's single reel, "Out of the Inkwell" comedies, is announced for distribution on the state right market by M. J. Winkler, of 220 West Forty-second street, New York, who controls the rights for the United States and Canada. This series comprises thirteen comedies, and are declared to be unusually clever, humorous and entertaining. According to the New York Times: "In the field of animated comedies there has been nothing better than Fleisher's 'Out of the Inkwell' drawings."

These subjects will be released one each month and have been shown by such theatres as the Rivoli and Rialto, New York, and the entire Fox and Loew circuits.

A Comic Scene

Pathe News, in its current issue No. 86, pictures two popular national characters doing an impromptu comedy act upon the occasion of the luncheon given to General Pershing at New Orleans by the American Legion. The noted men whom the camera portrays in a comic situation are General Pershing and Judge Landis.

Directed by Smith

"The Dumb Waiters" is the title of the sixth of the new Hallroom Boys' Comedies, which has just been received at the New York offices of C. B. C. Film Sales Corporation for distribution to the state right market.

This comedy, which was directed by Noel Mason Smith, features Sid Smith and George Williams. According to Producer Harry Cohn, this comedy proved one of the most successful of the Hallrooms ever previewed on the Coast.

Estabrook Promoted

Howard Estabrook, who joined the Film Booking Offices of America this spring, has been placed in charge of sales promotion of a number of F. B. O. features and short subjects and has also been made manager of the newly formed Educational Entertainment Service.

Fox Offers An Attractive Autumn List of Al St. John and Sunshine Comedies

Among the attractive offerings of Fox Film Corporation for Fall release are two series of comedies, the Al St. John specials and several new Sunshine comedies, all of which are announced as exceptional laugh-getters.

The first four of the Al St. John comedies have been completed. The first one, "All Wet," has already been released and is being well received. In addition to many funny gags, it also has a real story and is interspersed with thrills. The second is "The City Chap." It is described as a distinct novelty for St. John, who discards his usual portrayal of a bucolic youth and appears as a city chap; it is a combination of slap-stick and satire.

"Out of Place" is the third one, and is set for November 19 release, in which the star appears among the chickens of a cabaret, instead of a farm, and demonstrates that he is a good dancer. No release date has been set for the fourth, "False Alarm," which will probably reach exhibitors about January 1.

The series of Sunshine comedies for release during the next six months includes "The Haunted House," October 29; "The Ranch Romeo," November 12; "Cupid's Elephant," November 26; "The Fresh Heir," December 10; "A Poor Fish," December 24, and a comedy yet unnamed for January 7th release.

It is claimed that these comedies top anything the Fox Company has made in the versatility of the subjects, productions and stories with genuine entertainment and laughs. Beside the old favorite there are also many new faces in the casts. Fox Sunshine comedies have proven popular not only throughout the United States but in foreign countries as well.

"Hodge Podge"

(Educational—Novelty—One Reel)

This latest addition to Educational's program is well named and a sub-title "Some Sense and Some Nonsense" correctly described in the first two issues which were shown for review. If you are looking for a real novelty, something entirely different from anything you have shown, we can recommend these. There is such an unusual combination of material that it is hard to describe the contents, but each consists of unusual scenics which are highly entertaining and instructive, humorous animated cartoon work, clever trick photography.

The first issue shows a combination of trick photography and cartoon work, the difficulty of a cameraman in filming Niagara, then follows a truly beautiful scenic of Niagara Falls in winter with the surrounding scenery coated with ice. Another section cleverly satarized the making of an automobile; this is animated cartoon work.

The second issue starts with a novel combination of silhouette cartoon work and motion pictures and shows winter sports in Switzerland. Then there is a section of titled film depicting a news reel which has some unique camera work. Another section is a burlesque of a news reel done with animated cartoons. There is also an interesting motion picture section showing how sea elephants are captured and shipped to the zoos. The reel ends with a clever and humorous cartoon section which is a burlesque on military maneuvers which will get many laughs. Altogether, these two issues are highly enjoyable.—C. S. S.

"A Model Messenger"

(Universal-Comedy—One Reel)

In this number of the serial of single reel comedies starring Lewis Sargent he is commissioned to deliver a life-size model of a lady and thinking to make the boys envious he goes joy riding where they can see him. Of course he gets in bad with his girl and also with the boss; he has to work that night as a punishment and gets into more trouble when the girl finds him helping another girl to elope, but all is finally straightened out satisfactorily. There is considerable good humor in this reel and it should prove particularly pleasing to the children. —C. S. S.

"The Drifter"

Pathe Western—Two Reels

This latest of the Leo Maloney series is up to the standard of the others. In other words, it is exceptionally good entertainment in compact form. "The Drifter" is an adventurer who suddenly discovers gold on his claim, and in having it assayed, comes across a crooked land shark who victimizes widows and orphans in his dealings. The plot gives the hero a chance for chivalrous action and now and then a bit of effective comedy. There is a clever twist at the end where the land shark meets the boomerang of his own misdeeds.—M. K.

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Fire-Fighters, The (F. B. O.)
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Hook, Line and Sinker (Pathe)
Model Messenger, A (Universal)
Mud and Sand (Metro)
Spirit of '23 (C. B. C.)

"Chop Suey"

(Educational—Comedy—Two Reels)

Dorothy Devore has the leading role in this two-reel Christie comedy distributed by Educational. It is a farce comedy with Chinese atmosphere and deals with an American girl who has been to China, and who masquerades as a Chinese girl to help out a girl friend. For various reasons nearly everybody in the cast disguise themselves as Chinese and all kinds of complications result. It is a satisfactory comedy of the Christie type with a lot of humorous situations which will bring laughs.—C. S. S.

"The Fire Fighter"

(F. B. O.—Comedy—Two Reels)

Bootlegging and the village fire department are resources for some excellent comedy in this latest of the Pop Tuttle series. There is almost inexhaustible amusement with everything from a chuckle to a roar. Although the small town fire department has been burlesqued countless times on the screen, there is so much novelty in this, and it is so well done, that it is still rich in entertainment value. Nosey Nichols, the official bootlegger, discovers that his still is on fire. The delays before Pop Tuttle and his fire squad, headed by Tillie, the strong woman, finally get to the scene of need, provoke a great deal of irresistible comedy.—M. K.

"Sun Maid" Girl Now with Mermaid

Violet Oliver, known as the "Sun Maid" girl of California, will henceforth be known as the Mermaid girl, as she makes her screen debut in the Mermaid comedy, "High Power," which Jack White has completed for Educational.

Miss Oliver is one of the most photographed girls in the world. Selected by the raisin growers of California as the prettiest and most typical girl she has visited every state but one and in important cities was the subject of photographic contests held by leading newspapers, prizes being offered for the best photographs of her. Her likeness appears on every package of "Sun Maid" raisins, and her face is known all over the world.

"Mud and Sand"

(Metro—Comedy—2,500 Feet)

Here is a crackerjack comedy that should please almost every audience. It is a burlesque on a highly successful feature "Blood and Sand" and those who have seen that feature will enjoy it immensely because of the clever manner in which the scenes, sets and situations have been handled. It is a true burlesque and the director deserves credit for the remarkable fidelity with which he has followed the original productions, twisting the principal scenes with good comedy effect.

The comedy is broad with considerable knock-about stuff and those who have not seen the feature should enjoy it on its own merit, for it contains many hearty laughs and a lot of bits that will keep you chuckling. Stan Laurel, the star, does excellent work throughout as Rhubarb Vaselino, the toreador, whose experience as a bull fighter furnishes the theme for the picture. The remainder of the cast is entirely satisfactory. It is a Metro production.—C. S. S.

"The Haunted House"

(Fox—Comedy—Two Reels)

In this, Fox has an ingenious comedy that keeps up a rapid pace of successful slapstick. It shows a versatile imagination, and even if all the efforts are not distinguished, it will be generally popular because of the constant variety of action. A deserted hotel is re-populated by an enterprising couple and better times are in sight until the manufacture of spooks start. This is Desparate Dan's method of scaring the guests so that he can make a big haul. Miss Van Pyre, an attractive lady in black, adds a decorative touch to the scenes of skirmish. The comedy is a Sunshine and provides good entertainment.—M. K.

"Hook, Line and Sinker"

Pathe—Comedy—Two Reels

There is a wealth of good comedy material in this Snub Pollard subject, and it has been utilized with full appreciation. It has enough laughs to make it well worth while on any program. The well-known trying adventure of waiting for the fish to bite has been burlesqued to the farthest degree, and all the bad luck that besets the hopeful fisherman in this case proves amazingly funny. All kinds of fish, human and otherwise, conspire to get him into a state of emotional upheaval. But in spite of the powers against him, he comes off triumphant, winning public adulation and the first prize.—M. K.

Additional Reviews on Short Subjects Can Be Found on Page 184

PROJECTION

By F. H. RICHARDSON

Apprentice and Union

I have often been astonished that up to this time unions have taken such slight interest in a matter of paramount importance to them, no matter how viewed, viz: the apprenticing of projectionists.

I have hopes of getting at least one real apprenticeship law passed in the not distant future. I became deeply interested in clearing up the situation prevailing in a certain state last summer. After conferences with state officials I submitted a draft of suggested laws and rules, most of which the said officials approved after some time consumed in study of them. The matter is now in process of working out.

It has resolved itself largely into a question of what can be legitimately handled through "rules" promulgated by the Department of State Police, and what can be gotten through a Legislature composed of politicians, who know little or nothing about such matters, and perhaps care less, not realizing the damage which may be done through incompetency in a matter like the reproduction of motion pictures, upon which such a very large percentage of the people of today depend for their theatrical entertainment.

I have suggested a real apprenticeship, although I only dared suggest a one-year term, whereas it should have been two. I have proposed that no license shall be issued to project pictures before paying audiences unless the applicant shall have served an actual, bonafide apprenticeship of one year, and shall have passed a thorough examination, if a resident of the state, or shall have produced proof that he has done that which the officials consider a fair equivalent and be able to pass examination, if he be from another state. It is, of course, provided that those projecting motion pictures within the state at the time of adoption of the rule or law be excepted, though they shall be re-examined.

Exhibitors Should Welcome It

Exhibitors of sound business judgment should not and will not oppose this. On the contrary they should and will heartily welcome it, because they are, in the last analysis, the worst sufferers of all through incompetency in the projection room.

I know of nothing more foolish than to suppose that incompetency is cheap because it is cheap in purchase price—wage. INCOMPETENCY IS ALWAYS EXPENSIVE TO THE EXHIBITOR, no matter how cheap it may be in purchase price; also the lower the purchase price—wage—the more expensive it is likely to be, because low wage sets up no incentive to excell. It kills all ambition.

Incompetency in the projection room cuts many ways. It is nothing short of amazing that so many exhibitors who seem otherwise good business men, fail to realize that the man they get "cheap" because he lacks intelligence, knowledge and skill to earn more (and that is usually the ONLY reason for a man working cheaply), is really one of the most expensive things in all their establishments.

Not only does his incompetency cost heavily in added operating expense, but also (and more important) in loss of box office revenue by reason of decrease in attractiveness of the "show."

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

Tne lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

It is impossible to set the latter forth in convincing detail, because the exhibitor who cannot or does not realize that punk projection lowers the attractiveness of his show, hence decreases his box office income, is not a man one can ever hope to convince by argument. In the matter of operating expense, however, the matter is more easy.

Not Uncommon

It is not at all an uncommon thing to find motor generator set delivering something like 45 per cent. efficiency, instead of between sixty and seventy per cent., within two months of its installation, due entirely to lack of knowledge and intelligent care on the part of the projectionist. It is not at all an uncommon thing to find an expensive motor generator set which should have been in excellent condition after five or six years use, practically ruined in a year or two through lack of intelligent care, the use of unsuitable oils and lack of knowledge in the matter of damage done by slowly disintegrating cement floor surface.

It is no unusual thing to find expensive projectors shot to pieces for similar reasons, in a time which should have shown almost no wear at all.

It is no exaggeration to say that incompetency in projection rooms is costing hundreds upon hundreds upon hundreds of theatres anywhere from ONE TO FIFTY DOLLARS A DAY by reason of the fact that through such incompetency the attractiveness of the show suffers.

I do not propose to say that the serving of an apprenticeship will entirely cure all this. As a matter of fact it will not, BUT surely not even the most dense will question the proposition that the serving of an apprenticeship of reasonable time (even most ordinary trades require from two to three years) will increase the competency of men entering the projection field, and increase it very greatly too.

Position of Unions

It seems to me that, just as a plain matter of the commonest kind of common sense, the International Alliance of Theatrical Stage Employees and Moving Machine Operators of the United States and Canada (Whew! Some name, if you awsk me) should itself inaugurate and demand an apprenticeship requirement. In my judgment there should be a clause in every union contract reading something like this:

There shall be no man employed within the jurisdiction of this union, except those now members of this union, who has not served a bonafide apprenticeship of one year, if a resident of territory within the jurisdiction of this union, or who shall produce proof that he has projected pictures in theatres for at least two years if from other territory.

Mind you that is very crude, and designed only to outline the mere idea. The wording could be vastly improved, and when the one year apprenticeship has been well established it should be extended to two years.

Of course it is to be expected that some of the unthinking exhibitors and managers will object, claiming that such action will tend to restrict the supply of available men and thus increase wages.

Granted this may to some extent be true, what of it? The good Lord knows there is urgent need for exactly that same thing. One reason why we have so much incompetency is that exhibitors do not make competency worth while, or evince much willingness to encourage it by making it a financial object. Such a policy is of the "penny wise and pound foolish" variety. It is saving at the spigot and wasting at the bung hole.

In my opinion the unions simply stand in their own light by failing or refusing to work for an apprenticeship requirement. The stock objection is that there are already too many projectionists, which objection is perhaps well founded, but does the union for a moment suppose that failure to have an apprenticeship requirement limits the supply?

Think Again—

If so, then the union needs to think again. Quite the contrary, the no-apprenticeship increases the supply. The wants-to-be just simply gets a job in some small theatre outside the jurisdiction of the union, or "goes to school." He then obtains a "license" from an examining board which knows little about projection, and appears on the scene with a wide and somewhat derisive grin, an abundance of gall and a splendid stock of incompetency, sets himself up as a menace to unions and union conditions unless he be admitted to "the fold." Does any one dispute this?

Were the apprenticeship proposition put forward by the I. A. as I have suggested, the exhibitor, as a general proposition, would object, but in the end he would find it to put ten dollars into his pocket for every one it might possibly cost him through advance in wages—if it did the latter at all.

In the end he would benefit, even as he has benefited by everything which has tended to raise the level of the reproduction of the motion picture upon his screen. Any abnormal restriction of the field by an apprenticeship or anything else is just

pure nonsense. The plumbers, bricklayers and nearly every other trade requires an apprenticeship, and have for years, yet there is an abundance of mechanics.

The lawyer and doctor certainly have to serve a gruelling apprenticeship, and have a license, yet there are plenty of them. Fear of restriction and scarcity of men is just pure piffle. It amounts to nothing at all, but even if it did I would be for it because it is sadly needed.

Comparison

F. C. Shivers, Projectionist, Lexington, Nebraska, wants information as to comparative results of what he now has and Mazda. He asys:

I come to you for information on Mazda projection. Want a comparison of what I now have with what I would get with Mazda. Like myself the manager is uninformed as to Mazda projection.

We now use A. C. from a 220 volt supply, through a Hallberg Economizer, with 60 amperes at the arc. Projection distance is 87 feet and picture is 13 feet 1 inch wide. Screen is plaster wall coated with oxide of zinc.

The projector optical train is according to lens chart. Projection lens working distance is 3⅞ inches and free diameter 1.51 inches. Some loss of light, don't you think?

Without changing screen do you think we can duplicate present screen results with Mazda? Of course, we would use the No. 2 lens with Mazda. Please be explicit, as the manager wants detailed information, and so do I.

Handbook Fine

Oh, yes! Forgot to say that I have received the new handbook, and that to say the least it is a very fine work. As an afterthought, will you explain all about the new aspherical condenser. We want to know how it is constructed, its advantages and everything in full.

Get Cash For It

SELL YOUR OUTGROWN EQUIPMENT

An Inch Advertisement in the **"For Sale"** Column of the Moving Picture World Will Move It. And An Inch Costs But

FIVE DOLLARS

Deliver the Goods

As to the aspherical condenser, I cannot tell you as to its construction because I've never, to date, seen one of them, except in operation, and have not examined them intimately. I do know, however, that they certainly do deliver the goods. They give a sharp, round spot, and reduce light loss very greatly. They are "the candy kid," to this time, in Mazda condensers.

As to a comparison—well, it is a hard subject to handle because so very much depends upon the ability and carefulness of the projectionist himself.

To get 100 per cent results from Mazda it is absolutely essential that the apparatus be exactly and precisely in line throughout—meaning that if the light source be off the optical axis by even so little as 1-16th of an inch the results will be very unsatisfactory and there will be heavy decrease in screen illumination—large light loss. Then, too, unless the projectionist handles his light source carefully and intelligently there is likely to be unnecessary decrease in life of the lamp filament, which same will "increase inversely with the square of the lack of care and intelligence," as it were.

You will find very complete information with regard to Mazda in the new handbook, and that information is fully illustratd.

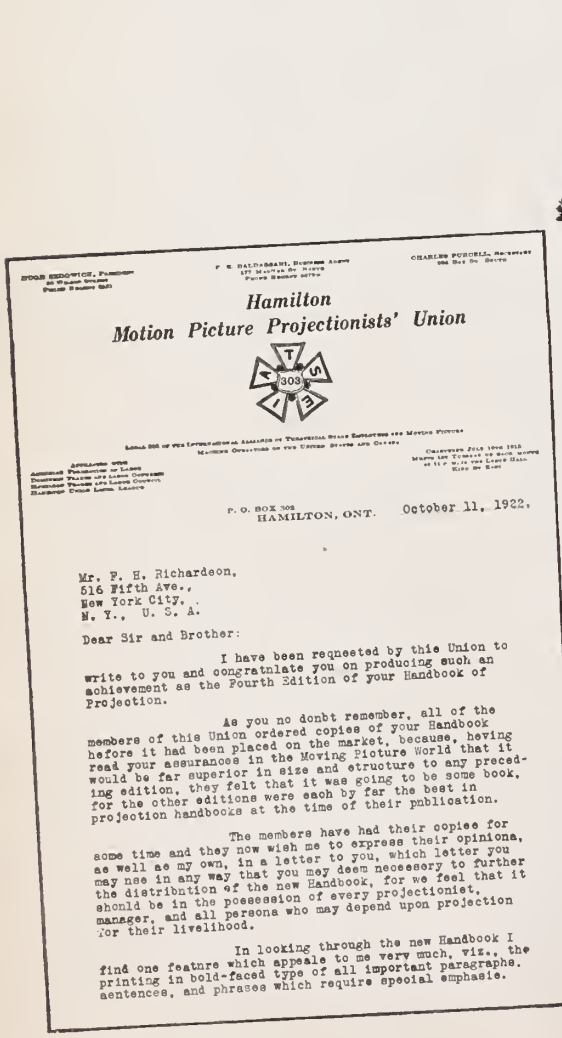
Give Proper Care

Of this you may be assured: Given proper care and careful adjustment and attention, you should and can fully duplicate your present screen result with Mazda. While the light will not be so powerful, it will nevertheless be more restful and pleasing to the eye, and the illumination will be absolutely steady and unchanging from start to finish of the show.

I do not care to advise in such matters, because so very much depends upon the individual who will handle the equipment AND upon the individual ideas of the individual who manages the theatre. I have stood beside two theatre managers, both of them at least fairly competent managers, who were looking at a demonstration of Mazda, and have heard one of them enthuse over the result, while the other pronounced it unsatisfactory.

These variations in ideas and opinions exist, and it makes it very difficult to advise. Personally I would not hesitate to make the change, because I believe you, friend Shivers, will get good results from the equipment as soon as you get acquainted with it.

The saving as against sixty amperes A. C. is very considerable. You probably use about 2,500 watts now, counting transformer losses. With the Mazda you would use only about 900 watts at most, plus transformer losses. Carbon consumption and lamp replacement would probably balance pretty well. Sorry, friend Shivers, but that is about all I could care to say.



Hamilton
Motion Picture Projectionists' Union

P. O. BOX 308 HAMILTON, ONT. October 11, 1922.

Mr. F. H. Richardson,
516 Fifth Ave.,
New York City,
N. Y., U. S. A.

Dear Sir and Brother:

I have been requested by this Union to write to you and congratulate you on producing such an achievement as the Fourth Edition of your Handbook of Projection.

As you no doubt remember, all of the members of this Union ordered copies of your Handbook before it had been placed on the market, because, having read your assurances in the Moving Picture World that it would be far superior in size and structure to any preceding edition, they felt that it was going to be some book, for the other editions were each by far the best in projection handbooks at the time of their publication.

The members have had their copies for some time and they now wish me to express their opinions, as well as my own, in a letter to you, which letter you may use in any way that you may deem necessary to further the distribution of the new Handbook, for we feel that it should be in the possession of every projectionist, manager, and all persons who may depend upon projection for their livelihood.

In looking through the new Handbook I find one feature which appeals to me very much, viz., the printing in bold-faced type of all important paragraphs, sentences, and phrases which require special emphasis.

FHR--2

This system is to be strongly recommended inasmuch as it prevents the passing over of some important point which might otherwise be overlooked or not heeded sufficiently if the matter were printed in uniform type.

Another feature of the new edition which we commend is the question section at the back of the book. This section finds favor because it enables a projectionist to take an inventory of his stock of knowledge and if there should be a question which he cannot answer, instead of finding the answer directly appended to the question he is directed to the page wherein the answer will be found. This system of looking for an answer makes him also read the whys and wherefores of the answer, a method which is certainly beneficial. The question section is also valuable as a minute index of the contents of the book.

The various chapters dealing with equipment used in projection, its maintenance and theory of operation leave nothing to be desired. The subject matter is all written in an understandable way and technical problems which the old-time "operator" thought he would never be able to understand now appear so clear that the average man would be ashamed to admit that he could not comprehend them.

The section dealing with Mazda Lamp Projection is the best collection of data on that topic that I have yet seen and the information on the High Intensity Arc Lamp is also very full and complete.

If I were to continue extolling the merits of the Handbook it would require a volume almost as large as the Handbook to contain all that I could say in its favor but I must content myself by saying that for an understandable book that really covers the field of motion picture projection the Fourth Edition of the Handbook of Projection cannot be beaten.

The members of this Union, including myself, join in congratulating you on the success of your efforts in compiling the new edition and sincerely thank you for striving to raise the profession of motion picture projection to a higher state of perfection.

Well, Mr. Richardson, I guess that I will not take up any more of your time in handing you bouquets, much as I would like to do so, but will close by wishing you the best of health and happiness and we all trust that you will be long spared to keep up the good work which you are doing.

Yours sincerely and fraternally,
Hugh McLennan
President

Hamilton Local Says—
"You Should Have It"

Richardson's Handbook of Projection—
Price – $6.00

Chalmers Pub. Co.
516 Fifth Ave. N.Y.

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Ian of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
Fool's of Fortune	Davis-Chaudet			5,609
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid			6,000
Man and Woman	Jans			5,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
The House of Solomon				6,000
Flapper Love				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
The Janitor's Wife				2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Motion to Adjourn	Roy Stewart	Aug. 19		5,785
The Price of Youth	Neva Gerher	Aug. 19		4,995
Two-Fisted Jefferson	Jack Hoxie	Sept. 16		4564
Peaceful Peters	William Fairbanks	Nov. 4		4,690

ASSOCIATED EXHIBITORS

The Real Adventure	Florence Vidor	July 8	July 29	4,932
Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
When the Devil Drives	Leah Baird	July 8		4,687
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Dusk to Dawn	Florence Vidor	Sept. 9	Sept. 23	5,200
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Met Again	Mae Marsh	Nov. 4		5,822

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
Danger	Mermaid			2,000
Poor Boy	Mermaid			2,000
Rapid Fire	Mermaid			2,000
Toonerville Trials	Toonerville			2,000
The One Man Reunion	Bruce			1,000
A Scandal in Bohemia	Sherlock Holmes			2,000
Toonerville Topics	Toonerville	Aug. 26		2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
Lookout Below	Mermaid	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
Torchy's Nut Sunday	Johnny Hines			2,000
The Yellow Face	Sherlock Holmes			2,000
Treasure Bound	Mermaid			2,000
Torchy's Feud	Johnny Hines	Sept. 16		2,000
That Son of a Shiek	Christie	Sept. 9		2,000
Pardon My Glove	Christie	Sept. 23		2,000
A Ring Tail Romance	Campbell	Sept. 9		2,000
The Devilish Dragon	Tony Sarg			1,000
The Speeder	Hamilton	Sept. 23		2,000
The Blanket Stiff	Bruce	Sept. 23		2,000
Let 'Er Run	Christie	Sept. 30		2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
Fresh Fish	Comedy	Oct. 7		1,000
The Priory School	Drama	Oct. 14		2,000
The Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
Ocean Swells	Christie	Oct. 28		2,000
The First Flivver	Tony Sarg	Oct. 28		1,000
Blazes	Jack White	Nov. 4		2,000
Choose Your Weapons	Christie	Nov. 4		2,000
The Enchanted City	Special	Feb. 18		1,000
The Steeplechaser	Mermaid	Oct. 7		2,000

FAMOUS PLAYERS-LASKY

The Woman Who Walked Alone	Dorothy Dalton	June 17	June 24	5,947
Our Leading Citizen	Thomas Meighan	June 24	July 8	6,634
The Eyes of the Mummy	Pola Negri	Aug. 19		3,805
While Satan Sleeps	Jack Holt	July 8	July 22	6,675
South of Suva	Mary Miles Minter	July 1	July 8	4,639
The Man Unconquerable	Jack Holt	July 29	Aug. 5	5,795
For the Defense	Ethel Clayton	May 6	Aug. 19	4,905
The Greatest Truth	Mia May	August 6	Aug. 5	5,257
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5,486
The Dictator	Wallace Reid	July 15	Aug. 12	5,221
The Bonded Woman	Betty Compson	Aug. 12		5,000
If You Believe It, It's So	Thomas Meighan	July 22	Aug. 26	6,764
The Young Diana	Marion Davies	Aug. 12		6,744
Mysteries of India	Mia May	Aug. 5		7,505
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9		6491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7		7,062
Manslaughter	DeMille	Sept. 30		9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14		7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady				
To Have and to Hold	Geo. Fitzmaurice	Nov. 4		7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30		11,618
On the High Seas	Dorothy Dalton	Oct. 14		5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28		6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4		7,155

FILM BOOKING OFFICE OF AMERICA

The Understudy	Doris May	July 8	Aug. 19	4537
My Dad	Johnnie Walker	July 15	July 29	5600
In the Name of the Law	Special	July 22	Aug. 19	6126
Up and at 'Em	Doris May	Sept. 9		4580
The Wreckage	Special			
Colleen of the Pines	Jane Novak	July 15	Sept. 2	4738
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5060
Their First Vacation	Carter DeHaven	Sept. 23		2,000
Such Is Life at a Dutch County Fair	Travelaugh	Sept. 23		
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Such Is Life in Amsterdam		Sept. 30		1,000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28		5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
Such Is Life in Busy London	Travelaugh	Nov. 4		1,000

FIRST NATIONAL

Crossroads of New York	Sennett Prod.	June 3	June 17	6,292
One Clear Call	Stahl Prod.	June 10	July 8	7,450
His Wife's Relations	Buster Keaton	May 6		2,000
Domestic Relations	Kath. MacDonald	June 17	July 29	5,192
Fool's First	Neilan Prod.	July 8		5,773
The Half Breed	Morosco Prod.	July 1	July 29	5,484
Slippery McGee	Morosco Prod.			6,000
Smudge	Charles Ray	July 15		4,716
Alias Julius Caesar	Charles Ray			
Bellboy 13				
Lorna Doone	Maurice Tourneur	Oc. 21		6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7,835
Heroes and Husbands	Katherine MacDonald	Aug. 26		5,460
Rose of the Sea	Anita Stewart	Aug. 19		6.037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Ma and Pa	Sennett Comedy	Sept. 9		2000
Skin Deep	Ince Prod.	Sept. 30		6.500
Home-Made Movies	Comedy	Oct. 7		2,000
The Bond Boy	Richard Barthelmess	Oct. 21		6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6.563
The Blacksmith	Buster Keaton			1,746

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
Thrills and Spills	Educational	Sept. 23		
The Eskimo	Clyde Cook	Sept. 23		2,000
Ancient Rome	Fox Educational	Sept. 23		
Riding the Goat	Fox Cartoon	Sept. 23		
Water Sports	Fox Educational	Sept. 23		
Lights of New York	Special			
My Friend the Devil	Special	Oct. 28		9,555
The Fast Mail	Special	July 15	July 15	4,880
Falls Ahead	Mutt and Jeff	Aug. 12		1,000
Just Tony	Tom Mix	Aug. 26	Sept. 23	5,223
West of Chicago	Charles Jones	Aug. 26		4,694
All Wet	Al St. John	Aug. 26		2,000
The Reporter	Lupino Lane	Aug. 19		2,000
The Crusader	William Russell	Aug. 19		4,780
Honor First	John Gilbert	Aug. 19		5,000
Oathbound	Dustin Farnum	Aug. 12		4,468
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
A Pair of Aces	Lee Kids	Sept. 2		2,000
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
Do and Dare		Oct. 7		4,744
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735

(Continued on following page)

(Continued from preceding page)

		Review	Consensus	Footage
Yosemite Trail		Sept. 30	Oct. 28	4,368
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Dandy Dan		Oct. 7		2,000
The Pirate	Lupino Lane	Oct. 7		1,000
Red Hot	Cartoon	Oct. 7		2,000
Kids and Skids	Lee Kids	Oct. 7		
The Fallen Archers	Cartoon	Oct. 7		1,000
Mixed Faces	William Russell	Oct. 14		4,400
Cold Turkey	Cartoon Comedy	Oct. 14		1,000
The Tin Broncho	Sunshine Comedy	Oct. 14		2,000
The City Chap	Al. St. John	Oct. 21		2,000
Lazy Bones	Clyde Cook			2,000
Double Trouble	Lee Kids	Oct. 28		2,000
Splitting Hairs	Sunshine			2,000
Puppy Love	Sunshine			2,000
Without Compromise	William Farnum	Nov. 4		5,173
Bells of San Juan	Charles Jones	Nov. 4		4,587
Step Lively, Please	Sunshine Comedy	Nov. 4		2,000
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000

GOLDWYN

Yellow Men and Gold		June 10	July 1	5,224
Centaurs of the Field	Sport Film			1,000
Winter Pep	Sport Film			1,000
The Dust Flower	Helene Chadwick	July 15	Aug. 5	5,651
Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin				
Hungry Hearts				

HODKINSON

Hope	Mary Astor	June 24		3,000
Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
The Veiled Woman		June 24	Aug. 19	5,300
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28		6,000

METRO

Sherlock Brown	Bert Lytell	June 3	July 15	4,800
The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Stroke of Midnight	Foreign Film	June 17	July 1	6,000
Don't Write Letters	Gareth Hughes	May 13	June 10	4,800
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Fascination	Mae Murray	April 29	May 20	7,940
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
A Ladies' Man	Bull Montana	Aug. 26		3,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14		9,000
Youth to Youth	Billie Dove	Oct. 28		6,900
A Punctured Prince	Bull Montana	Oct. 28		2,000

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
The City Slicker	Lloyd Reissue			1,000
Let's Go	Lloyd Reissue			1000
The Mechanical Horse	Cartoon Comedy	Aug. 26		1000
Hear 'Em Rave	Lloyd Reissue			1000
Makin' Movies	Johnny Jones	Aug. 26		2000
Wet Weather	Paul Parrott	Sept. 23		1000
Fearless Fido	Cartoon Fable	Sept. 2		700
Off the Trolley	Lloyd Reissue			1000
His Own Law	Leo Maloney	Sept. 2		2000
The Boy and the Bear	Cartoon Fable	Sept. 23		700
Si Senor	Lloyd Reissue			1000
One Terrible Day	Children	Aug. 19		2000
The Two Explorers	Cartoon Fable	Sept. 16		700
Come and Get Me	Leo Maloney	Sept. 23		2000
Count the Votes	Lloyd Reissue			1000
365 Days	Snub Pollard	Aug. 19		2000
The Two Slick Traders	Cartoon Fable	Sept. 30		700
Two Scrambled	Lloyd Reissue			1000
The Landlubber	Paul Parrott	Sept. 9		1000
Bone Dry	Paul Parrott	Sept. 9		1000
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Soak the Sheik	Paul Parrott	Sept. 23		1,000
Face the Camera	Paul Parrott	Sept. 30		1,000
At the Old Stage Door	Lloyd Reissue			1,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
For Rent—Haunted	Comedy	Sept. 30		2,000
The Upper-cut	Parrott	Oct. 7		1,000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		1,000
The Ropin Fool	Will Rogers	Oct. 28		2,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7		5000
Face to Face	Reginald Warde	Oct. 7		5000
The Island of Doubt	Wyndham Standing	Sept. 30	Oct. 21	5,483
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Tracks	Noble Johnson	June 17	July 8	5456
Sunshine Harbor	Margaret Beecher			4300

SELZNICK

A Woman of No Importance	English Film	June 17	July 8	5000
Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Under Oath	E. Hammerstein	Aug. 26		5,175
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Doll's House	Nazimova	Feb. 25	Mar. 4	5500
Fair Lady	Rex Beach Prod.	Apr. 1	Apr. 22	7000
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28		10,000

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
The Wall Nut	Roy Atwell			1000
Hickville's Romeo	Lee Moran			2000
Tracked Down	Art Acord			2000
Matinee Idles	Neely Edwards			1000
Sure Shot Morgan	Special			2000
Cured	Queenie			2000
The Gypsy Trail	Art Acord			2000
Young Ideas	Roy Atwell			1000
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Foolish Lives	Lee Moran			2000
The Soul Herder	Harry Carey			2000
Off the Earth	Neely Edwards			1000
The Radio Hound	Brownie	Sept. 30		2000
White and Yellow	Jack Mulhall			2000
Top o' the Morning	Gladys Walton	Sept. 9	Oct. 7	4,627
Confidence	Frank Mayo	Sept. 30	Oct. 21	4,787
His First Job	Lewis Sargent			1,000
Giants of the Open	Roy Stewart	Oct. 21		2,000
The Radio King	Serial	Sept. 30		Serial
The Girl Who Ran Wild	Gladys Walton	Oct. 7	Oct. 28	4,506
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
White and Yellow	Jack Mulhall	Oct. 7		2,000
His First Job	Comedy	Oct. 7		1,000
Love Drops	Neely Edwards	Oct. 14		1,000
Some Family	Lee Moran	Oct. 14		2,000
The Wrong Man	Harry Carey			2,000
A Kickin' Fool	Comedy	Oct. 7		2,000
Once to Every Boy	Lewis Sargent	Oct. 21		1,000
The Fresh Kid	Johnny Fox and Edna Gregory	Oct. 21		2,000
King of the Greeks	Jack Mulhall			2,000
The Lone Hand	Hoot Gibson	Oct. 21		4,857
Doing 'em Good	Neely Edwards	Oct. 28		1,000
Wedding Pumps	Brownie	Oct. 28		2,000
Rustlers of the Redwoods	Roy Stewart			2,000
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
The Cabby	Century	Nov. 4		2,000
A 44-Caliber Mystery	Harry Carey			2,000
Blue Blood and Red	Roy Stewart	Nov. 4		2,000
Broad Daylight	Lois Wilson			1,000
Accidental Wealth	Neely Edwards			2,000
Ginger Face	Century Comedy			

VITAGRAPH

Gypsy Passion	French Prod.	Apr. 8	May 6	5601
A Virgin's Sacrifice	Corinne Griffith	July 1	Aug. 12	4867
Restless Souls	Earle Williams	June 24	Apr. 22	5000
A Guilty Conscience	Antonio Moreno			
The Angel of Crooked Street	Alice Calhoun	June 3	June 17	5270
The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	5068
The Girl in His Room	Alice Calhoun	July 1	July 22	4523
A Pair of Kings	Larry Semon	July 8		2000
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16		5000
The Fighting Guide	William Duncan	Sept. 16		4905
Fortune's Mask	Earle Williams	Oct. 14		4,975

(Continued on following page)

(Continued from preceding page)

MISCELLANEOUS

J. STUART BLACKTON

		Review	Consensus	Footage
The Glorious Adventure	Lady Diana Manners	May 6	May 20	7730

M. J. BURNSIDE

Yankee Doodle, Jr.		Mar. 18	Apr. 22	5000

FEDERATED EXCHANGES

The Whirlwind	Joe Rock			2000
Beware of Blondes	Hallroom Boys Com.			2000

D. W. GRIFFITH

One Exciting Night	All Star Cast	Oct. 21		11,000

PRIZMA

The Land of the Red Man		Aug. 5		1000

M. J. WINKLER

Felix in the Swim	Cartoon	July 29		1000
Fifty-Fifty	Felix Cartoon	Oct. 21		1,000

EAST COAST PRODUCTIONS

West Is Worst	Comedy	Sept. 23		
Big Stakes		Sept. 30		4,700

AL LICHTMAN CORP.

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.			
Thorns and Orange Blossoms				

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star	Aug. 26		7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres	Max Linder	Sept. 9		3800
A Woman's Woman	Mary Alden	Oct. 14		7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day	Aug. 26		5000
The American Toreador	Bill Patton	Sept. 2		5000

ARTCLASS PICTURES

After Six Days	Bible Pictures	Apr. 1		10000

AYWON FILM CORP.

White Hell	Bartlett Prod.	May 27		6100
Barbed Wire		Oct. 7		5,000
The Unconquered	Maciste	Nov. 4		6,500
Another Man's Boots	Anchor Prod.	Nov. 4		5,000
Bull Dog Courage	George Larkin			5,000
Boomerang Justice	George Larkin			5,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28		6,000
The Secrets of Paris	Whitman Bennett	Oct. 28		7,000

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half				1475

CLARK CORNELIUS

The Hate Trail		May 13		4588

T. R. COFFIN CO.

Easy Pickin	Comedy	Sept. 2		2000

EPCO FILM CO.

Against the Law		Sept. 30		Not Given

EQUITY PICTURES

The Hardest Way	Fannie Ward	July 29		5400
What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

Life's Greatest Question	Roy Stewart	Aug. 19		5000
Sunrise Comedies	Billie West			2000
Cap'n Kidd	Eddie Polo Serial			
More to Be Pitied Than Scorned	Special	July 29		5800
Hallroom Boys	Twice a Month			2,000
The New Mama	Hallroom Boys	Nov. 4		2,000

DI LORENZO, INC.

The Trail of Hate	Big Boy Williams	June 3	June 24	5000

MURRAY GARSSON

A Game of Craft	Nick Carter Series	Nov. 4		2,000
The Spirit of Evil	Nick Carter	Nov. 4		2,000
Unseen Forces	Nick Carter	Nov. 4		2,000

		Review	Consensus	Footage

GENIUS FILMS

Women Men Marry	Dillon Prod.	Nov. 4		5,986

GEOGRAPHIC FILM CO.

The Garden of Gethsemane	Biblical Story	May 13		1000

PHIL GOLDSTONE

Watch Him Step	Richard Talmadge	May 13		5000
When East Comes West	Franklyn Farnum			5000
The Cub Reporter	Richard Talmadge	Sept. 30		5000
Smiling Jim	Franklyn Farnum			5000
Deserted at the Altar	Special			
Texas	Franklyn Farnum			5000
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge	Nov. 4		5000

G. H. HAMILTON

In Self Defense		May 6		4900
When Knights Were Bold				5000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling	Sept. 9		4963

KINETO

Bending the Twig		Sept. 30		1,000
Some Wild Babies		Sept. 30		1,000

BURTON KING

Shylock of Wall Street	Dore Davidson	Oct. 28		6,000

LEE-BRADFORD

Flesh and Spirit		Apr. 15		5000
Squirrel Comedies				2000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4615

JESSE A. LEVINSON

Playthings of an Emperor	All Star Cast	Oct. 21		5,600

BERT LUBIN

Partners of the Sunset	Allene Ray	Apr. 29		4950

NORTH-WEBER

Notoriety	Well-Nigh Prod.	Oct. 14		8,600

O'CONOR PRODUCTIONS

No Brains	Billy Franey			2000
Highly Polished	Billy Franey			2000
Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16		1000

PERFECT PICTURES

The Power of Love	All Star Cast	Oct 21		5,000

PRODUCERS SECURITY

Squire Phin	Maclyn Arbuckle	May 13		5000
The Country Flapper	Dorothy Gish	Aug. 12		
Trail of the Law	Wilfred Lytell			
The Man Who Paid	Wilfred Lytell			5000
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000

RIALTO PRODUCTIONS

The Wolf Pack		Apr. 15		5000
Nine Seconds From Heaven	Danish Production	July 8	Aug. 12	5000

SECOND NATIONAL

The Night Riders	Western Story	Apr. 22		5750
David and Jonathan	Island Romance			5,000
Broken Shadows	Irish Love Story			5,000
One Moment's Temptation	Lost Heiress			5,000

W. M. SMITH

So This Is Arizona?	Franklyn Farnum	Apr. 22		5800
The Angel Citizen	Franklyn Farnum	Aug. 5		4200
Trail's End	Franklyn Farnum	Nov. 4		4,700

SACRED FILMS, INC.

Abraham and Sarah	Bible Picture	Mar. 11		1000
Abraham and Lot	Bible Film	Aug. 19		1000

SANFORD PRODUCTIONS

The Better Man Wins	Pete Morrison	Oct. 7		5000
Tweedy Comedies				2000

WILLIAM STEINER

The Heart of a Texan	Neal Hart	Aug. 19		4600
West of the Pecos	Neal Hart	Aug. 19		4300
Table-Top-Ranch	Neal Hart	Oct. 7		4,590

UNITY

Why Do Men Marry	Edy Darclea	Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Your Best Friend	Vera Gordon	Apr. 1	June 24	
Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

WESTERN PICTURES EXPLOITATION CO.

According to Hoyle	David Butler	June 24		5000
Bing, Bang, Boom	David Butler	July 22		5000
Flesh and Blood	Lon Chaney	Aug. 19		5300
The Sage Brush Trail	Roy Stewart	Sept. 2		4470
Blazing Arrows	Lester Cuneo	Nov. 4		5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4		2,000

Better Equipment

Conducted by E. T. KEYSER

Egyptian in Both Architecture and Decoration Is Grauman's New House

THE $200,000 Grauman Egyptian theatre which opened in Hollywood, California, on October 18 with Robin Hood constitutes an architectural innovation in picture theatre design in that it is as thoroughly Egyptian in arrangement and decoration as any modern structure could reasonably be.

One of the innovations introduced by Grauman in the building of the new theatre is an open air fore court, one hundred and fifty feet long by forty-five feet wide through which, after purchasing a ticket, one passes into the theatre lobby.

This lobby measures seventy-five feet in length by twenty-five feet in width and its ceiling is twenty-four feet above its Mosaic floor.

The lobby leads into a curved foyer from which one enters the aisles of the auditorium. This latter is one hundred and eighteen feet in length, one hundred and sixteen feet in width and contains seventeen hundred and sixty of the house's total seating capacity of two thousand.

Egyptian Decorations

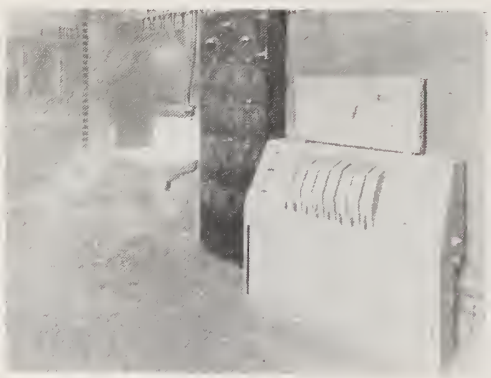
Flanked by Egyptian columns, two on each side, the stage, which is equipped for any kind of a theatrical performance, measures seventy-three by thirty feet. Between the columns, which are six feet in diameter, is a statue of the Sphinx, and above the proscenium arch is secreted the organ chamber, which measures fifty-six by fifteen feet.

The walls are adorned with hieroglyphics and Egyptian sculptures in low relief. The harmony of carving and coloring has been extended even to the projection room.

Two Power's Projectors

Mechanics and art join hands to make a perfect screen display of motion pictures and that is why Sid Grauman pays so much detailed attention to the projection rooms to his theatres. Grauman long ago realized that good pictures, if poorly projected, will not be a popular success and this understanding of the screen art is responsible for the minute care with which the projection rooms of Grauman's theatres are equipped.

The mechanical equipment of the projection room on which $5,000 has been expended, includes two Power's six-B projectors, illuminated with Power's G. E. high intensity arcs; one Power's triple dissolver, with which some of the latest coloring effects will be presented; three spot lights casting vari-colored hues; a special Westinghouse generator, wound for a capacity of 125 amperes, and the necessary connections to insure mechanical perfection in the screening of all pictures.



FILM VAULT
of Grauman's Egyptian Theatre, showing film cabinet.

Remote Control System

This equipment is operated by the projectionist by means of automatic electrical controls arranged in three stations, from any one of which he will have complete control of the entire equipment.

The comfort of the projection room has been further enhanced by placing the rheostats of the filming machines in a specially made cabinet. Like the main room, this is ventilated by a fresh air system that insures a constant circulation of ozone.

Because the rheostats generate an intense heat, the customary plan of installing them in the projection room was abandoned in the Egyptian and a separate compartment provided and in this also has been placed the Enterprise automatic re-wind on which the films will be coiled up after they have been run in the projection room.

Adjoining the main projection room, entry to which is obtained from the roof, a film vault has been built. Constructed on the order of a bank safe, with a steel door, this vault is absolutely fireproof, and will insure the safety of the highly inflammable celluloid films while they are not being run.

All attractions to be shown at the Egyptian will be stored in this vault both before and during their exhibition runs. Every known safety method of handling the film has been installed in this compartment and any untoward accident to them has been rendered practically impossible by the precautions taken.

The theatre has been especially designed to resist the effects of any possible earth tremblers. The main carrying member of the roof is an arch with a span of one hundred and fourteen feet.

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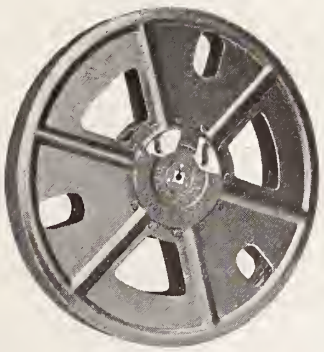

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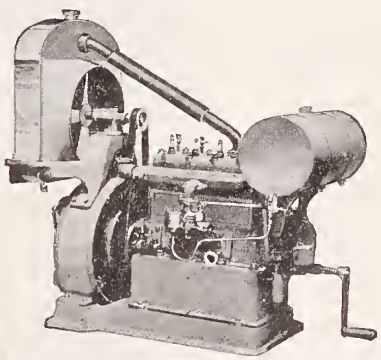

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The Eastman School of Music Issues Interesting Prospectus

WE are in receipt of copy of the prospectus of a course in motion picture accompanying for organists from the University of Rochester, Eastman School of Music, Rochester, New York.

The prospectus was accompanied by a letter from George Eastman, from which we quote the following:

Recognition of the importance of good musical accompaniment for motion pictures needs no argument; the demand of the public for good and constantly better music is an established fact. The organ is already installed in almost all motion picture theatres of size and permaneuce; it is pre-eminently the single instrument upon which motion picture accompaniment relies as its stable means. Organ builders are constantly enlarging the capacity of their product for equivalence to orchestral effects. The modern organ furnishes the means for varied musical interpretation of motion pictures that is a proven asset to their success.

There is a present and growing demand for a type of organist prepared to use the modern organ of the motion picture theatre to full advantage. Such an organist must be more than a skilled performer on the organ; more than a master of modern organ mechanisms. He must be prepared both by lively music memory and by ready and intelligent improvisation to follow with his accompaniment the kaleidoscope of scenes and moods of the picture to which his music must be adapted intimately, if the proper result is secured. The organist accompanying motion pictures cannot serve properly by performance of compositions by rote; he must himself be prepared to select from appropriate music such material as will be suitable to the needs of the pictures; he must in a way become a composer

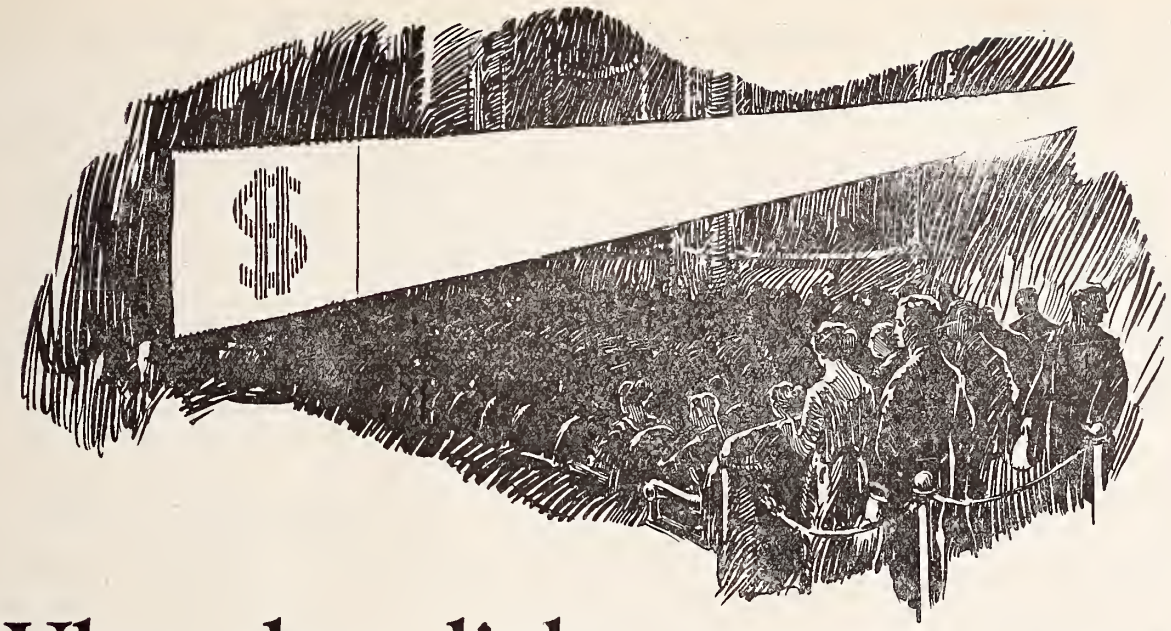
The Needs of the Profession

Recognizing the needs of this comparatively new profession, the Eastman School of Music has made preparations of full adequacy to furnish the training called for. Mechanically its equipment is unrivalled. The organs of the Eastman Theatre and of Kilbourn Hall are two of the most important instruments built thus far; they represent the latest and most comprehensive thought of modern organ engineering and musical development. The studio for the course in motion picture accompanying is located in the Eastman Theatre and is equipped with a Wurlitzer orchestra organ with all modern instrumental equivalents; the regular organ department of the School has for its use two three-manual teaching organs and nine two-manual practice organs. The motion picture organ studio has complete facilities for screening pictures; lessons given there put the student in the environment of the theatre itself; properly prepared by technical and theoretical training, he there accompanies motion pictures under supervision of the teacher.

The teachers of this course in the Eastman School of Music are the organists of the Eastman Theatre. They are past masters of the art they teach. The student has constant opportunity to profit by example as well as by precept. In the working routine of this theatre there is constant preparation of musical material for use, continual scoring of a comprehensive weekly program of motion pictures. On occasion the student is given opportunity to witness this scoring.

In a music school furnishing complete education in music, of university standard, special opportunity is herein provided for an intensive training preparatory to the demand of motion picture theatres for skilled organists.

HAVE YOU A COPY OF
RICHARDSON'S HANDBOOK?
IF NOT—YOU ARE MISSING SOMETHING GOOD



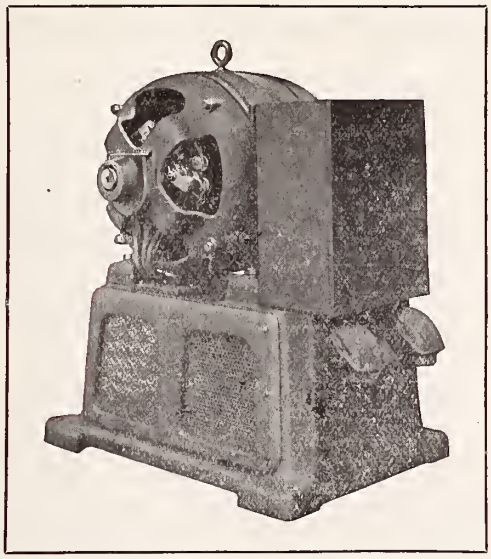
What does light mean to you?

HOW important do you consider the light you use to project your pictures? Do you rank it with your decorations, appointments and conveniences?

Remember, there were moving pictures before there were high class moving picture theatres. But where would the industry be without light?

The light you use can make your pictures come out real, life like and pleasing to look at. Or it can cause flickers and "spots" that jump around in such a manner as to tire the eyes of your patrons and spoil their evening.

One of the most desirable qualities of light for motion picture projection is that it should be white. The whiter the light the clearer the picture. All light is produced by heat. And the hotter it is the whiter it is.



Wagner White-Light Converter, Type S. C. includes converter, transformer element and starting switch. Ballast resistance, polarity switch and ammeter are included as part of the equipment and furnished in separate units.

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Whiteness is only one quality of the light furnished by the Wagner White-Light Converter. We would like to discuss further this subject of Light, so vital to every theatre owner. But space here will not permit.

Our book "Light For Motion Picture Projection" is written for theatre owners and operators. It is well worth your reading. The form below is for your convenience in requesting a copy.

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(Formerly known as Wagner Electric Mfg. Co.)

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Cleveland	Milwaukee	Portland, Ore.	Toronto

For local addresses consult telephone directories

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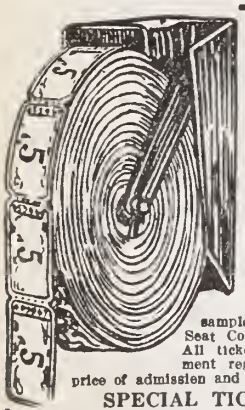

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The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

Nicholas Power Co. Issues New Catalog

The Nicholas Power Company has just issued a thirty-six page booklet which will be of interest to every exhibitor and projectionist. The booklet, which is entitled "A Brief Description of Power's Projectors and Accessories," contains illustrated detailed descriptions of the folowing Power's products:

Power's 6B improved Type E lamp and lamphouse, Power's 6B regular projector, Power's 6B regular with Power's G-E incandescent equipment, Power's 6A projector, Power's governor type mechanical speed control, Power's speed indicator, Power's instrument panel, Power's Type E lamp and lamphouse, Power's G-E high intensity arc lamp, Power's 6B lamphouse, Power's G-E incandescent equipment, Power's automatic transformer, Power's inductor, Power's multiple coil rheostat, Power's Type E spotlight, Power's G-E high intensity spotlight and Power's dissolving stereopticon.

Copies of the booklet will be mailed, post paid, to applicants who will address their requests for same to the Nicholas Power Company, 88 Gold Street, New York City.

Work Commences on A New Stanley House

The Stanley Company of America has secured a large plot of ground at the southwest corner of Broad and Louden streets and work has been begun preliminary to the erection of a theatre building which is promised to be one of the handsomest of its kind in North Philadelphia.

The plot of ground extends along Broad street and Louden and to Carlisle street in the rear and the building will be 166 to 177 feet, with a seating capacity of 1,500 on the first floor and 1,000 in the balcony.

There will be two tiers of boxes on each side. On the Broad street front, there will be two stores on both sides of the main entrance and over these will be an up-to-the-minute ball room, with two entrances from Broad street, the ball room extending around a mezzanine floor, with access from the foyer and balcony and here will be established rest and retiring rooms for both men and women.

Schaffer Withdraws from Supply Company

C. H. Fulton, President of Fulco Schaffer Sales Company, 24 E. Eighth St., Chicago, Ill., announces that he has purchased the interests of S. E. Schaffer in the above organization, and accepted his resignation as vice-president of the organization.

At an early date the company's name will be changed to the Fulco Sales Company. The members are those who are partly responsible for the success of the old E. E. Fulton Company, formerly located at Lake & LaSalle Sts., Chicago.

Huey Joins Bartola

Of interest to the exhibitors' fraternity will be the addition to the sales staff of the Bartola Musical Instrument Co. of William C. Huey, who is probably well-known to many of them as a film salesman. His experience in the past and knowledge of theatre work will be an asset in his new connection. This is an indication of the increasing business the Bartola Musical Instrument Co. is doing, and should be indicative of prosperity in the theatre business.

OLD SUBJECTS WANTED
The American Continental Film Association (Berlin) is seeking the Agency for good American films. Old subjects and films that have run their course can still earn a good revenue in Central Europe. Our Mr. Wadler is now in New York to effect arrangements. Address care of Harry Wadler, 11 E. 26th Street, Telephone Madison Square 1063.

Organ, Wurlitzer Concert
Cost $9,000. New. Will sell for $2,900 cash. Excellent bargain for a picture house or dancing pavilion. Instrument slightly used. For full particulars address The Hayes Music Company, 422 Superior Street, Toledo, Ohio.

Business Notes from West Coast

The newly opened Roosevelt High School in Seattle, has installed a Powers 6B-type projector with roller pin intermittent movement.

* * *

The Post Exchange Military Barracks at Bremerton, Wash., this week installed a Power 6B projector. Both these installations were made by the Theatre Equipment Co.

* * *

Oregon exhibitors have been installing new equipment of late, according to the report of the General Supply & Repair Co., which handles Power machines in the Oregon territory. Installations have been as follows:

Two 6B Mazda Unit equipped Power Projectors and one screen, to W. A. Graeper, of the Union Avenue and Tivoli theatres, Portland. Screens to S. Fleishman of the Rex and Novelty theatres, Portland, and to J. C. Uglow of the Majestic, Dallas. Mr. Linns, of the Mill City Theatre, Mill City, one G. E. Mazda Unit. J. B. Sparks, of the Grand Theatre, Bend, Oregon, two 6B improved Powers Projectors and one Superlite screen.

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GOOD MOVING PICTURE PIANIST desires change after December 1, 1922. Pictures skilfully cued. Is student on organ. Will go anywhere in New England. Address D. E. Lepage, 54 North Main street, Leominster, Mass.

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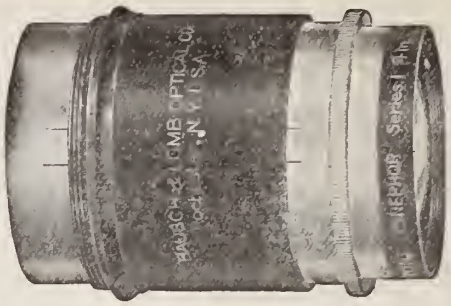

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Means Ease at the Movies

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Will you give your patrons a real physical reason for preferring your theatre to any other in town—or won't you? You will if you install the Mov-Ezy, the chair that means "Ease at the Movies."

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This eliminates the one great drawback of the old seating facilities—interrupted pictures, occasioned by people being obliged to rise continuously to allow others to pass. This affects not only themselves but others many rows behind them.

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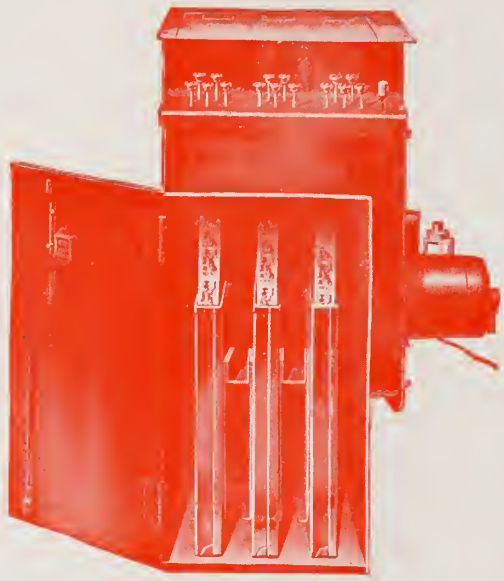

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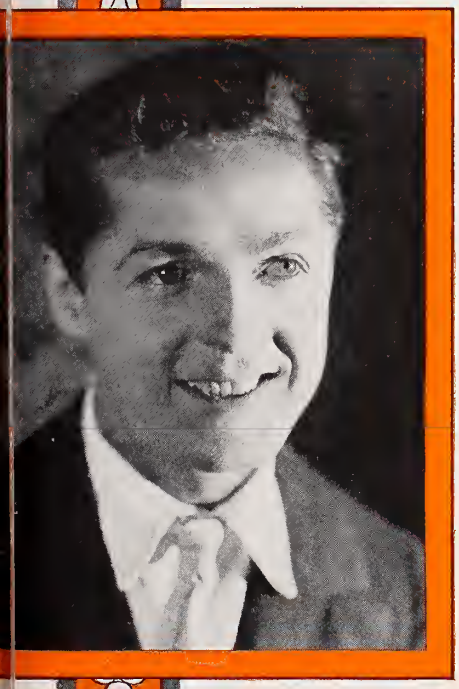

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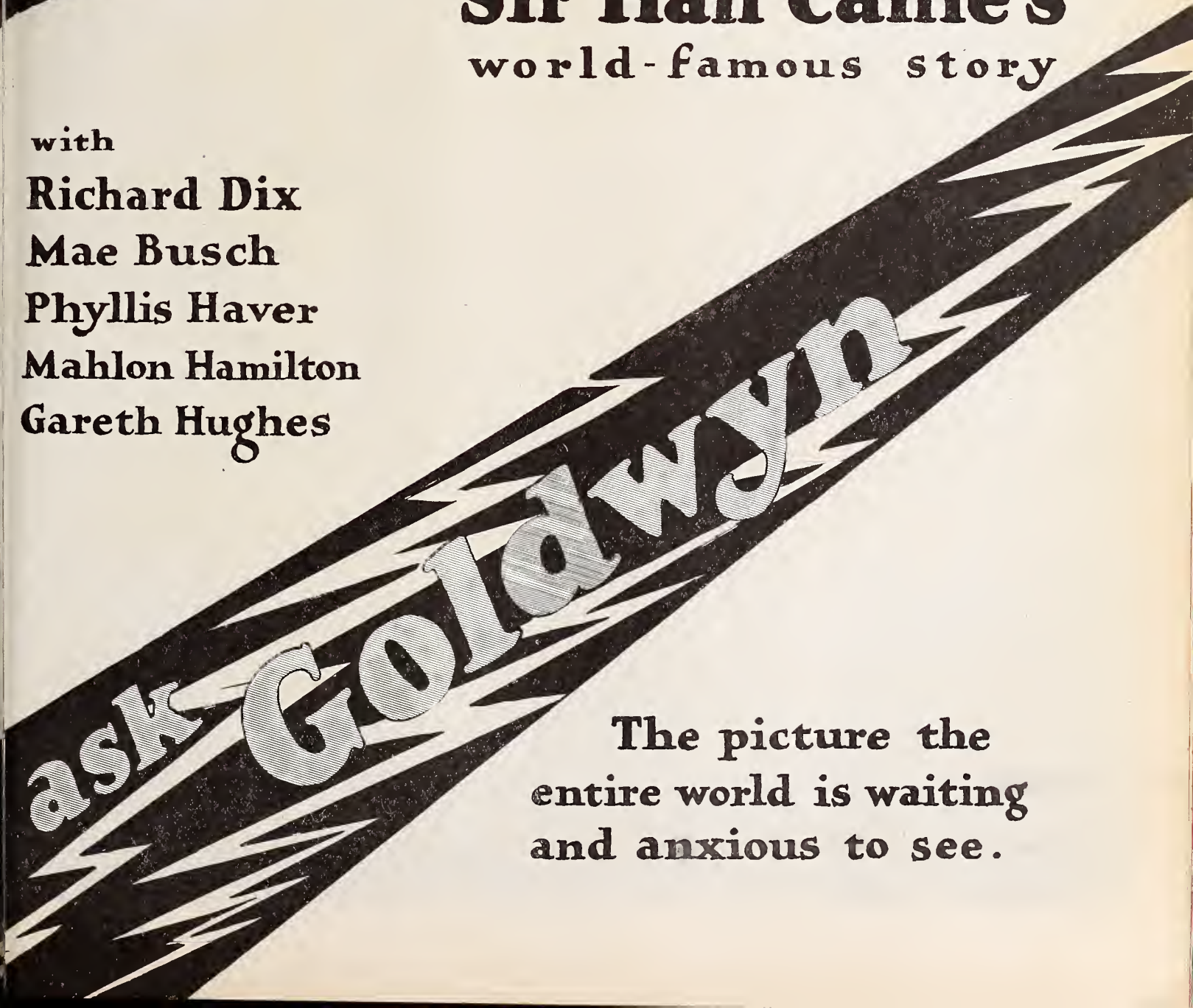

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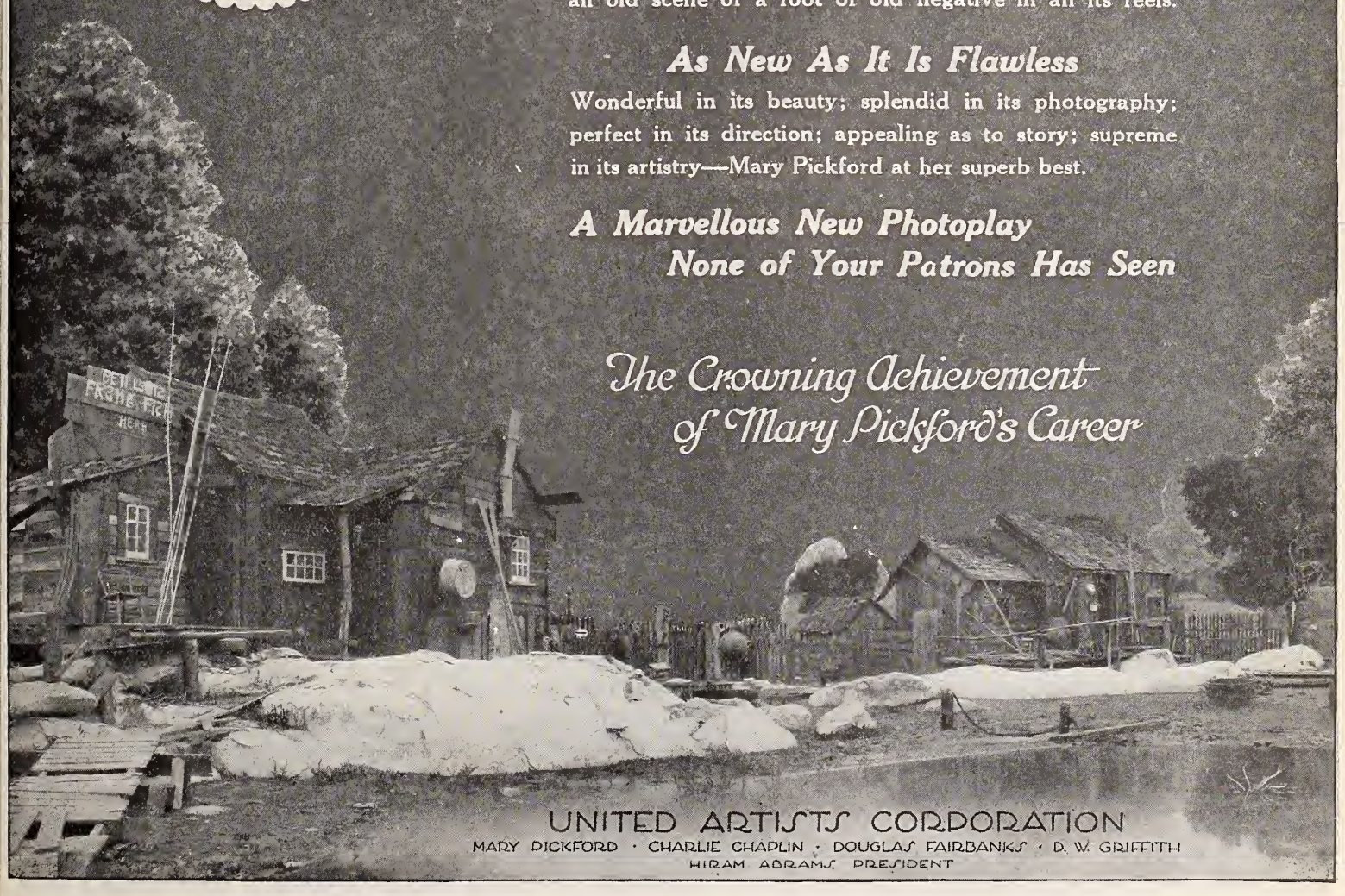

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including
HAYDEN STEVENSON
MADE FROM THE FAMOUS COLLIER'S WEEKLY STORIES
by H·C·WITWER
directed by
HARRY POLLARD
UNIVERSAL JEWEL
CARVON
LOOK before you BOOK

Coming!

A Thrill in Every Land on the Globe! Look and Book.

12 Episodes of daring, romance and adventure.

CARL LAEMMLE PRESENTS

AROUND THE WORLD IN 18 DAYS

with

WM DESMOND

Directed by REAVES EASON

A SENSATION EVERYWHERE

ART ACORD IN "In the Days of BUFFALO BILL"

DIRECTED BY EDWARD LAEMMLE

A TOPNOTCHER!

ROY STEWART IN "The RADIO KING"

DIRECTED BY ROBT. HILL

ANOTHER BIG ONE COMING!

"The SOCIAL BUCCANEER" WITH JACK MULHALL

DIRECTED BY ROBT. HILL

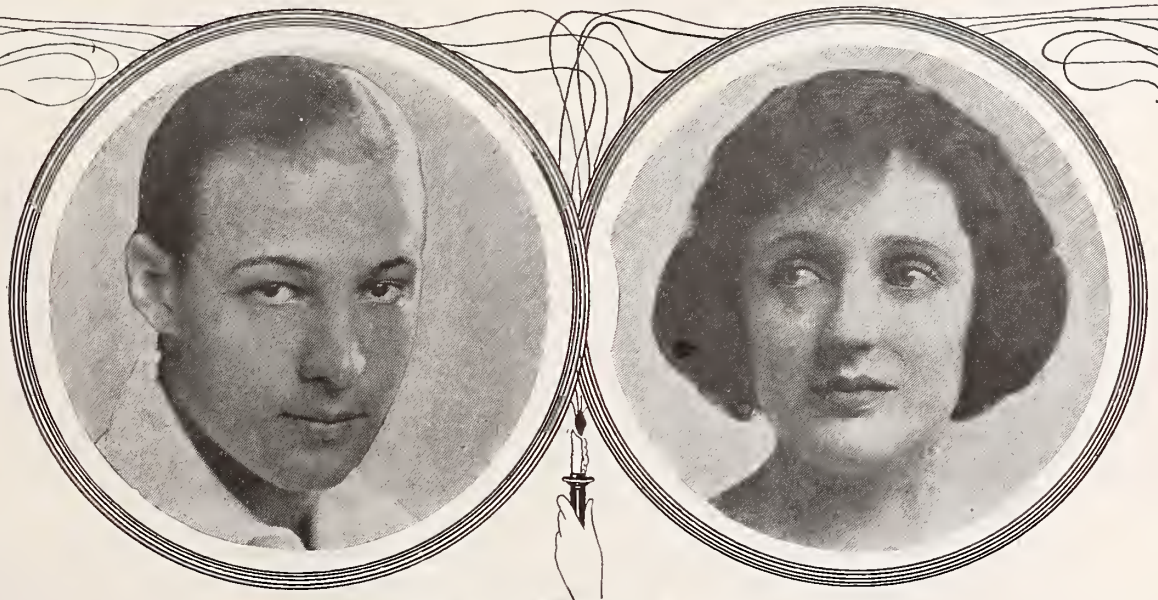
Arr. Bobbs-Merrill Co.

Novel by Frederick S. Isham

UNIVERSAL CHAPTER PLAYS

Here's a Sure-fire Box-office Bet !

THE MOST IMPORTANT REVIVAL OF THE YEAR!



CARL LAEMMLE
presents

RODOLPH
VALENTINO
CARMEL
MYERS

in a romance of love, youth and adventure—
a splendid Universal Special

ALL NIGHT

What a treat! Beautiful Carmel Myers at her best! Rodolph Valentino in one of his ideal "great lover" roles that will further endear him to every movie patron! Picture the crowds — picture the profits!

It's better than "The Delicious Little Devil"—and you know what that means! Packed with wonderful possibilities—sure-fire from start to finish.

Booked on sight by Fox Circuit!

Story by
EDGAR FRANKLIN

Directed by
PAUL POWELL

NEW PRINTS—New titles, cut and edited in a way that makes this a far better and bigger attraction than many recent big ones.

NEW ACCESSORIES — Two one-sheets, two three-sheets, a six-sheet and a twenty-four sheet, all new—all sure to help you make money.

NEW SPECIAL CAMPAIGN BOOK—Brimful of striking news ads, big, easy-to-put-over exploitation ideas, and reams of good publicity stories.

See It at Your Universal Exchange

THE ANSWER!

Nigh's name should mean a lot at the box-office. The fight he has staged in "Notoriety" has the "Tol'able David" fight skinned. That should be enough.—"Danny" in the Film Daily.

"Notoriety" is a blessing to the independent market. It bids fair to outdraw at the box-office anything Will Nigh has ever done. It is replete with thrills. Its exploitation possibilities are innumerable.—Roger Ferri, M. P. World.

"Notoriety" will go in any kind of house. There is a corking fight scene which carries action plus. The characters are convincing and the technical side is excellent.—M. P. News.

One thing about Will Nigh. When he turns out a picture you can be almost certain he will grind out a box-office product. "Notoriety" has everything that has ever been screened. Nothing is left out. On the title alone it should be a money-getter.—Fred Schrader—Variety.

"Notoriety" has every ingredient a winning picture needs to make it a big box-office attraction and its advent should prove a boon to buyers of state-right attractions.—Exhibitors Herald.

Will Nigh possesses a rare insight into the psychology of the masses. The public may eat this up, just as it did in the case of a recent Will Nigh picture. The court scene has a real thrill. The cast is unusual and lives up to its reputation.—Blaisdell, Exhibitors Trade Review.

The First of the Four Will Nigh Productions

"NOTORIETY"

A Dynamo of Action and Sentiment, Starring

MAURINE POWERS, MARY ALDEN, ROD LA ROCQUE, GEO. HACKATHORNE, RICHARD TRAVERS, J. BARNEY SHERRY, ANDERS RANDOLF, MONA LISA, JOHN GOLDSWORTHY, IDA WATERMAN

Write for Our "Will Nigh Series" Selling Plan for State-Right Buyers

---

L. LAWRENCE WEBER and BOBBY NORTH

1600 BROADWAY, NEW YORK CITY

Foreign Rights Controlled by Apollo Trading Corp., 1600 Broadway, N. Y. C.

E. W. HAMMONS PRESENTS
LLOYD HAMILTON
IN
"THE SPEEDER"
FIRST OF
HAMILTON
COMEDIES

"The spontaneous laughter and approval of the clientele"

says EUGENE H. ROTH

Read every word of Eugene H. Roth's Letter

It is an unbiased opinion of a big progressive first-run exhibitor after he had actually run the picture in the CALIFORNIA one of San Francisco's biggest and best theatres.

Opinions like this, which reflect audience approval, expressed by men of the standing and judgement of Eugene H. Roth, are valuable. They beat projection room reviews all to death.

Lloyd Hamilton will make six feature comedies in two-reel length for 1922-1923. Book the entire series.

CALIFORNIA IMPERIAL GRANADA
AND PORTOLA THEATRES
EUGENE H ROTH J A PARTINGTON
ASSOCIATE DIRECTORS

SAN FRANCISCO, CAL.

ADDRESS ALL COMMUNICATIONS
CALIFORNIA THEATRE
MARKET AND FOURTH STS
SAN FRANCISCO CAL

September 14, 1922.

Educational Film Exchange,
288 Turk Street, San Francisco
Mr. C. C. Blumenthal, San Francisco Representative.

Gentlemen:

The spontaneous laughter and approval of the clientele of the California Theatre this week in the showing of Lloyd Hamilton's comedy, entitled "Speeders," are indeed very gratifying to us and I know will be to the Educational Film Exchange.

Needless to say, we are very much elated with the contract in our possession for the forthcoming releases of this comedian's delightful, clean, entertaining comedies. And with the contracts also for the Christie's as well as the Mermaid's, we feel we have an insurance for refreshing comedies in our programs at our California, Granada and Imperial Theatres for the ensuing term.

Your progressive development, coupled with the national campaign, is being splendidly handled, and all progressive exhibitors like ourselves will find themselves duty-bound to contract for these productions to round out a perfect, well-balanced program to satisfy their clientele.

With very best wishes for your continued success,

Yours very truly,

Eugene H. Roth

EHR:F

EDUCATIONAL'S SHORT SUBJECTS HAVE BEEN

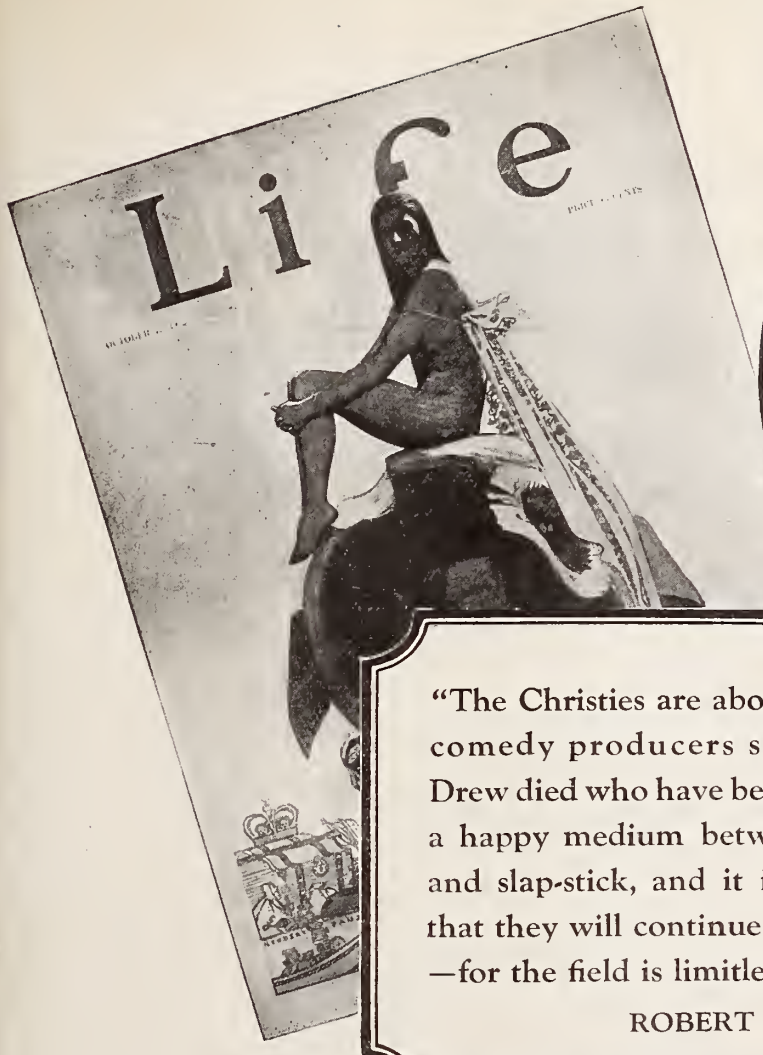
NATIONALLY ADVERTISED FOR OVER A YEAR

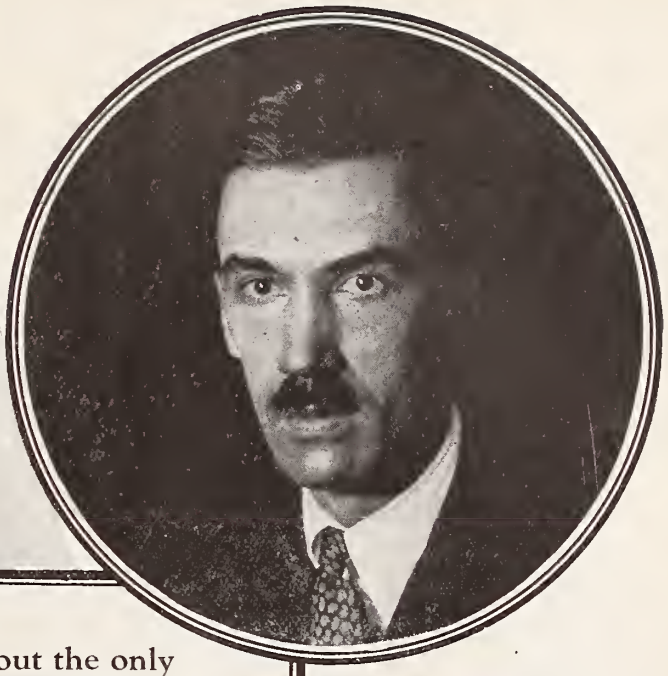
TO TWENTY-FOUR MILLIONS OF READERS

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc. E. W. HAMMONS, *President*





"The Christies are about the only comedy producers since Sidney Drew died who have been able to strike a happy medium between light farce and slap-stick, and it is to be hoped that they will continue the good work —for the field is limitless."

ROBERT E. SHERWOOD

Sherwood's reviews are valuable not only for the thousands upon thousands of readers of LIFE who see them—but also because hundreds of newspaper editors base their judgment on his opinions.

ROBERT E. SHERWOOD IN LIFE

PAYS TRIBUTE TO

Christie Comedies

"THAT SON OF A SHEIK," "PARDON MY GLOVE," "LET'ER RUN," "OCEAN SWELLS," "CHOOSE YOUR WEAPONS" and "CHOP SUEY," the first six of the twenty two-reel CHRISTIE COMEDIES for 1922-23, are setting standards for short subject entertainment value that are very, very high.

Christie Comedies are among Educational's short subjects

NATIONALLY ADVERTISED FOR OVER A YEAR

TO TWENTY-FOUR MILLIONS OF READERS

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.

E. W. HAMMONS, President

PLAYGOERS PICTURES PRESENTS

Lonesome Corners

AN EDGAR JONES PRODUCTION

One man sought to learn about women from books.—The other man got his lesson from life.—Whose was the better method?

"It has been repeatedly demonstrated in picture land that the heroine who is 'up against it,' so to speak, through no fault of her own, can command the sympathies of nine out of ten people who witness her struggles against unkind fate. And Nola, the girl who weds a man who takes an awful long time to realize that she is really worthy of his name, obtains sympathy in large and generous measure. So does the self-sacrificing friend whose efforts finally bring husband and wife together in a happy climax. *'Lonesome Corners' is skilfully directed, presented by a clever cast of players and affords pleasing entertainment.''*—Exhibitors Trade Review.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

The girl who tried to fool others succeeded only in fooling herself.
For the victim of her wiles appeared at midnight and took by main strength the love which was rightfully his.
Edward A. Mac Manus
Presents
"The Woman Who Fooled Herself"
by CHARLES A. LOGUE
with MAY ALLISON AND ROBERT ELLIS
Directed By MR. LOGUE AND MR. ELLIS
One of the biggest, most lavish productions of the year now ready.
May Allison a revelation of beauty and artistry. Robert Ellis a picturesque, romantic hero.
Gripping story of passion and intrigue by Charles A. Logue tells of plot to wrest from owners rich lands of tropical island, through seductive aid of beautiful showgirl.
Cast supporting Miss Allison and Mr. Ellis includes Frank Currier, Robert Schable, Louis Dean, Rafael Arcos.
Marvellous photography, settings unmatched in exotic beauty, exteriors taken amid gorgeous tropical scenery. Produced in New York, on shipboard and in Porto Rico.
A wonderful audience feature in six parts, combining all the qualities which insure box office prosperity.
Associated Exhibitors
ARTHUR S. KANE, PRES.
FOREIGN REPRESENTATIVE
SIDNEY GARRETT
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

The Whole Ind

A SPECIAL TRIBUTE

by

George Blaisdell

Exhibitors Trade Review

THE premiere of "Shadows" at the Hotel Biltmore on the evening of October 27 was more than what conservatively may be described as a triumph for its producers. It was first-hand and first-class evidence of the growing importance of the independent division of the industry. As a production it will rank as a distinct achievement. It is a subject that will make the motion picture fame of some and fortify the position of others.

"Shadows" will do more than that. Its influence, its beneficient influence, will not be confined to the friends of the motion picture. It will reach into and confuse if it does not confound the ranks of the comparatively few but exceedingly voluble antagonists of the screen. It will hold up the hands and sustain the promises of Will Hays and his associates.

What is of major importance is that it may be seen and enjoyed by the legion of older screen patrons as well as by a host of new ones.

"Shadows" is a picture that will stand analysis—from the viewpoint of story, of preparation for the screen, of direction, of playing, and of final polishing. Its titles ring true—all the way. There are smiles for all and tears for the many, but the story strikes a deep human note—of respect for the conventions of society.

These reviews o

THE Film DAILY

AS A WHOLE.....Exceedingly artistic prod
STORY.....Has tremendous theme based upon power of forgi
DIRECTION.....Generally very
PHOTOGRAPHY.....Some splendid
LIGHTINGS.....Very good
PLAYERS.....Lon Chaney gives probably the most superior perfor of his long and important career. Something moved Harrison He never trouped as well before. Marguerite De La Motte sa John Sainpolis gives unusual characterization as the villain.

"Shadows" is one of the most artistically made pictures and upon one of the most unusual themes that has ever reached the screen by their willingness to make and offer such a picture they deserve encouragement and support possible.

EXHIBITORS TRADE REVIEW

Daniel Frohman remarked years ago in an after-dinner speech following a banquet attended by motion picture men that "No great actor was ever made except in great part."

In "Shadows" the actor and the part meet. Harrison Ford is the actor and the character of John Malden the Minister in this adaption of Wilbur Daniel Steele's "Ching, Ching, Chinaman" is the part. It is a great part and "Shadows" is a great story.

Two other characterizations rank alongside that of Mr Ford's: Lon Chaney as "Ching, Ching, Chinaman," and John Sainpolis as Nate Snow, the capitalist of the New England seashore village of Urkey. But these two are older players and have had their day in court. No one who has seen Mr. Sainpolis in "The Great Lover" has any doubt of the artistry of which he is master.

Mr Chaney has been seen in a n of great characterizations—as the C in "The Miracle Man," to name ju of these. Yet it must be borne in that the role assigned to him in the ent instance is one of unusual diffi and because of that fact his triump be conceded to be all the greater.

When writing of "Shadows" it is natural mental process to revert to Miracle Man." Not that the two su are allied in theme: for in the Schu production there is nothing of the s natural, with its illusion dispelling te cy. There is, however, an abundan the spiritual, which is greater or le gree finds response in every breast. the two stories are as one in their appeal.

Just a word as to the manner in the mystery of the tale is sustained. denouement in its quality of surpr worthy of an O Henry story

You can't afford to deny

Produced by

PREFERRED PICTURES-Inc.

B P Schulberg-*Pres* J.G.Bachmann-*Treas.*

ustry Is Proud!

Shadows" prove it

otion Picture News

lassification—Human interest story d upon faith, revenge and devotion. al a fishing village in New England.

roduction Highlights—The marvelous ra erization by Lon Chaney. The a appeal.

rving Power—Should go big in y ommunity.

SIDE from the entertainment values of this picture, an adaptation of ou Daniel Steele's prize story which ea ed in the Pictorial Review under na e of "Ching, Ching, Chinaman"—e om its spiritual quality, its human s, s pathos and sentiment, one must si r that it gives Lon Chaney, an op- tu ty to demonstrate his remarkable a ity for characterization.

s rongest points are Chaney's char- ri tion, the atmosphere and the spir- uality.

The Morning Telegraph

REVIEWED BY HELEN POLLOCK.

Lon Chaney is at his best as the Chinaman in "Shadows." His sense of characterization goes beyond the mere outward adjuncts of make-up and one believes him really to be Yen Sin, the Mongolian.

For the producers of "Shadows" it may be said that this production is characterized by a rather unusual refinement of feeling. They have avoided the blatant and obvious wherever it was possible and thus have added much to the verisimilitude of the film. The audience will believe in the story by reason of the good taste shown in its development. The cast is a good one, and besides Lon Chaney in the principal role, includes Harrison Ford, Marguerite De La Motte and John Sainpolis.

The piece is a credit to its producers. Undoubtedly this film has the elements of popular appeal, and should prove a feather in the cap of its makers, as well as an extra plume in the head-gear of its chief actor. "Shadows" is a worthy achievement.

EXHIBITORS HERALD

hi is an excellently made picture so filled with heart interest, romante and thrills as to make it a good attraction for any exhibitor. It abounds with exploitation angles and has an added value by being built on a widely read story. Directed by Tom Forman.

CK office values were evidently carefully considered by B. P. Schulberg selecting story, cast and title for ows," his second production for distribution by the Al. Lichtman Corporation. The picture was given its premiere before a critical audience in New York week and judging from the reception received, will go more than well throughout the country.

Shadows" is a picturization of Wilbur hi Steele's famous story "Ching, Ching, Chinaman," appearing originally in Pictorial Review. The direction was given over to Tom Forman and he has completed a task that satisfies.

The cast is unusually good and shows in selection the same care which marks the making of the picture. As a Chinese laundryman-philosopher, Lon Chaney is the outstanding figure and he gives to the character in keeping with his well recognized talents in such a role.

Moving Picture WORLD

REVIEWED BY ROGER FERRI

Getting over such subtlety and delicacy as the entertainingly human plot on which this latest Preferred Pictures, Inc., production, "Shadows," requires, constitutes a task rarely undertaken by any producer; yet Tom Forman, with the financial and moral support of B. P. Schulberg, undertook it and accomplished the feat with such astonishingly wonderful results that should establish this super special as one of the truly few beautiful and magnificent pictures of the current season. Certainly it is an artistic achievement of rare excellence.

Artistry and box office requirements are not always synonymous, for the solely artistic offering usually develops itself into a single class attraction. Not so with "Shadows," however, for in a careful study of this brilliant offering, the keen showman—the exhibitor who is quick to grasp the possibilities of the certain elements that contribute in the making of a money-getting proposition—this production embraces certain features which, properly capitalized, should register it as a magnet of unusual power.

With "Shadows" one can go the limit in promises of fine acting—notable characterizations that make impressively permanent showings that will not die out with the flitter of the last flicker; a lavish production reinforced with spectacularly realistic settings emphasized with thrillers that force you to take a firm grip on your seat, a story that will appeal mostly to the lover of the classics and interest those who delight in seeing the sensational and melodramatic.

That the message so cleverly communicated gets over is a tribute to Tom Forman and substantiates the contention embodied in advance notices that Lon Chaney in the role of Yen Sin is seen at his best. One distinction that cannot be taken away from this production is the fact that it is out of the ordinary in story value. Artistically, it is one of the truly great achievements of the motion picture industry.

Photographically, "Shadows" is consistent with the high class tone of the production in general. Its settings are typical of the locale of the story, while the lighting is flawless and particularly effective during the splendidly staged storm scene.

Shadows" to your patrons

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

AN INDEPENDENT SPECIAL

Bob Lynch of Philadelphia says it is the one picture, Independent buyers cannot afford to miss—the one big bet of the season—and he means it too, because he bought it immediately for Eastern Pennsylvania and Northern New Jersey.

TRUART FILM CORPORATION

1540 Broadway, New York City

Foreign Representative, Donald Campbell, 130 West 46th Street, N. Y. C.

GOLF

The comedy that started the newspaper cartoonists. A clever satire on the game, with many new stunts.

THE AGENT

A comic opera of the screen. Lavishly produced, with masses of beautiful women and gorgeous costumes, this fun maker set a new comedy standard.

LARRY SEMON COMEDIES

Laugh from Start to Finish

A PAIR OF KINGS

Putting the sets of a super spectacle on the comedy screen. One of the biggest things ever done in slap stick comedy.

THE SHOW

Larry takes you behind the curtain, and introduces you to the chorus, an' everything. It's a scream, and as chock full of pretty girls as they can stand.

THE FALL GUY

Larry's idea of the well known "goat" and what happens to him, is just one prolonged, boisterous laugh.

THE SAWMILL

Probably Larry Semon is the only man who ever "saw" any comedy in a saw mill. But he certainly did.

THE BELL HOP

Larry's compliments to the little highwayman who takes you to your room, and besides its machine gun action, is an interesting portrayal of hotel life.

VITAGRAPH

ALBERT E SMITH PRESIDENT

First Out of the Wrapper

Two newspapers lie on your desk.

Not much difference in the news they contain, nor the features.

But you know that one is likely to have YOUR NAME in it; an item of gossip about something you are doing.

You know it is certain to have some gossip about YOUR NEIGHBORS.

Which of the two newspapers do you pick up FIRST? Which is going to stay on your desk the longest?

* * *

Moving Picture World is being built on solid publishing fundamentals, with untiring effort and unsparing of expense to answer to the slogan:

Regional in News Value; National in Service.

Each week it is crammed and packed with EXHIBITOR NAMES—hundreds of items about your customers.

Which paper do they read?

Which one would you read?

* * *

The most carefully planned and the cleverest copy doesn't become **advertising** until it reaches a POSSIBLE CUSTOMER.

The week you are not represented in Moving Picture World you are leaving THE OTHER FELLOW in undisputed control in the paper that is—

First out of the wrapper—every week—because it is the exhibitor's own intimate paper.

Robert E. Welsh

Moving Picture World

A Melodrama!

SELECT SP PICTURES

LEWIS J. SELZNICK, President

J. Parker Read Jr.,
presents ~

"Pawned"

By FRANK L. PACKARD
AUTHOR OF
"The **MIRACLE MAN**"
Directed by IRVIN V. WILLAT

No picture ever made affords the showman so great an opportunity of appealing to his public from so many different angles

"PAWNED"—a six-reel melodrama, of the slashing, dashing type so much in demand today, replete with action and thrills—but new, novel and differently done.

"PAWNED"—written by Frank L. Packard, author of many notable screen successes, was read by millions, first as a magazine story and then as a novel.

"PAWNED"—personally directed by Irvin V. Willat, known everywhere as the directing genius behind "Partners of the Tide," "Behind the Door", "Below the Surface" and other successes.

"PAWNED"—produced by J. Parker Read, Jr., builder of screen attractions de luxe. "Sahara", "The Lone Wolf's Daughter" and Sex" are among his great achievements.

"PAWNED"—featuring a cast of stars famed the world over. Tom Moore, Edith Roberts, Charles Gerard, James Barrows, Josef Swickard, Mabel Van Buren and Eric Mayne play the principal roles.

"PAWNED"—supported by the greatest variety of advertising accessories ever issued will prove itself the biggest box-office attraction of the year.

HE pawned his life to a gambler—

SHE pawned her soul to save a life—

J. PARKER

"PAW

SELECT SP PICTURES

By FRANK L.
Author of "THE
DIRECTED BY

TOM MOORE

HE pawned his soul to drugs—

HE pawned himself to drink

READ, JR. Presents

NED"

SELECT SP PICTURES

PACKARD

MIRACLE MAN"

IRVIN V. WILLAT

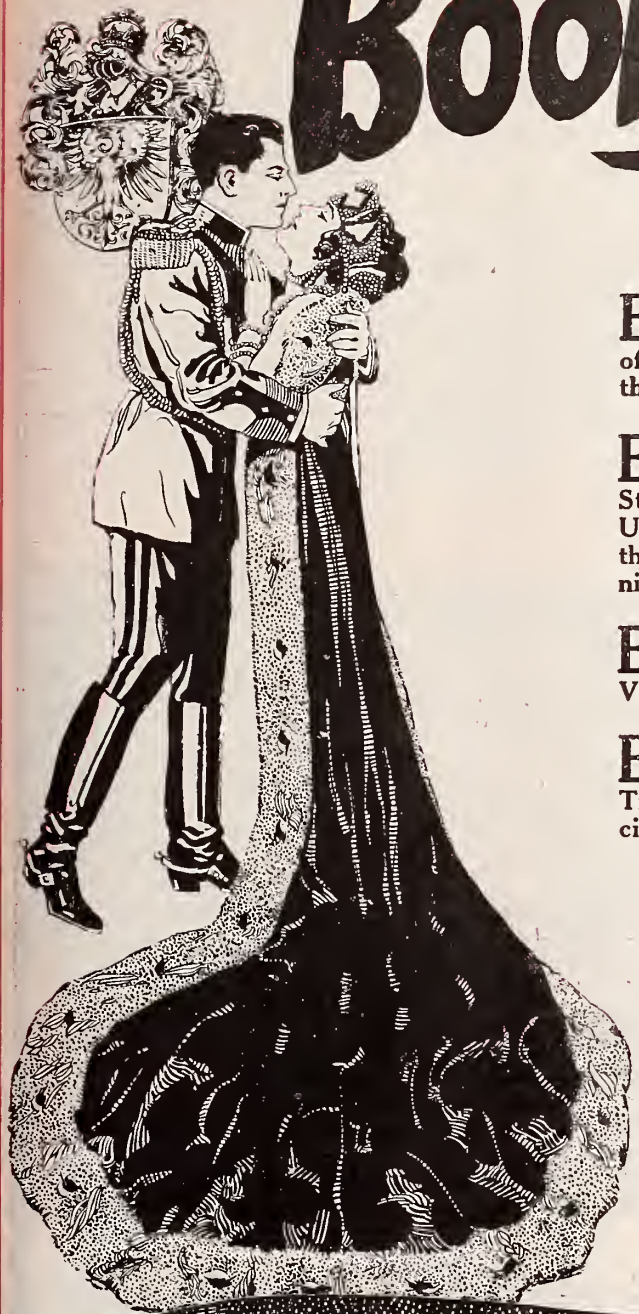
Edith Roberts

Above is a reproduction of the attractive 24—sheet stand available on "Pawned".

These scenes are an index to the dramatic tensity that dominates "PAWNED" from beginning to end~~~

Distributed by SELECT

Booked Solid!



Booked Solid by the Loew Circuit of the metropolitan district in the great theatres of which hundreds of thousands of discriminating persons will thrill to its stunning romance and gripping adventure—

Booked Solid by the Frank Hall Interests of New Jersey, embracing the huge State and Ritz Theatres of Jersey City and the State and Strand of Union Hill and Hoboken respectively—where other hundreds of thousands will see the exquisite Ethel Clayton in the most magnificent vehicle of her career—

Booked Solid by the Consolidated Amusement Co., including the Tivoli, Arena, Village, Regent and Morningside Theatres, New York—

Booked Solid by the Joseph Stern interests of Newark, N. J., including the Tivoli, Newark, and the Castle, Irvington, and by other important circuits throughout the country.

Hundreds of showmen have bestowed upon Ethel Clayton's first great starring attraction for F. B. O. the most stunning and gratifying endorsement of bookings ever recorded in the career of this brilliant star.

Her matchless beauty and artistry—the lavish magnificence of the scenes and costumes—the appeal of the story—and the powerful and dignified exploitation—combine to make it a showman's proposition of the highest order.

Follow the great circuit bookers and nail it yourself—RIGHT NOW—through

Distributed by F. B. O.

FILM BOOKING OFFICES
OF AMERICA, Inc.
Main Offices—F. B. O. Building, 723 Seventh Avenue, New York City
EXCHANGES EVERYWHERE

Ethel Clayton

in

"If I Were Queen"

Directed by WESLEY RUGGLES

We've Told You Before and We Are Telling You Again—Keep Your Eye On F. B. O.

Theatre Owners' Chamber of Commerce

Presents

The Greatest Social Feature
of the Season

Third Annual

"SUPPER DANCE"

Presentations and Divertissements by

S. L. ROTHAFEL

Music by

VINCENT LOPEZ

with his two jazz bands

And the greatest beauty cast of all stars ever assembled in one room

Everybody Who Is Anybody
Will Be There

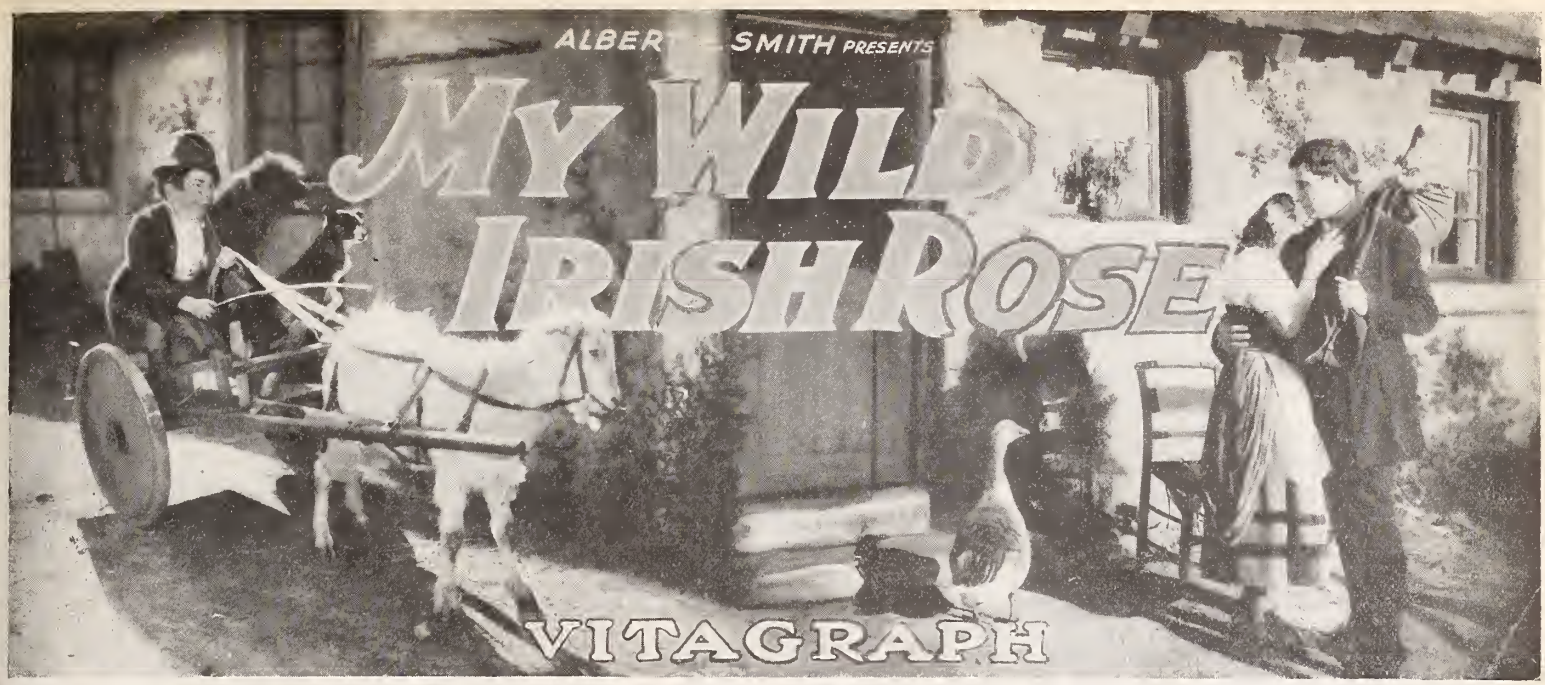
Saturday Night, Dec. 2, 1922

Hotel Astor

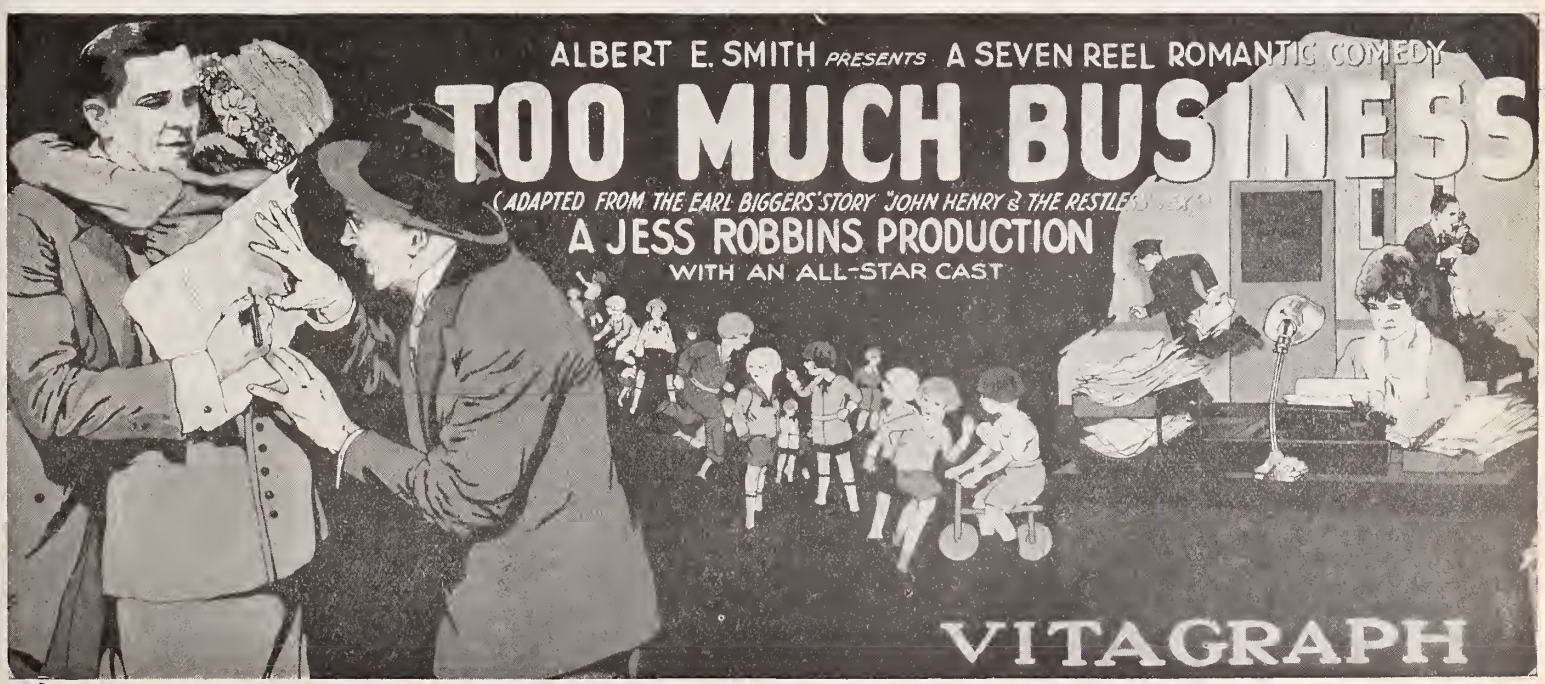
Gold Room

Tickets $10 per person

Apply T. O. C. C. Headquarters


ALBERT E. SMITH PRESENTS
MY WILD IRISH ROSE
VITAGRAPH

ALBERT E. SMITH
PRESENTS
"THE LADDER JINX"
A JESS ROBBINS PRODUCTION
VITAGRAPH


ALBERT E. SMITH PRESENTS A SEVEN REEL ROMANTIC COMEDY
TOO MUCH BUSINESS
(ADAPTED FROM THE EARL BIGGERS' STORY "JOHN HENRY & THE RESTLESS")
A JESS ROBBINS PRODUCTION
WITH AN ALL-STAR CAST
VITAGRAPH

The Nation Likes "Timothy"

Dirigo Films Inc.
presents

KATE DOUGLAS WIGGIN'S

Story of the Heart

TIMOTHY'S QUEST

Directed by Sidney Olcott

Scenario by Katherine Stuart

featuring

JOSEPH DEPEW HELEN ROWLAND
MARIE DAY MARGARET SEDDON
VIVIA OGDEN BERTRAM MARBURGH
GLADYS LESLIE

In NEW YORK:

Editorial in Motion Picture News, Nov. 11: It certainly looks like a line-up of real pictures on Broadway these crisp November days. Take notice of what is offered on the big street. "The Sin Flood" is at the Capitol. "Oliver Twist" at the Strand. "The Town That Forgot God" is catching them at the Astor, while the Criterion is turning them away with "Knighthood Was in Flower." Just around the corner on 42nd Street one may see Griffith's "One Exciting Night," Douglas Fairbanks in "Robin Hood" and at Loew's State is "Timothy's Quest."

In BOSTON:

"Timothy's Quest" at the Modern and Beacon makes the audience live in surrendered sympathies, says the Boston Post. And the conservative Transcript says: "Once in a while out of the ruck of ordinary pictures blatantly heralded, comes a brief and simple tale which wins its way to the heart of the spectator. Such a one is "Timothy's Quest."

In LOS ANGELES:

The Examiner says: At Miller's this week you see two players who grip your hearts as securely as the most famous of stars. Joseph Depew and Helen Rowland make "Timothy's Quest" have an irresistible appeal to grown-ups and also make it something out of the ordinary classification of motion pictures. *The Express* says: Sweetly sentimental and giving strong tugs at the heartstrings "Timothy's Quest" is a triumph of acting and direction. It could not be improved upon. *The Evening Herald* says: The good things of life come oft unheralded. It is rare that a modern motion picture comes to town and makes its initial appearance without sometimes one or several bad errors showing up on the screen. "Timothy" is the exception. Done in a manner that calls for unstinted praise.

In PORTLAND, ME.

Editorial in the Press Herald: "Timothy's Quest" is a wholesome worth while production the kind which once seen will be long remembered because it tells a simple story in a charming way. Such pictures as this are well worth while. There are noue too many of them. the kind which it does people good to see.

In ATLANTA:

The Better Films Committee today had the pleasure of viewing the screen version of Kate Douglas Wiggin's delightful story "Timothy's Quest." The word pleasure is used advisedly. Never have we seen a picture more exquisitely tender and convincing. The Better Films Committee of Atlanta places its unqualified indorsement upon "Timothy's Quest."—Mrs. M. B. BOYKIN. Chairman.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

F. B. O. takes pride in presenting
Marie Corelli's greatest love story,
Chester Bennett's greatest work,
Jane Novak's greatest production

THELMA

starring

JANE NOVAK

with June Elvidge, Wedgewood Nowell, Bert Sprotte and great cast

MEN, long experienced in show business, particularly those whose time dates back fifteen to twenty years, recognize in "THELMA" that peculiar type of attraction that is classed with such sure-fire plays as "The Old Homestead"—"Way Down East" and others of this calibre.

Wise showmen will tell you that when everything else failed, such plays as "THELMA" and those mentioned were always sure to bring the crowds.

"THELMA" as directed by Mr. Bennett, and played by Miss Novak and as produced by Film Booking Offices promises magnificent financial rewards to all exhibitors.

It is Marie Corelli's greatest love story, read and re-read by millions of people of all classes.

It is as standard in literature as "Cream of Wheat" or "Ivory Soap" are in nationally advertised commercial products.

Elaborate presentation plans and exploitation have been prepared for it.

Posters, lobby photos, slides and special material in rich assortment.

A gorgeous fashion show tie-up adds immense appeal to millions of feminine hearts.

"THELMA" is sure-fire. It offers a real clean-up to wide awake showmen who understand show business.

To see it is to book it.

FILM BOOKING OFFICES OF AMERICA, Inc.

Main Offices F. B. O. Bldg., 723—7th Ave., New York

Exchanges Everywhere

Get
BULLDOG
DRUMMOND
Dead or
Alive!

"So Popular They Had To Hold It Over!"

That's what the New York Sun says of Jackie Coogan's big success now in its second big week at the New York Strand.

WILL STIMULATE PUBLIC CONFIDENCE IN FILMS, SAYS THE NEW YORK WORLD.

"Jackie's performance surely is one of the most irresistible things which ever have been put on the silver screen. When he walks into the picture he seems to be the child of Charles Dickens.

"We never have seen so lovable a figure on the screen as he presents here. When he runs behind the lumbering coach on the road to London, turning his handsprings until it seems he will surely fall of exhaustion, in the hope that someone will toss him a coin, there is something deeply pathetic about it. And that view in which he is attired in the tall, silk hat and the long tailed black coat of the undertaker's assistant is something too impressive to attempt to describe.

"But Jackie is a comedian, too. See him mimic Fagan, bending over until his forehead almost touches the floor, a hand on the hip, doddering along like a decrepit old man. Watch him in the close-ups as mischievous ideas come stealing into his head.

"This motion picture will be more effective as propaganda for stimulating the public confidence in the films than all the addresses, interviews and advertisements the motion picture men can assemble. It is one of the really artistic things which have come out of the studios since screen drama began."

Sol Lesser presents

JACKIE COOGAN

in Charles Dickens' immortal masterpiece directed by Frank Lloyd

"OLIVER TWIST"

with all star cast including Lon Chaney, Gladys Brockwell, George Seigmann, and Lionel Belmore.

FIRST NATIONAL PICTURES

A First National Attraction

FIRST NATIONAL PICTURES

"Give me some more, please," said Oliver and that's what YOU will say.

They're Waiting for It!

THIS is the undying love story of all ages. We need not tell you about R. D. Blackmore's immortal classic. It is known to every man, woman and child. We need not tell you about Maurice Tourneur's direction. Every exhibitor knows his work. But we will tell you how he has caught the very soul of this beautiful romance and breathed it onto the screen in pictures of life and fire. Produced at the studios of Thomas H. Ince with a cast including Frank Keenan, Madge Bellamy, John Bowers and other notable players.

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Katherine MacDonald

The American Beauty

In Her Finest Picture~

White Shoulders

FIRST NATIONAL PICTURES

Katherine MacDonald's Best Box Office Picture

"WHITE SHOULDERS" unquestionably eclipses anything Miss MacDonald has done up to date. It is stronger in dramatic force; there is a more fascinating story; her character delineation is more vital and living; and it is a more finished and artistic production.

Ten million persons have thrilled to this story by George Kibbe Turner in the Saturday Evening Post.

The picture has audience appeal through its rare beauty and strong entertainment value.

It is a box office asset because of its wide advance advertising in the most popular story magazine circulated.

Presented by B. P. Schulberg; directed by Tom Forman; adapted by Lois Zellner, and produced by Preferred Pictures, Inc.

Don't Miss Any of Her New Series of Finer Pictures

"THE WOMAN CONQUERS"

A tale of adventure and a New York society girl's battle for life and love in the snow wastes of the Arctics. Directed by Tom Forman; story by Violet Clark.

"DOMESTIC RELATIONS"

A drama of marriage when the glamor fades—a realistic portrayal of the domestic discords in the homes of the poor and the rich. Directed by Chet Withey; story by Violet Clark.

"THE WOMAN'S SIDE"

A story of political intrigues, plots and the fight for power with a woman taking her part in the fray—one that appeals to women. Story and direction by J. A. Barry.

"THE BEAUTIFUL LIAR"

From stenographer to Follies star; from trolley car to town car; from hall room to hotel; from lunch counter to Rector's —that's the comedy drama by George Marion, Jr. Directed by Wallace Worsley.

"HEROES AND HUSBANDS"

A drama of heart stealers and heart dealers and how a young girl finds the best way to catch a husband. Directed by Chet Withey; story by Charles A. Logue.

"THE INFIDEL"

A strange story with the glamcr of the tropical isles, of a girl and a man who, faithless in everything, believe in Love. Directed by James Young; story by Charles A. Logue.

PRESENTED BY B. P. SCHULBERG

FIRST NATIONAL ATTRACTIONS

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 59, No. 3
Nov. 18, 1922

The Voice of the People

The people of Massachusetts have spoken—and their answer to proposed censorship is emphatic.

For the first time in history voters were given an opportunity to think and to speak on the subject of motion picture censorship.

That so cheering and encouraging a verdict should have come from Massachusetts—cradle of liberty—seems only fitting and just.

That it did come in such outspoken terms is a tribute to intelligent workers, loyal fighters, and to the sound good sense and justice of the American people.

* * *

General Hays' First Battle

The campaign in opposition to censorship in Massachusetts was conducted by a citizens' committee, headed by Gen. Charles Cole, and composed of laymen who enlisted in the cause of free speech.

Citizens who saw nothing but a further attempt to encroach on their liberties; newspapers that saw only a new assault on the freedom of the press were in the forefront of the battle. The industry's part was set deeply in the background.

But aside from the "ifs" and "ands" of the case, it may be said plainly that had the screen been defeated it would have been set down as a defeat for Will Hays in his first skirmish against foes from without.

Since victory has been our portion—let's say as clearly, as loudly, and as emphatically as it can be said, a word of praise, congratulation and admiration for Will Hays and his organization.

With "honorary mention" to First Lieutenant Charles C. Pettijohn.

* * *

A Hard-Won Victory

The fact that the verdict in opposition to censorship was carried by a majority of three hundred and twenty-five thousand may leave the impression of a mediocre fight and an easily won victory.

But the writer can bear witness that this is not the truth.

We have been on the ground, we have talked with the "wise ones" always willing to wield a hammer.

As in all such cases there have been the usual visitors to a trade paper editor's desk, ready to whisper to him "the inside story" and the supposedly damning facts of incompetence in handling the industry's battle.

The temptation is always present to jump into such a situation with a muckraker's glee, and stories of how everything is going to the dogs and headed further.

Too often in the past the knockers have been upheld by the outcome of the particular battle being waged.

* * *

The Cards Against Us

Keen political sense was necessary to bring victory in the Bay State. All the cards were stacked against us.

Several amendments were being voted on, the natural and popular answer to the others being affirmative, while in the case of the censorship one the voters were expected to remember to vote "No."

The most prominent church and society forces imaginable were lined up against us—and shrewd antagonists were awaiting the first opportunity to jump on "the motion picture trust" and "greedy film men."

But there were no mistakes—the expected boomerang didn't materialize.

Volunteer workers carried the brunt of the battle. Sincere newspapers gave incalculable aid. The theatres helped with their screens. The jingle of the money-bags was not heard; not a "magnate" was allowed on the stage; it was kept a Massachusetts question, to be decided by Massachusetts voters.

The industry can never fully repay the citizens and newspapers of the Bay State. Except, as Will Hays has said, by keeping the faith.

And that will be payment in full.

Robert E. Welsh

Have You Heard That—

While Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, has officially announced that he will not be a candidate for re-election at the Chicago convention next spring, his friends in various sections of the country have inaugurated a campaign to have him reconsider the move. Mr. Cohen's popularity was intensified considerably during the past few weeks' tour of the Middlewest and it is in that section where the new campaign has been started.

The boom for the election of W. A. Steffes as president of the Motion Picture Theatre Owners of America started this week in the Middlewest. Mr. Steffes, although a Minneapolis exhibitor, is right now using his influence with New York exhibitors to bring about a return of their organization to the parent fold.

Official confirmation of the exclusive announcement published in Moving Picture World several months ago to the effect that the Motion Picture Theatre Owners' Chamber of Commerce, of New York, would make an effort to organize similar bodies in key centres was given this week. It is said by officials of that organization that Senator James J. Walker, counsel, with several members, will make a tour of the country.

With the independent theatre owners of New York organized as a collective booking body, the syndicate bookers, namely, B. F. Keith, P. P. Proctor, Marcus Loew, William Fox, B. S. Moss and others are considering a similar organization to compete with that new organization of which Nathan Burkan is the general counsel. Already the two have submitted offers for the big pictures and several contracts about to have been closed have been held up.

Walter Batchelder, for many years associated with Hurtig & Seamon in numerous capacities, former treasurer of the Empire in Toledo, O., and of the Central Theatre in New York City, has been appointed manager of the Lyric Theatre in New York, where "Douglas Fairbanks in 'Robin Hood'" is playing for an indefinite period.

Indicates Increase

Theatre's Report Forecasts Better Business for Industry

Theatre business developments in Canada during the past year is indicated in the second annual report for Eastern Theatres, Ltd., Toronto, operating the Pantages Theatre, Toronto, with its 3,700 seats.

Although the net profits of the company are shown to be lower for the past year by the report just issued, the company is in a generally stronger financial position after dividends of $45,000 have been paid. The total assets of the company amount to $1,724,695, as compared with a total of $1,769,136 one year ago.

The value of land, buildings and equipment is shown to be $806,781, as against $654,624.

A balance of $2,576 in organization expenses was written off, leaving a surplus account at the end of the second year of $30,837 as against $24,795 one year ago.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

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Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

A New Love

Miss Camilla Donworth, well known to the industry, is now conducting La Boheme Bazaar, 181 West Fourth street, New York City, having transferred her affections from motion pictures to Dresden, China, old bronzes and Christmas cards. As the woman pioneer in the field of industrial films, she founded Films of Business in 1915.

Newsy Briefs

The employees of Goldwyn Pictures Corporation are preparing for an elaborate dance and entertainment at the Roof-Garden of the Astor Hotel, Friday evening, December 15. The Goldwyn employees hope to raise sufficient funds through this dance to organize a Goldwyn club.

Harry J. Cohen, long head of the foreign department of Metro h,as resigned to become associated with Fox Film Corporation. He will be associated with the foreign department in an important capacity.

Seven thousand dollars was turned into the Maryland State Treasury by the Maryland State Board of Motion Picture Censors last year. Add to this the three annual salaries of the three members of the board at $2,400 each and the running expenses of the office and it can be approximated just what it is costing the moving picture fraternity of Maryland.

Greatly increased employment in every section of the United States is shown by the report of the Director General of the United States Employment Service, Washington, D. C., just made public. This report indicates, it is stated, that wages will be plentiful and that therefore moving picture exhibitors should prosper.

Rumors that an additional rate of 3 cents per package will be imposed on all parcel-post packages after January 1, next, have been set at rest by a statement just issued by the post office authorities at Washington, D. C. The Department has no intention of imposing any additional postage charge on parcels at the present time, it is stated.

Concurrent with the announcement that S. L. Rothafel will personally supervise and direct the entertainment and divertissement of the third annual supper dance of the T. O. C. C., comes official word that Alfred E. Smith, governor-elect of New York, has accepted the invitation to be the guest of honor of the theatre owners on the night of December 2.

"Roxie" promises to outdo some of the most daring innovations in artistic conception in keeping with the season's social event. Something distinctively original and different is assured in lighting effects and the decorations, it is said, will be of an out-of-the-ordinary character.

Officers Elected at the Nebraska Convention

NEED for what was characterized as more equitable contracts between exhibitors and distributors was emphatically emphasized at the third annual convention of the Iowa and Nebraska M. P. T. O. in Omaha, on Wednesday and Thursday of last week.

A. J. Moeller, of New York City, business manager of the M. P. T. O. A., led an attack on what he termed "the unjust and unreasonable conditions imposed upon exhibitors by distributors." He said, too, that the M. P. T. O. A. should give virile support to the independent film producer, distributor and exhibitor.

The convention appointed a committee to adjust differences between the exchanges and the exhibitors.

Among the prominent men at the convention were Dr. Thomas G. Patten, of New York, representing Will H. Hays, and Dr. George E. Condra, of the State University of Nebraska.

Officers elected at the convention were for the Nebraska association only. They are A. R. Pramer, Alhambra, Omaha, president; C. E. Williams, Park, Omaha, first vice-president; Frank Houston, Lyric, Tekamah, second vice-president; J. E. Kirk, Grand, Omaha, secretary; S. A. Hayman, Lyda, Grand Island, treasurer.

Censorship Repudiated in Massachusetts

Overwhelming Vote Is Cast for Freedom of the Screen

Boston, Nov. 8.

(By Wire to Moving Picture World)

THE people of Massachusetts went to the polling places yesterday and spoke their opinion of State censorship of motion pictures. For the first time in history the citizens of a State decided for themselves and not through supposed representation what they should see on the screen, and incidentally, from what censorship proponents have stated, what they should read, hear, do, write, think, breathe. They killed censorship by a huge vote of 3 to 1, with an enormous plurality of 338,443.

The general opinion here is that the question is dead for all time now, but the "reformers" do not take that view of things. They are already laying plans for their next campaign, and intend to carry it to the Congress of the United States in seeking a national censorship law as evidenced in the following article which appeared in a Boston paper this morning:

E. Tallmadge Root, executive secretary of the Massachusetts Federation of Churches, has issued the following statement concerning the defeat of the moving picture censorship bill: "The contest over the motion picture law, which has just ended, is unparalleled in Massachusetts history. In behalf of the law all the philanthropic organizations of the State and the religious bodies were lined up together. Catholic and Protestant have stood shoulder to shoulder to the last. This, in itself, is an achievement worth all the effort of the contest and will prove of incalculable benefit in the future history of the State. The religious bodies have worked, each in its own way, and without compromising their principles, but for the same moral end.

"The discussion of the subject has brought home to every citizen a sense of the moral responsibility of such amusements as motion pictures. Cleaner films are assured. It was only the assurance that the industry itself, under the lead of Mr. Will H. Hays intended to correct the depths of indecency and vulgarity to which it is conceded the motion picture magnates had descended, that has led a majority of the voters to give the industry a longer trial. If this result is not speedily forthcoming, the enactment of a law is only postponed.

"We believe, however, that the voters have been misled. In two important instances, quotations made by the opponents of the law have been promptly disavowed. The law itself has been completely misrepresented.

"We believe that the issue has been so misrepresented that the re-introduction of the law in the next Legislature would be justified and that the facts regarding the contest in Massachusetts render certain the early adoption of a national law by the Congress of the United States."

During the campaign nothing happened that so well showed just the types that the world has to contend with in fighting for personal liberty and rights as this "post-mortem" announcement. Beaten to the ground in a defeat more conclusive than any in the political history of the State they raise a mangled hand in protest and feebly cry what they are going to do, and how they are going to do, the world in the near future.

The eyes of the country were on Massachusetts in this fight, and the old Bay State has come through again. Not a city or town of any importance in the State voted in favor of censorship. Big cities like Springfield, Fall River, New Bedford, Lawrence, and others, were against the proposition by an average of about 10,000 plurality. Boston swept the board clean by a 70,000 plurality. It was a great victory, and the spoils of war go to the Massachusetts Citizens Committee Against Censorship, headed by Brigadier General Charles H. Cole, rather than to the exhibitors of the State. General Cole and his associates were ably seconded by more than 90 per cent. of the daily and weekly newspapers of the State. The State vote in exact figures, so far as known, was 207,476 in favor of a censor, while the vote against totaled 545,919. Out-of-the-way rural communities that never had the opportunity of harboring a motion picture theatre were the only ones that went for the measure. Boston showed every precinct decidedly against. The wards total an average plurality of 3,000 each.

Most of the Boston newspapers declared the result highly gratifying, the Transcript in its election editorial setting forth, perhaps better than any, the general belief over the result. The Transcript said today: "The decision of the electorate in rejecting the law providing for motion picture censorship was not unexpected, but the adverse vote was larger than many had anticipated. The question was one that had been thoroughly discussed. Arguments on both sides were generally familiar. The verdict of the people should be accepted as final.

Massachusetts citizens were given the opportunity of deciding and the far-reaching effects of their decision is ably set forth in the following statement made today by John M. Casey, Boston's municipal censor. Mr. Casey said:

"The overwhelming plurality means, in my opinion, the death knell of state boards of censorship in the United States, and as usual Massachusetts leads the way in stifling legislation that means the curtailing of liberty and free speech whether printed or screened."

The statement of Will H. Hays regarding the victory follows:

"Censorship of motion pictures has been defeated in Massachusetts in a direct vote of the people by a majority of 340,000. This overwhelming vote against censorship is a splendid response to the appeal to the press and citizens of that state that the Commonwealth of Massachusetts stand against this undue political aggression. Just as certainly is it a definite and unmistakable challenge to the motion picture industry to carry out its program for its own continual improvement in the full discharge of its duty to the public. This responsibility is accepted by the industry in the spirit of highest service and it will in grateful earnestness fully discharge this duty."

Sydney S. Cohen, national president of the M. P. T. O. A., immediately after the result of the referendum became known, wrote every exhibitor in Massachusetts urging that they express through the newspapers their appreciation of the public's verdict. In each letter was a statement by the president that he suggested each theatre owner take to his newspaper for publication. It follows, in part:

"The American people will not submit to a political censorship of the press in any of its divisions. They know it invites disaster. The open, deliberate action of the people of Massachusetts in defeating censorship of the motion pictures proves this. This verdict for a free press and a free screen will have a salutory effect in all parts of the country and will eventually eliminate censorship everywhere and leave the screen, with its wonderful powers for public service, free and untrammelled in the service of the people of nation, state and community. We congratulate the people of Massachusetts on their sound American verdict on this question."

They Are Talking About—

—Louis Mayer, in New York these days. Louis has John Stahl, Reginald Barker and Fred Niblo under his wing—consequently Louis is being given considerable attention by distributors with covetous eyes on that list of producers. Harry Reichenbach is also hanging his hat in the Mayer offices—and that means a lot. Watch for Harry's break with "Hearts Aflame," the Reginald Barker forest fire picture.

—Lewis J. Selznick. Lots of conversation after viewing "One Week of Love." A railroad wreck climax that furnished Saturday's conversation in Film Row. And a general production excellence that has given new strength to Myron Selznick's name. Lots of boosters for Lewis J. Gamest fighter and most picturesque character in the game. The rooters are calling for three more like "One Week of Love" this year. Jack Woody's sales force has its chance to whoop things up.

—Who is going to be the director of "Ben Hur?" This is a goshamighty important question. We never before have seen such widespread interest among directors and directors' agents in the question of who would be the man to produce a coming picture. We know for a fact that some of the biggest—with other connections at present—are angling for the chance. Pulling wires. And we don't blame them. "Ben Hur" in pictures is going to be the show event of the century. Something to have your name tied to. So far—Goldwyn is the only name. Next—the director?

—Of Watterson Rothacker, as no longer "of Chicago." Now it's Watterson Rothacker, of Here and There. Was in New York the past week. Left Wednesday for Chicago. Leaves there in a day for Los Angeles. Leaves Los on the 16th for Chicago. Leaves Chicago after Christmas, then for New York. We'll probably then hear that he is sailing for Europe.

—R. E. W.

More Censors

Bigger Force Swells Up Pay Roll's Total

The New York State Motion Picture Commission will shortly be enlarged by the addition of several reviewers, who will hold positions under Civil Service regulations, and who will be required to take an examination now being prepared by the Civil Service Commission. Under the provisions of the law, these inspectors or reviewers may receive a salary ranging anywheres from $1,600 to $2,500.

The examination will, it is said, be based on a practical test in viewing and analyzing certain selected films. Education, experience and general qualifications will also enter into the ratings, it is stated.

Speaks of Prices

Exhibitor Says They Are Justified Under Present Conditions

As long as operating expenses continue at their present level, exhibitors are justified in maintaining the existing scale. Exhibitors can collect such a price, but the public expects entertainment according to the admission paid.

This is the latest statement in the admission-reduction-or-retention argument written by Emmanuel Mandelbaum, First National Franchise holder of Cleveland, who has spent two weeks in New York as a member of First National's Rotating Committee.

Although the organization in which he holds an interest has devoted itself exclusively to showing motion pictures Mr. Mandelbaum has devoted himself principally to distribution and organization problems, leaving the actual theatre operations to his associates. As a result, he has come constantly in contact with exhibitors, so that his opinions represent the consensus of opinion of experienced exhibitors in the northern Ohio territory, it is stated.

In an interview given during his fortnight in New York Mr. Mandelbaum scored equally the business methods of exhibitors who foist upon the public pictures that are judged by length, rather than quality, and who will not make inquiries about the product they are to show, and producers who foist productions that they know are unworthy upon exhibitors and the public.

Business Improving

Tax Receipts Show Conditions in Industry Are on Up Grade

The moving picture business is slowly getting in a more prosperous condition. This betterment is indicated, it is stated, by the best of all evidence, the tax receipts of the United States Government. For the month of September, it is shown in the report just issued by the Commissioner of Internal Revenue, the receipts from the tax on admissions to theatres and other places of amusement totaled $4,789,391, as compared with $4,710,470, for the preceding month and $4,620,893 for the month of July, the lowest of all months since the war.

The increase of nearly $200,000 in the amount of tax collected on admissions in September as compared with July indicates an increase in receipts at the box office of from $1,500,000 to $2,000,000. However, the receipts now are but slightly more than 50 per cent. of what they were when the peak of prosperity obtained. For the month of December, 1920, the highest record reached, the tax on admissions and dues totaled $8,387,386.

During the month of September the Government also collected $126,790 from the special seating tax as compared with $389,145 for the preceding month. Total collections from all sources were $354,284,246, as compared with $139,575,948.

"Al" Smith Election a Victory For Industry in Censorship Fights

NEWS from Boston that Massachusetts had overwhelmingly voted against censorship of motion pictures was supplemented with unprecedented enthusiasm in industry circles when the fact became known that New York, by returning "Al" Smith to the gubernatorial chair in Albany by a plurality of approximately 400,000 had publicly displayed its antagonism to the Motion Picture State Commission, which the Democratic party pledged itself to put out of existence by a repeal of the censorship law. The Smith victory was generally accepted in film circles as a public demonstration indicative of the absolute failure of censorship in the Empire State.

While no official comment was available from any member of the Motion Picture Commission, the censors and their friends spent all of Election Day mournfully reading the returns which, if the Democrats keep their pledge to the people of New York, will have amounted to nothing less than obituaries for Messrs. Levinson & Co.

For the motion picture industry, on the face of late official returns, the 1922 elections will go down in history as the greatest rebuke ever accorded the "reform" element, for these reports indicated scores of towns that voted on the Sunday show proposition, had publicly rebelled against these fanatical intrusions by making legal picture entertainment on the first day of the week.

Sunday Movies Win Out in New Rochelle, N. Y.

W. P. Milligan, M.P. World's Advertising Manager, Leads Fight

NEW ROCHELLE, one of the "home cities" on the outlying boundaries of New York City, and a town in which Sunday moving pictures had never before been tolerated, cut itself loose from the antiquated idea of rule by a minority over the majority at the elections Tuesday, and voted overwhelmingly in favor of opening moving picture theatres on the Sabbath.

Wendell P. Milligan, advertising manager of Moving Picture World, and vice-president of the Homestead-Stephenson Park Association of New Rochelle, started the ball rolling that developed into the avalanche that submerged those who held to out-worn theories that there should be no Sunday amusements, and that the Sabbath should be only a day of sombre brooding.

The ballots spoke in no uncertain terms, showing how many more persons favored mild Sunday diversion than were opposed to it. The balloting in New Rochelle, always noted for its conservatism, is taken to indicate a breaking away all over the country from the hide-bound customs of the past where "Blue Sunday" advocates forced their unrelenting policies upon their co-citizens.

A vigorous campaign was waged in New Rochelle for many weeks before the election. Innuendo and open calumny played its part. Especially bitter were the attacks of the Ministers' Association against those persons who dared to raise their voices in favor of Sunday openings. These attacks were in a large measure leveled against several men well known in the community as disinterested in the question except so far as their wish to see the majority of the citizens get what they desired in the way of Sunday movies.

These men brought the pointed antagonism of the Ministers' Association against themselves by signing full-page advertisements in the New Rochelle press arguing in favor of open moving picture theatres on the Sabbath. The advertisements, worded by one of their number, spoke simply of the people's rights, and explained in logical phrases why the majority of New Rochelle's citizens should not be held in subservience by a minority that was less than half as numerous.

The men who signed the advertisements listed their occupations as carpenter, chef, telephone employe, electrician, and so on. They told in pithy language of the cause at issue. In two pointed paragraphs they summed up the whole status of the election when they said:

"We are voting on a bigger question than the mere opening of motion pictures in New Rochelle on next Tuesday. We are really voting on a question as to whether we shall continue a spirit of tolerance and personal liberty, allow free thought and free action, or whether we shall ratify the old evil of intolerance, repression and persecution of some people by other people.

"The people who do not want the motion picture theatres open on Sunday in New Rochelle are, undoubtedly, right thinking people. Their motives are unquestionably sincere. But did they ever stop to ask themselves: "Have I a right to think for another man or woman? Has that other man or woman the right to think for himself or herself?"

Mr. Milligan, as vice-president of the Homestead-Stephenson Park Association of New Rochelle, stated that the purposes of this body were purely those of civic improvement, and the matter of Sunday moving pictures was brought before it only after the purposes for which it was formed had been attended to. But once the subject had been broached to the organization, and it was pointed out how unfair it was for the people's wishes to be so flagrantly over-ridden by a strongly intrenched minority, the fight against this injustice was taken up wholeheartedly, culminating in the overwhelming victory of the people at the polls.

Now that the people have voiced their approval, it remains only for the City Council to sanction the movement to make Sunday moving pictures in New Rochelle a reality. This move on the part of the Council is considered to be assured. Other cities in the vicinity of New Rochelle have long had their Sunday amusements, and because of this they attracted much of New Rochelle's population over Sundays, and drew to themselves much of its finances.

Having the welfare of his home city at heart, and for no other reason Mr. Milligan started the movement that has culminated so favorably. But in spite of his disinterested viewpoint Mr. Milligan was viciously attacked in writings by the opposition, and many ulterior motives were laid at his door.

Answering these statements Mr. Milligan made his position clear to all who were unbiased. He said: "I have no axe to grind. But this question is one for the majority to settle. This is the United States, where the majority rule, and if the greater number of voters in New Rochelle want Sunday movies we'll have them. As for myself, the movement means nothing to me, personally, except that I am willing to stand for the right.

"As for being interested in any theatre business in New Rochelle or in any other place, as has been implied in the writings against me which those who are interested in throttling the real wishes of the people have circulated, I emphatically deny. In fact, I do not even know a theatre owner in New Rochelle nor does one know me. There is nothing at all that I expect as recompense for my efforts."

One of the principal workers whose efforts did a great deal to guide the course of the campaign was P. D. Cochrane, of Universal. Mr. Cochrane is said to have been indefatigable in his work in behalf of what he knew the people of his city wished to accomplish in bringing Sunday moving pictures to New Rochelle, and in instituting a sane Sabbath.

That the efforts of those who favored the people's rights brought results is shown by the returns from the polls. Those in favor of the Sunday movies carried every ward. Figures compiled from early returns tell their own story. They follow by wards:

	For Sunday Movies	Against
First Ward.....	1,261	599
Second Ward.....	1,617	767
Third Ward.....	1,331	1,094
Fourth Ward.....	1,622	566
Total	5,831	3,026

Going further even than the figures shown in the returns to indicate how great was the majority in favor of opening the theatres on Sundays, was the large number of letters received by the workers during the campaign. These letters numbered ten in favor, for every one against the move for which the people were agitating.

First National May Enter Production Field

Will Co-operate with Independent Producers and Directors

By RICHARD A. ROWLAND

IN accepting the position of general manager of Associated First National Pictures, Inc., from which J. D. Williams has just resigned, I realize that I am assuming responsibility that few men can hope to fulfil so completely and satisfactorily as did "J. D." If I can win the degree of confidence, loyalty and co-operation of the trade which he inspired I shall be more than content. In leaving First National to embark upon his more personal enterprises, Mr. Williams takes with him my own and my associates' best wishes for the success he so well deserves. There is ample room in this great industry for men with the vision and force to achieve which has distinguished his career with First National.

Our company, with which I have been associated since its inception, is, as is well known, co-operative in nature. Briefly stated, my policy will be to execute the wishes of our franchise holders as crystallized by the board of directors and executive committee elected by them. There will be no radical changes because of my new connection with the firm.

First National has reached its prominent place in the industry in five short years because the men who founded and built it realize the necessity for the service such an organization can and must render to justify its existence. The personnel of the executives, board of directors and executive committee, who are Robert Lieber of Indianapolis, president; J. B. Clark of Pittsburgh, first vice-president; Jacob Fabian of Paterson, second vice-president; John H. Kunsky of Detroit, third vice-president; H. O. Schwalbe, chairman of executive committee and secretary-treasurer; A. H. Black of Des Moines; Col. Fred Levy of Louisville; N. H. Gordon of Boston; J. G. Von Herberg of Seattle; I. H. Rubin of Minneapolis, assure the same continuity of ideals and service upon which our company was founded and has thrived.

Associated First National is, first of all, a distributing organization absolutely devoted to keeping the market open to the independent producers of meritorious pictures. The independent production has been, is, and we hope will remain our principal source of supply. Reports that we are going into production on a big scale have recently been widely circulated. It is true that we may produce some pictures in accordance with certain ideas formulated by our directors at the recent meeting, but such production will take the direction of assisting directors and independent producers of promise to enter production rather than for our company to build up a vast organization and studios and itself become a big competitor in the production field.

We represent a great many fine theatres which offer a ready market. We cannot possibly produce enough pictures to supply these theatres, which require really big time attractions. Our experience has demonstrated that the individual producer who devotes his entire time and attention to the making of his pictures, one by one, will turn out a more artistic product than we could hope to do in mass production. Therefore the independent producer will always find an outlet through our organization for the very good reason that our future welfare and his own are dependent upon each other.

For example, we have recently contracted with M. C. Levee, president of the United Studios for two pictures to be directed by Maurice Tourneur, the first of which will be Crittenden Marriot's extraordinary novel of romance and adventure, "The Isle of Dead Ships." Allen Holubar will also do "The White Frontier" at the United Studios. Edwin Carewe is at present completing a picture at the Biograph Studios, the title of which has not been decided upon. Sam Rork and Jimmie Young left for the coast last week with a contract for several James Young Productions. Mr. Young has still to direct "Trilby," for Richard Walton Tully, before beginning upon his own series.

Negotiations are under way with several other directors and producers, and while our company is interested with these gentlemen, it is upon much the same general lines as our former production affiliations. In a word, our policy will be to encourage capable directors to improve their production, for there is no doubt of the strong public demand for better and more intelligently made pictures.

With the demand for a constantly improving grade of pictures, there has also arisen the necessity for some sort of national advertising and exploitation of these more expensive productions. Our company is seeking a way to spend money upon national advertising which will prove of real benefit at the box office. We realize the difficulty and complexity of the problem and are testing several methods with the object of ascertaining what kind of advertising to use and how much money to spend in order to benefit without burdening the exhibitor with increased rentals. After all is said and done, national advertising which does not increase theatre business is a loss and not a gain to the industry. The really good picture will, to a great extent, sell itself because of word-of-mouth advertising.

With so many big-time pictures being released in such a brief season this fall, our company felt the necessity of assisting the exhibitor with some national advertising. Varying campaigns have been laid for "East is West," "Brawn of the North, "Omar the Tentmaker," Richard Barthelmess in "Fury," John Stahl's "The Dangerous Age" and other of our exceptional fall releases, all of which will be advertised nationally. We will watch closely the effect of this advertising, which has been designed to bring business to the theatre, and hope eventually to find the method and limit of expenditure upon which to base a really helpful and profitable national advertising program.

Our exploitation staff has now been functioning for several months and the splendid energy and initiative of our field exploitation agents has brought many commendatory letters in response to inquiries we have made of exhibitors as to the value to them of this corps of trained exploitation men.

In conclusion, Associated First National will undergo no radical changes because of my connection with it. Any production experience I may have gained will be devoted to the assistance of our independent producers. I am firmly convinced that care and intelligence in selection of story and production have more to do with successful pictures than lavish expenditures of spectacular settings. Until negative costs come to represent less waste, there will never be the proper profit in motion pictures for either producer, distributor or exhibitor.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

"Pop" Dibble Has Exhibited 50 Years, "Movies" Just 26

I HAVE been showing pictures on the screen just fifty years—first by stereopticon and then the very first production, just twenty-six years ago, of motion pictures."

That is the latest claim for the title of "The Daddy of Them All," presented by John P. Dibble, who signs himself "projectionist, press agent, manager, proprietor, of the Park Theatre, Branford, Conn." And the claim is backed up by the intensely interesting history of a real pioneer in the motion picture business. Read on.

"I note that you are looking for the oldest exhibitor in the business," writes Mr. Dibble. "I believe myself to be the original pioneer exhibitor of this 'neck o' woods' and of the State of Connecticut, and probably of New York State, as well as the New England States."

The writer mentions a recent story which stated that he had just booked his "first Paramounts," whereas he has been showing motion pictures "for many, many years since the Paramount Company started in business," and he at that time booked No. 1 of their productions and has played "every picture they ever made since that time up to this year's output, which I am now playing." Looks to us as though Paramount's story about Brother Dibble WAS a bit off.

"Also," he continues, "I've never noticed any 'wrapping paper' signs lying around. My bills for posters, lithographs and printing for the past fifty years in the show business do not suggest same.

"But now as to my biography. I was born right here (as also were my parents, grand-parents and great grand-parents before me) in Branford, Conn. The date was August 22, 1853, so I am now 69 years of age—and still climbing the ladder to the projection room like a blooming monkey, for I always have been and still am my own projectionist as well as an exhibitor, which fact probably accounts for my failing, up to the present writing, to get rich in the business, as most of the other fellows have done.

"I have been showing pictures on the screen just 50 years—first by stereopticon and then the very first production, just 26 years ago, of motion pictures, then only 30 feet and the longest 50 feet in length, by the Lumiere Co., Lyons, France; by Thomas A. Edison, at West Orange, N. J.; "Pop" Lubin in the basement, down cellar, of his Philadelphia optical store, and other oldtimers, the Biograph, Vitagraph, Mr. Waters and others of New York.

"In 1872 I was only 19 years of age. With my brother, Frank H. Dibble, two years younger, who is dead, we having managed to get $5.00 in cash, I went to Philadelphia and purchased of C. T. Milligan, then in business on Chestnut street, a dissolving view, oxy-hydrogen stereopticon outfit and 150 or more views for same—200 views it was.

"With these I returned to Branford and gave my first exhibition, 'A Grand Trip Around the World,' in the Town Hall, which still stands directly opposite my present theatre. My father—we were genuine Yankee farmer boys—presented us with a dandy pair of black horses and had built for us at the East Haven wagon shop a big covered red wagon, which I'll say right now was some wagon for those days, and we started out on our positively first grand tour of the United States—and we made good, too, for two kids.

"Frank was 17, I was 19, also a brother four years older, C. W. Dibble, and still living out on the old homestead here in Branford, did some advance work for us. We stuck to the road year after year, showing all the Connecticut towns, also Massachusetts, New Hampshire, Vermont, Maine, Rhode Island, New York State, New Jersey, the Long Island towns, etc.

"But this was all stereopticon work, for the moving picture had not then been produced. But—mark this date—in 1896 I learned that Thomas A. Edison had produced his 'Kinetoscope.' I went to West Orange, N. J., to his phonograph factory and purchased of him the first Kinetoscope that was ever shown in this State (Connecticut), also 25 or more of his films, some 30 feet long and the longest 50 feet in length.

"These were the longest films that had been made at that time, but they were not enough for a complete evening's entertainment, so I put up the Kinetoscope beside my stereopticon, showed a film, then switched over and showed a dozen or so views, then another film.

"The Kinetoscope, 26 years old, I have yet in my attic, also some of those old 50 and 30-foot films, and stereopticon views, some of them 50 years old. The Kinetoscope was a small wooden affair, with mechanism like your grandfather's clock. It had no stand, but was placed on a table, or empty box, any old way. It had what they called a 'spool rack,' to run the film continuously; that is, to repeat the film, by splicing the ends together, making the film an endless chain.

"So I used to run the film through once; then, as the audience encored same, I would repeat it, and again the third time, if they wanted it. It took very little to delight the public in those days. 'The Black Diamond Express' coming head on, or 'A Charge of German Cavalry' would near throw them out of their seats. And when we showed just 'The Surf at Long Branch' they would jump for fear of being totally drowned. (And we, nowadays, laugh at stories of African savages seeing a film for the first time.—Ed.)

"Nowadays we have to have bigger thrills to thrill them very much. As to comedies, if a cow in a 30-foot film kicked over the milk-stand, with a bucket of real milk, or a Chink got hung by his pig-tail to a lamp-post, or a lunch room waiter got a custard pie slammed all over his face, or the barber gave his hick customer a remarkably rough shave, or even a very small coon tried to get outside a very large slice of 'water-million,' why, any one of these, in those days, was a howling scream. But at that they weren't much worse than our present-day comedies.

"I continued on the road, playing one night to one week and sometimes two week stands. In 1896 I showed the first picture ever showed in New Haven—showed it for G. B. Bushnell in his Crown Street Music Hall Opera House (since destroyed by fire), also at Warner Hall, New Haven, and later many other halls and churches in New Haven.

"The night, just one year after the Manila Bay battle, 'Dewey Day' celebration, I showed the battleships, etc., on the New Haven Green to over 20,000 people. For music we had the old Second Regiment Band. I then showed practically all the Connecticut towns, including two weeks in Unity Hall, Hartford, to big business.

"There was no opposition anywhere, for we were positively the first. The people didn't know what the movies were, for they had never seen them nor even heard of them. Our advertising was mostly explaining what they were and that they positively were NOT stereopticon views. And they came out of curiosity, as they had, of course, heard of Edison, his phonograph and other inventions. I had a big Edison concert phonograph also with the show, though when I first put on the movies I had to use quite a small phonograph, as Edison had not then produced the other.

"As I mentioned, I was the first and original pioneer all through this section. I called my show 'The Thomas A. Edison Moving Pictures, John P. Dibble, Manager, and afterwards, 'Dibble Brothers Pictures, John P. Dibble, Manager.'

"As noted, the people had heard

It Looks Like a Family of Them

This search for the oldest dyed-in-the-wool exhibitor waxes serious. There's such a race for the honor that it begins to look as though there won't be one Daddy of Them All but a family of them. Letters recently received indicate this. They are from real oldtimers and you want to watch for their publication. First come, first served, is our motto, so if your history doesn't appear this week or next, have patience, for it will appear when its turn comes.

Incidentally, we can see where we are going to have a tough job passing on the entries. Three or four started when motion pictures did—in 1896—and to find the Daddy would be to get down to a matter of days. And there are several real oldtimers we haven't heard from yet. One of them is I. W. Rodgers of the Criterion Theatre, Poplar Bluff, Mo. We'd like to hear from him.—S. S.

of Edison and occasionally an old lady or gentleman would ask to be presented to 'The Wizard,' but we had to sorrowfully announce that Mr. Edison, unfortunately, was not present that trip. After we had been showing the 30 and 50-foot films about a year, the first then to show moving pictures in our territory was the Lyman Howe Company.

"In New York State I played annually for many, many years, until my name, I know, was a household word. Those were the days, I'll tell the world. . . . Oh, boy! We didn't do a thing to them in Auburn but turn them away for two weeks sure!

"Then, from New York State, down through Pennsylvania, Scranton, Wilkes-Barre, etc. Also New Jersey, Ohio and Indiana towns. Also several trips through Canadian towns. Also in winter sometimes south as far as Jacksonville, Fla.

"Note, I gave the first picture show in New Haven, or in Connecticut, in 1896, also the first one and first show of any kind given in Library Hall, Branford, our million-dollar, Tennessee marble show building. This was 26 years ago. Also the first pictures ever shown at Savin Rock, New Haven's summer resort, in the railroad company's old theatre, and afterward the first show ever given in White City, Savin Rock, in the old Airdome, etc., and more than 50 other theatres in which I have shown have since been destroyed by fire. But yours truly didn't do it! I'll say right here that I have yet to burn my first foot of film.

"Six years ago I moved into this Park Theatre, Branford, and am still on the job seven nights per week and Saturday matinee. I have not missed a date in the projection room since I opened here, and I have no recollection of ever losing a date on the road.

"In the early days of the movies I hailed from New Haven, as I rented a home there for my family in order to get for my son the benefit of the New Haven High School and Yale, from which he graduated and 'made good.' I had in the old 'stereo' show days met and married his mother in Richmond, Indiana, and we are still living happily. Thanks.

"In those other days of the movies, of course, we had to buy films outright. No one probably in or out of the business dreamed of such a thing as renting films as today. And as for a show in an ordinary town every night, why man, just give them about three or four movie shows a year and Mr. Opera House local manager would remark, 'Dibble, we're picture-showed to death.'

"I used to go to West Orange to the Edison factory and select my films personally, and afterward Mr. Waters opened a sales office for the Edison Company in New York, and I bought of him personally, month after month, and year after year. Also of Biograph, Vitagraph and others. I have some of their films yet, and in fair condition, strange as it may seem to those who now find a three months' old film often junk. I plan to give an anniversary, real old-time show, with my 26-year old film, and my 50-year-old stereo slides, old Civil War, colored slides, etc.

"Also I used to run down to Philadelphia and down in his basement, down cellar under his optical store, Pop Lubin would run off, himself, personally and on his own make of machine (say, you ought to see that machine) his comedies, etc., for me to inspect.

"Mr. Nicholas Power, at that time, had a small office and workroom in a loft of a Nassau street building, and many time I would take down some of my old films, which my people had all seen, and exchange same with him, for he usually had a trunk half full or so of films. His daughter, I remember, had charge of the place when he was out on some job, and they two were the entire outfit of the establishment. I was there when he was planning the model of his first machine and I remember very well his showing the working of the machine to me, and of my giving him a point or two as a practical operator as to some things desirable in a picture machine—not yet made—and had and used one of the first machines he made and I have it yet.

"Many years after, in his Gold street factory, when ordering one of his later machines, Mr. Power introduced me to a friend, or customer, as 'Mr. Dibble, the original old-time pioneer of them all.' So that was his opinion. In those later days Brother Richardson, of your Projection Department, was inspector of all machines at the Power factory, and I met him there several times. Well, anyway, I have stuck to the job from the time they all called me 'Johnnie' to the present time, when every exchange manager in the big New Haven Film Exchange building greets me kindly as 'Pop' Dibble, and they are all my friends, and good friends, too.

"Now, Brother Smith, I am quite positive I am just what you call a real, 'Simon-pure, dyed-in-the-wool,' 'honest-to-gosh' exhibitor. I was pretty near born in the business. I've been in it all my life and I expect now to die in it, but not as long as I can see the movies move."

Exclusive Theatre in Albany Bought by Massachusetts Man

The most important transaction in local picture circles in several months occurred this past week, when the Pine Hills Theatre, located in the exclusive residential section of Albany, was acquired by C. L. Gardner of Shelburne Falls, Mass. The house has been owned by Harry Lazarus, one of the most popular exhibitors in the city. The theatre has the distinction of being located the farthest from the business centre of any house in Albany, being fully two miles from downtown. It was built in 1913 and seats about 600. The new owner has already taken possession of the house, and promises to be an active figure in local film circles. He was present at Friday's meeting of the Albany Theatrical Managers' Association. Mr. Lazarus has not announced his future plans.

Elmer Griffin, who handles the Opera House in Kinderhook, made a trip along Albany's Film Row this week.

Elmer Crowninshield, who handles the Bijou in Troy, has just taken over the Hudson in Watervliet.

The Palace in Troy, which went over to a second-run theatre on October 30, has announced that it will return to first-runs on November 6, but that it will combine two acts of vaudeville with a feature picture and a news reel, for an admission of 25 cents.

Friday's meeting of the Albany Theatrical Managers' Association for the re-election of officers, lacked a quorum, and an adjournment was taken to next Thursday.

John Moran, of Coxsackie, handling Dolan's Opera House there, in town this week purchasing film, reports business as good and that he is now running five nights a week.

Ben Appel, who runs the American in Troy, a first-run house, has just bought "Grandma's Boy" for a second-run.

R. V. Erk, who controls the picture situation in Ilion through the "Big Ben" and the "Temple," made a round of the exchanges in Albany this week.

William Shirley, managing the Strand in Schenectady, reports that he has booked "Oliver Twist" for the Electric City directly following its run in New York. Mr. Shirley has allowed the Albany Theatre in Schenectady to take "East is West" off his franchise.

F. J. Schine, of Gloversville, who recently purchased the Colligan in Carthage, is now negotiating for the lease of the Hippodrome in the same village. This house is owned by Mr. Dolan and leased to Thomas George.

William Berinstein, owner of the Colonial and Hudson in this city, and who has lately taken up his residence in New York City, was in town Saturday.

John Christie, who owns the new Strand in Watervliet, formerly known as the Third Avenue Theatre, is improving the front of his house and making it most attractive.

The picture theatre in Bliss, N. Y., the City Theatre in Dalton, N. Y., and the Crescent Theatre in Silver Springs, N. Y., have all been closed permanently.

Paul Roberts of the Albany in Schnectady, has just booked "Skin Deep" for an early showing.

Exhibitors in this section were interested this week in the announcement that the Goldwyn Distributing Corporation is about to open up an office in Albany. S. Eckman, jr., vice-president of the company, spent two or three days here this past week looking over available locations. The branch will be located in Film Row and will be handled by Victor Bendel, as resident manager. Mr. Bendel has been connected with Goldwyn for some little time past. With the opening of the new exchange there will be fourteen exchanges in this city.

The Strand Theatre in Watertown, owned by John C. Lamon, may be acquired in the near future by the J. M. Schine company of Gloversville. The Avon now holds the lease of the property. The theatre is one of the newer and smaller ones of the city, and is located in the business center.

Write Your Own Title

The crowd begged piteously for tickets. Standing by the thousands outside of John Brown's modest theatre, their voices were raised in pleas for the right to enter. Inside, every seat was taken. The cashier was industriously at work with the adding-machine, perspiration giving her well-powdered face a mottled aspect. One of the ushers had been dispatched post haste for more rolls of tickets. It was 3 o'clock in the morning and still the throng waited a chance to enter and see the great picture. John Brown, his heart pumping joyously, his face wreathed in smiles, assured the people that all would have their chance to see the film, if he had to run it until the projectionist dropped from sheer fatigue.

As John Brown was speaking, discordant notes began to come from the piano. The pianist's head drooped and her shoulders sagged. A mist seemed to rise and envelop the interior, gradually dimming the picture on the screen. Voices expostulated in a steadily increasing crescendo. John Brown began to shake all over; he trembled from head to foot. Then a flash of light smote his eyes and they opened. The alarm clock was jangling at a tremendous rate and h is wife bent over him, shaking him from his slumbers.

"Time to get up," she said. "You'd better get busy on that new picture; you said it needed a lot of exploitation and a team of horses to drag them in to see the piece of cheese."—S. S.

Penn-State Co. Opens Its $800,000 Uniontown House

Monday evening, October 30, saw the opening of the Penn-State Amusement Company's new $800,000 State Theatre at Uniontown, Pa. This is a 2,000-seat house and plays both road shows and feature photoplays. Some of the local film people who have seen the new State say it is the finest theatre between New York and Chicago, bar none. Eighteen months were used in building from plans prepared by Thomas W. Lamb of New York City. Frontage is 73 feet and depth, 150 feet.

The palatial new house is the enterprise of the Penn-State Amusement Company, pioneer purveyor of high class pictures in Uniontown. The firm is composed of C. H. Gorley, president; C. H. McCloskey, vice-president; O. M. Boughner, treasurer, and F. E. Mertz, general manager. C. H. McCloskey is managing director of the Penn-State's three Uniontown houses, the State, 2,000 seats; the Penn, 1,000 seats, and the Imp, 500 seats. The Penn and Imp show pictures only. O'Neil Kennedy in press representative for the company.

A large delegation of exhibitors and film men from the Pittsburgh territory attended the opening as guests of the management.

Among local exhibitors in attendance were the following: John Newman, of New Castle, Pa.; Henry Poke, Mt. Washington, Pittsburgh; Joe Mercer and Mr. Elder, Washington; George Laskey, Ralph Lutes and Mr. Steele, Brownsville; Mike Manos, Greensburg; Mr. Meinert, Scottdale; Mr. and Mrs. Chris. Wagner, Connellsville; Walter Silverberg, Greenville; Michael Rosenbloom and daughter, Charleroi.

Emmet Ridenour, of the Photoplay Theatre, Rockwood, Pa., is convalescing after a long and serious illness.

Frank Ray, at the present time shipper for the Pittsburgh branch office of the Film Booking Offices, and one of the best known of the local film boys, will blossom forth as a theatre manager when the new Lincoln is opened sometime during November at 2416 Wylie avenue in the Herron Hill District, Pittsburgh. The new Lincoln is just being completed after having been under construction for the past six months. L. Moogerman is owner of the new house.

George Wilson, of the Wilson Theatre, Tyrone, Pa., recently made a trip to Baltimore, Md., to look over his theatre in that city. Wilson divides his time between the two towns.

Lewis Bochert and H. S. Oss, both of Cumberland, Md., have taken over the Palace Theatre at Hyndman, Pa. Mr. Oss is resident manager of the house, and the name has changed to the Grand. It is open three nights a week.

A. H. Miller, formerly of the Court Theatre, Washington, Pa., has taken over John Conners' Regent in the same town.

On November 1, the Grand Theatre at McDonald, Pa., formerly the Louvoy, was opened by its new owner, S. J. Pusateri. The House has been closed for the past six months and was formerly conducted by Louis Voye. The Grand seats 565 and the new owner has the best wishes of the film fraternity for his success in McDonald.

A. M. Robertson and Max Little, merchants of Eldersville, Pa., are remodeling a storeroom in that town and expect to open a picture theatre within the next few weeks. The two owners were in town recently, buying chairs and equipment and also arranging for films. The house will seat 300 but only 200 chairs will be installed for the present.

Milan Salovitch of the National Theatre, Johnstown, in company with Dr. Sanderson, also of the Flood City, went fishing the other day. The two left about five o'clock in the morning and returned about seven in the evening. The total amount of fish caught between them was only one. Maybe better luck next time.

George Panagatocas of the Grand Amusement Co., Johnstown, Pa., has secured the services of Leo Conrad as publicity man for his three theatres. Mr. Conrad is a new-comer in the picture game, but seems to have taken hold of his new position with a will to make good.

W. G. Maute, proprietor of the Grand Theatre, Irwin, Pa., has purchased a plot of ground in one of the best of locations in his town and is having plans drawn for an 800-seat theatre building. Maute says that he will build a thoroughly up-to-date show-house, including a stage and complete equipment thereto.

B. E. Coupler, of the Bijou Theatre, Washington, has taken over A. H. Miler's Court Theatre in the same town. The Court, which is a 442-seat house, was closed by its owner for remodeling and the re-opening was held Monday, October 30. Chalmer Coupler, son of the owner, will look after the interests of the Court.

Morris Barsky, well-known to local film people, as having been formerly the owner of the Juniata Theatre, Juniata, Pa., has entered upon his new duties as manager of Max Engleberg's Strand and Liberty Theatres in McKees Rocks.

Weekly Framed Bulletins to Show Public Indorsed Films

Thirty-one framed weekly bulletins, in as many prominent points in the city, will hereafter herald to the public the motion pictures to be shown in the various Atlanta theatres which have the indorsement of the Better Films Committee of Atlanta. Each of the ten hotels will have one of the bulletins and the others will be distributed in prominent gathering places and clubs throughout the city. Through the Inter-Civic Council these indorsed films will also be announced each week to members of Rotary, Kiwanis, Civitans, Lions and Masonic clubs at their weekly luncheons, also at the meetings of the Committee on Inter-Church Co-operation.

The Atlanta Better Films Movement has taken such strides that its actions are receiving national comment and attention, and the secretary is compelled to answer an avalanche of mail responding to inquiries from all over the United States relative to the working methods of the committee.

W. R. Bedelle, manager of the Rialto, Atlanta, where "When Knighthood Was in Flower" opened an extended run on November 6, has plastered the town with advertising. An advertising banner 150 feet long and five feet high was displayed at the Tech-Notre Dame football game recently.

The Fairfax Theatre, Miami, Fla., recently took advantage of the presence of the Rex Ingram company in that city to prepare a sketch with parts for Alice Terry, Ramon Navarro and Edward Connelly, who appeared at the theatre three nights to S. R. O. business.

Laurence T. Lester, the genial Columbia, S. C., magnate, has sent cards to his friends announcing his entry into a law practice, in addition to his theatrical endeavors in Columbia and elsewhere.

Among the Southern exhibitors seen on Film Row, Atlanta, during the week are the following: Luther W. Jacobs, Strand, Nashville, Tenn.; F. E. Williams, Grand Theatre, Winter Haven, Fla.; W. S. Mudd and B. H. Mooney, Birmingham, Ala.; M. J. Sparks, Jacksonville, Fla.

E. F. Dardine, manager of the Charlotte Universal exchange, is the only film exchange manager who is a member in good standing of the North Carolina M. P. T. O. Mr. Jardin was largely active in the last year censorship fight in North Carolina and he has been so energetic in behalf of furthering the interests of the exhibitor of North Carolina that the executive committee a year ago voted him a member in good standing, notwithstanding the fact that the by-laws forbid such membership. But now Mr. Dardine is a full-fledged exhibitor, having complete charge of the management of the Strand Theatre, Charlotte, operated by the Universal Film Manufacturing Company.

M. A. Lightman, of Little Rock and Nashville, has purchased a $10,000 pipe organ to install in his Rex Theatre, Eldorado, Ark.

M. Van Praag Resigns

M. Van Praag has resigned as president of the Motion Picture Theatre Owners of Kansas. According to his letter of resignation, he is about to embark upon an important venture in the industry which will take up all of his time and attention. R. G. Liggett, formerly vice-president of the organization, has filled the vacancy made by Van Praag.

"The national organization," said Mr. Van Praag in his letter, "has been pressing me to devote some of my time to Movie Chats, which are sponsored by them, and also some of my time to the office of national recording secretary, which I have held for the past three years. All of this I must turn down, for the enterprize upon which I am embarking will take all of my time.

"In resigning I would be doing a great injustice if I did not express my appreciation and thanks to R. G. Liggett, who will now be president, and each and every one of the members of the organization for their wonderful support and co-operation during my administration, and want to assure them that my service will be always at the disposal of the organization and at their call."

Canada

To enjoy holiday patronage three times within eleven days has been the good fortune of exhibitors in Ottawa, Ontario. A government holiday was declared for Wednesday, November 1, this being All Saints Day. This was followed by the Canadian Thanksgiving Day on Monday, November 6, after which Saturday, November 11, was generally recognized as a holiday for government departments and others. The holiday situation does not bother any other Canadian city as much as it does Ottawa, the capital, where almost every holy day, bank holiday and legal holiday is observed.

All four of the main picture theatres in Ottawa, Ontario, have been specializing in the presentation of programs for all-week engagements. For several weeks the leading theatres have had weekly runs and the list for the week of November 6 was as follows: Centre Theatre, "East Is West;" Imperial, "Don't Doubt Your Wife;" Regent, "The Valley of Silent Men," and Loew's, "Love Is An Awful Thing."

San Francisco's Portola to Be Improved; Clement Pleased

The Portola Theatre will be closed at an early date and thoroughly renovated and redecorated. It will be reopened with an extended engagement of "Dr. Jack," which Eugene H. Roth secured while on his recent trip to New York.

Van B. Clement, who took charge of the Imperial Theatre the first of August, is greatly pleased with the showing that has been made by this house since then. But four pictures have been shown in the past fourteen weeks, with "Manslaughter" holding the record for the longest run.

The Orpheum Circuit Third of a Century Anniversary Week, celebrated the last of October, had a special significance to local theatregoers, since it was in this city that the circuit was founded. Incidentally, the Orpheum Theatre was one of the first to show moving pictures here, first as a novelty but since then as a part of the regular program. The circuit now includes more than fifty theatres, and these, with their subsidiary houses, have an average weekly attendance of 4,410,000.

The Theatre Equipment Supply Company has been incorporated with a capital stock of $50,000 by Roy M. Coombs, Clarence Burchett and Helena F. Randall, all of San Francisco.

The new Curran Theatre on Geary street is to be given over to a four-week's run on "When Knighthod Was in Flower," commencing November 12. This will be the first time that moving pictures have been shown in this house.

The Century Theatre on Ellis street, which has been dark for several weeks, will be reopened shortly with an extended run on "Oliver Twist."

W. Stuart Webster, of Webster's Granada Theatre, Woodland, Cal., paid a visit to the coast metropolis recently to arrange his bookings. He combines pictures and vaudeville part of the time and finds that this meets with general approval.

Frank R. Macaulay, formerly of San Francisco, but now owner of the Unique Theatre, Santa Cruz, is making frequent business trips here, coming up by automobile in about three hours.

The California Theatre celebrated its fifth anniversary the first week of November with a special program, the feature attraction of which was "The Face in the Fog."

Holland Hudson, of New York, spent some time recently at San Francisco investigating the moving picture industry for the federal trade board.

Good Fellowship Prevails at Chicago Get-Together Dinner

It was a case of the lion and the lamb sitting down to dinner together Monday night, October 30, when the Film Board of Trade turned out en masse at a "get-together" banquet at the Morrison Hotel with the officials of the Illinois Motion Picture Theatre Owners—if you could apply the term "lamb" to either of these organizations. It was a fine dinner, with about 200 present, and a fine spirit of good feeling prevailed.

Joe Friedman, of Celebrated Players, was toastmaster, introducing each speaker in a manner than drew a big laugh. H. O. Martin, of Pathe, gave the first speech, giving the aims and ideals of the organization, and what the film industry, as a whole, might accomplish. Martin Quigley, editor of the Exhibitors' Herald, spoke about the importance of the salesman to the industry.

A salesman's response was given to Mr. Quigley's talk by A. W. Friemel, of the Paramount organization. He stated that many of the unpleasant dealings between exhibitor and exchange, due to unscrupulous salesmen, had gone forever, and he foretold a time when they would further get together and break down the unpleasantness of the business.

L. M. Rubens, president of the Illinois Motion Picture Theatre Owners, made a brief talk in which he said he "would have thought twice before coming into the exchange crowd like this two years ago." He added that the get-together meeting was the finest thing he had ever seen in the business and more of them were wanted and needed.

J. M. Dibelka, member of the Arbitration Committee, gave a brief resume of the work of that body, stating that more than 500 cases of dispute between exhibitor and exchange had been settled, and there were only two instances when the vote was not unanimous. Then, as an exhibitor, he gave several methods by which unpleasantness might be ironed out between the exhibitor and exchange.

The New Tiffin Theatre opened Monday night, October 30, with a flourish that eclipsed even the newest downtown house's recent opening.

The house was profusely decorated with great baskets of flowers sent by exchanges an friends of the manager, V. Lynch, and the opening prograi went off without any of the ra edges usually seen at such pei formances. The opening featur was "Skin Deep." The prograi included "Pardon My Glove" an a scenic novelty as well as new events. Ambrose Larsen, organ ist, played specialties on the fin new organ, and Walter Kip kowski, conductor, received great ovation at the conclusion o the orchestra's splendid renditio of "Il Gaurany."

The new theatre was built o the site of the former Tiffi Theatre at 1743 N. Crawfor avenue. It is splendidly designed a comfortable, home-like atmos phere pervading, and bids fair t be the popular theatre of th vicinity.

A First National Release

HIS FIRST LOOK EVIDENTLY WAS A GOOD ONE

How the Hippodrome Theatre, Corbin, Ky., sold "The Lotus Eater" as part of its private First National Week. He had never seen a woman until he was twenty-five, and then he saw this. Gee!

Louisville Picture Houses Outdraw Stage Attractions

Louisville picture houses are handling a very fine run of business due to excellent weather conditions, along with the fact that the theatres handling stage attractions are hitting into bad luck. The Gayety Theatre recently closed its doors, while the Buckingham, also known as the Jefferson, is now merely a boxing arena. The Shubert has been dark for a couple of weeks, and Macauley's has been dark part time.

The National, running pictures (features) along with vaudeville, is the only theatre putting on regular stage attractions, and it is changing bills twice a week. The Mary Anderson is running pictures exclusively this season. The Walnut hasn't shown anything but pictures in the past several years. Therefore, with stage attractions reduced to a minimum and fall weather the best in years, the screen houses are handling unusually good business.

The Kentucky Court of Appeals, at Frankfort, Ky., affirmed decision of the Kentucky Circuit Court, sentencing James Powers to the electric chair for shooting and killing Morris Lee, exhibitor of Covington, some months ago, when a band of criminals shot Lee from a motor car as Lee's car was parking in front of his home in Covington. Powers, in company with Isaiah McKnight and George Saunders, were alleged to have followed Lee home with the intention of robbing him of the satchel containing receipts. The men escaped, but were later rounded up.

Thieves entered the Rex Theatre at Hopkinsville, Ky., on October 22, stole a 500-pound safe, which apparently was removed from a rear door with a motor truck. The safe contained $289 belonging to the Crescent Amusement Co., of Nashville, which has theatres at Hopkinsville, Clarksville, Bowling Green and other points. Manager M. L. Stockley also lost $50. Arrests have been made.

James Carrigan, manager of the Aristo Theatre, at Second and A streets, Louisville, has been released from an assault charge preferred by August Neurath, deputy sheriff, who sent word to the trial that he did not care to prosecute. Some weeks ago Carrigan was indicted. Neurath served a summons on Carrigan in a suit some time ago, and was a bit ugly about it, it is said, so Carrigan thrashed him.

Carl Rettick, formerly manager in Louisville for the Mary Anderson and National theatres, and well known to the film interests, now manager of the Alpine Hotel, upon his return from the hotel on October 27, found Mrs. Rettig dead on the floor of their apartment. Mrs. Rettig was suffering from an abscessed tooth and took an overdose of medicine. She is survived by her husband, two brothers, Roy Davis, Honaker, Va.; Guy Davis, Burnett, Kan., and four sisters, Mrs. T. Tennis and Mrs. M. Pollard, Oklahoma City; Mrs. Lucile Kendrick, of Honaker, and Mrs. Beatrice McByler, of Oklahoma City. Mrs. Rettig was 32 years of age.

New York Theatre Burns Day Before Management Changes

Fire of unknown origin destroyed the Park Theatre in Bath, N. Y., on the afternoon of October 29, entailing a loss of about $20,000. The fire was discovered on the roof over the stage. The firemen had the blaze under control after a hard hour's work but not until the house was a mass of ruins. The Park was owned by W. P. Murphy, who leased it to Charles H. Thomas. Mr. Thomas had arranged to turn the Park over to the Associated Theatres Corporation the next day. The town is now without a theatre, but the Comerford Amusement Company of Scranton, has taken an option on the Bath National Bank property, fronting on Liberty street, and J. R. Cadeset, representing the Comerford interests, announces that a modern theatre will be constructed thereon as soon as arrangements can be completed. The house will be fitted for stores and offices in front, with the theatre in the rear reached by an entrance from Liberty street. It will seat 1,400.

Immense crowds greeted Albert Hay Malotte, who made his debut as organist at Shea's Hippodrome last Sunday. Mr. Malotte played a masterful program on the new organ. He comes to Buffalo from the Liberty Theatre, Seattle. The music program at Shea's Hippodrome is now one of the big attractions and M. Shea is to be congratulated on his efforts to give Buffalonians the "limit" in modern picture theatre entertainment. In addition to the organ, there is a 40-piece symphony orchestra and usually a vocal soloist, a noted conductor, an instrumental novelty or quartette. Mr. Shea is now trying to get Victor Herbert to come to Buffalo as guest conductor for a week.

When Ralph W. Thayer presented a Fashion Review at the Strand Theatre, Niagara Falls, N. Y., last week he put it on in great style. He constructed a runaway from the stage out over the orchestra seats, much after the style of the "Passing Shows" and installed special lighting effects the better to show the latest styles on the living models. The Strand orchestra played a fine program during the promenade. The attraction made a big hit.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, accompanied by M. J. O'Toole, chairman of the public service committee, and Carl Von Hoffman of "Movie Chats," came to Buffalo on October 30 and addressed a meeting in the Palace Theatre, attended by Howard J. Smith, president of the local Cohen unit; Jim Wallingford of General Theatres' Corporation; the Michael brothers of the Plaza, C. D. Dillemuth of the Broadway Lyceum, Judge John W. Schatt of the Fredonia Opera House, Sidney C. Allen of the Science, Medina; Fenton Lawlor of the Hodkinson exchange and a few others. From Buffalo President Cohen and his associates, including Mr. Smith, journeyed to Rochester for a meeting with exhibitors in that city.

It was a merry week for Bruce Fowler, who left town November 4 to assume the management of the Indiana Theatre in Terre Haute, Ind. The former Elmwood managing director was the guest at several parties. We refuse to mention where, but they do say as how it was about 100 proof. Another week like that and Bruce would never leave Buffalo. Elmer G. Winegar is now guiding the reins at the Elmwood. Bruce is on the job in the wild west town. Here's wishing you success, Bruce!

A new Community Hall has been opened in Catatonk, N. Y., where pictures and other entertainment will be given. Three hundred attended the opening November 2.

The Mark-Strand, Buffalo, is about to stage a regular old time comeback. Commencing the week of November 26, this pioneer Buffalo picture house will present several months of week runs, beginning with "From Rags to Riches," followed by "Remembrance," "Sherlock Holmes," "Brothers Under the Skin," "The Sin Flood," and other big productions. Manager Eugene A. Pfeil is now making plans for some big exploitation campaigns to put the pictures over with a bang.

Bill Callahan, president of the Regorson Corporation of Rochester, was in Buffalo last week for the first time in two years.

The Criterion, Buffalo, the Shubert vaudeville house, opened last Sunday with a film show headed by "What's Wrong with the Women." Sol Myers, manager of the house, and Harry Marsey, general manager for Niagara Pictures Corporation, are putting on the film bills.

Several reels of film were destroyed in a fire that slightly damaged the Star Theatre in Niagara Falls, N. Y., one day last week.

E. O. Weinberg, former manager of the Buffalo Strand and who is slated to manage the new Strand in Troy, N. Y., is now enjoying a well earned vacation in Atlantic City.

Virginia Pearson appeared in person at the Loew State, Buffalo, this week and Manager Al Beckerich put over a great line of tie-up ads with local stores, through a chain of which he conducted the screen star on a shopping tour.

The worst has happened! Billy West was seen in a downtown theatre one evening last week wearing large black framed glasses to which was attached a long black ribbon. Friends of the manager of the Premier can use their own judgment!

Buffalo exhibitors have been waging a great campaign against the retention of daylight saving and credit should go to J. H. Michael, president of the Western New York unit of the Motion Picture Theatre Owners of New York, Inc., for a lot of good work to kill the ordinance. The result will be announced in a few days.

Great Opening Planned for St. Louis Rivoli, Nov. 11

The Rivoli Theatre, Universal's new first-run house, on Sixth near Olive street, St. Louis, opens on November 11 with "The Storm." Visitors expected are Will Hays, Carl Laemmle, F. H. Coldstein, Laemmle's secretary, and A. A. Schmidt, general sales director for Universal. A dinner will be given at the Hotel Statler November 13 to local newspaper men.

Frank E. Jones, veteran St. Louis theatrical man, who for twenty-five years was manager of the famed Pickwick Theatre, Washington and Jefferson avenues, was laid to rest at Overland, Mo., last Wednesday. He had been sick but a short time. Jones retired from active work in 1904. He was 76 years old. He was well known to all the old-time stars of the theatrical world.

Edward Scholl, one of the pioneer picture men of St. Louis, was another victim of the Grim Reaper the past week. Scholl, who represented the Second Ward in the Board of Aldermen, was buried at St. Matthews' Cemetery November 1. He was an associate of O. T. Crawford and also built the Bremen Theatre in North St. Louis. He quit the movies in 1915 when he sold the Bremen to Joe Mogler.

Harry Redmond of the Majestic Theatre, East St. Louis, Ill., put on a humane contest in conjunction with the East St. Louis Daily Journal to boost "Human Hearts," which played the Majestice for four days opening November 5. Daily prizes were awarded for the best stories telling of acts of human kindness. He also engaged Miss Sue Garvey, well known local soprano, to sing "The Heart of Humanity" during the picture's run, and had a phonograph in the lobby.

The Apple Blossom was opened November 9 at Hardin, Ill., with Tom Mix as the star attraction. A. S. Talley is the owner and manager of the new house.

It's Tough, Says Fred

Fred M. Shafer is managing director of the Lafayette Square Theatre, Buffalo. It's the largest house in town. Therefore, Fred got an awful shock when a woman patron knocked at the office door one evening last week and in loud voice demanded her money back, setting forth the while that she could not understand how the management permitted the organist to play so loudly IN SUCH A SMALL HOUSE. She insisted that more boys were killed on the fields of France by the concussion of shells than by the bullets themselves, so what chance had Lafayette patrons when C. Sharpe-Minor boomed forth "double forte."

It's a tough life, this theatre manager business, says Fred. The "Small" Lafayette seats something like 4,000 persons.

A Paramount Release

HERE'S FORBIDDEN FRUIT DOWN IN HAVANA

The Fauste theatre made a very pretty lobby, tableau for La Fruta Prohibida. Looking at the Americans lined up at the Cuban bars "The Fruits of Prohibition" would seem the better translation.

Think of It

Manager G. R. Phillips is now the envied of all his fellow Atlanta exhibitors. For be it known that the genial and likable "Pup," as he is known to his intimates, has been chosen as coach of the basketball team of a local girls' business college. Think of it, fellows, think of it! "Pup's" team went into action Tuesday, November 7, and we had it on good authority—"Pup's" word—that the other team hadn't a Chinaman's chance. We're waiting to hear the result.

Kansas City

News was received in Kansas City this week of the death of Justin D. Bowersock, sr., pioneer theatre owner of Lawrence, Kas. Mr. Bowersock, who was 80 years of age, died at his home after an illness of three weeks. Deepest regret was expressed by the entire film section here.

In 1880 he bought the old Liberty Hall in Lawrence and gave that town its first playhouse in the Bowersock Opera House. This building was destroyed by fire in 1911 and was replaced by a large structure known as the Bowersock Theatre.

Mr. Bowersock was known as an influential citizen, and from the time he settled in Lawrence he was an active factor in the development of the city. He was also active in politics having advanced from the position of mayor of Lawrence, through the State Legislature to several years in Congress.

A. J. Moeller, general manager of the Motion Picture Theatre Owners of America, was in Kansas City over the week-end, checking up on Movie Chat contracts and in the interest of the music tax. He left last week for the West Coast, where he will attend exhibitor conventions.

Mr. and Mrs. S. B. Andrews, owners of the Gem Theatre at Olathe, Kas., drove into town last week. Olathe is about thirty miles from Kansas City.

L. A. Wagner of the Princess Theatre, Eureka, Kas., was another visitor.

The executive offices of the Motion Picture Theatre Owners of Missouri were moved last week from 811 Gloyd Building, Kansas City, to Suite 524, Rialto Building, this city.

W. H. Carson, owner of the Empress Theatre at Osawatomie, Kas., dropped around to the film exchange colony last week and looked over some of the big films.

Billy Wagner of the Best and Beldorf Theatres, Independence, Kas., was seen at some of the film exchanges the other day.

Atlanta Theatre Attendance Poor Despite Fine Pictures

As a usual thing, the first crisp, cool days of winter find picture theatres beginning to fill comfortably and business fine. The rule has failed to work so far this season although attendance in local houses has picked up in the past two or three weeks. Incidentally, the local houses have never seen the time when they were offering more thoroughly worthwhile programs.

The week closing November 4 found the Howard Theatre playing "To Have and to Hold," with a beautiful prologue, offering, as its main theme, Ernest R. Ball's old-time song, "To Have, to Hold, to Love," with a popular Atlanta duo singing the song. The Howard has always been praised for its splendid ventilation, and the management has found the happy medium between the too-great heat, and not enough. Business was better than the preceding week, closing splendidly.

The Metropolitan offered Gasnier's "Rich Men's Wives," with a splendid presentation by Buel B. Risinger, who came to Atlanta recently to direct the massive new symphony orchestra here and has established himself firmly in public favor. The picture drew as well as was expected.

At the Tudor, with its three-changes-a-week, the Friday-Saturday picture, Frank Mayo in "Wolf Law," drew better than any other picture through the week, although "Why Change Your Wife?" proved an interesting revival which played to good business on Wednesday and Thursday.

The Rialto played "Queen of the Moulin Rouge" for a week's fairly successful run, aided by some snappy advertising in the daily papers, some exceedingly well-placed poster stuff about town, and a small painted set with cut-outs placed above the marquise. The comedy was Al St. John's "The City Feller" and the week was satisfactory from the box-office standpoint.

The Strand had "The Sage Brush Trail" and Al St. John in a new comedy, "All Wet." Business was splendid for Monday and Tuesday, fell off considerably on Wednesday and Thursday, but rallied on Friday, and closed fine Saturday.

At the Alamo No. 1, "The Bootlegger's Daughter," an independent state-right feature, and two western re-issues played to a week's acceptable business.

The Bonita, with its policy of a tab show and one feature picture, used the Paramount feature, "Bought and Paid For," and reported good business and favorable comment from patrons. A Mack Sennett comedy closed the bill.

At the Alamo No. 2, "The Prisoner of Zenda" played the first four days of the week to much smaller business than the management expected, and the final two days of the week featured Clara Kimball Young's "What No Man Knows" and Harold Lloyd's "A Sailor-Made Man." Business was very good for Friday and Saturday, as if to make up for being disappointing the first two days.

The Vaudette has a policy of three changes a week, and Monday and Tuesday played "I Am the Law" to poor business; Wednesday and Thursday, "The Sting of the Lash," to excellent business, and Friday and Saturday "The Lady from Longacre," with a Mermaid Comedy, "Dynamite," to very good business.

The Alpha, with its program of daily changes, Westerns, serials and comedies, enjoyed its uniformly good business, with a faithful clientele built up through this sturdy little theatre's past year or more of good "action-stuff' pictures.

Manager W. R. Bedell, of the Rialto Theatre, could not be located in his office on Friday afternoon. The Tech football team was having a final bit of practice before going into the big game on Saturday at Grant Field. Manager Bedell is a Tech man. Whether there is any connection between the above items, we leave you to imagine!

A First National Release

PUTTING UP A BIG FLASH FOR SKIN DEEP

H. B. Clarke, of the Majestic Theatre, Memphis, paid only $10 for all this display and it helped to bring in an additional $225, which is a very neat profit on his moderate investment.

The pleasant smile of "Pat" Patterson was missing from the Metropolitan Theatre all week, as was the charming smile of Mrs. "Pat" from the office of the Weekly Film Review. The solution is that Mr. and Mrs. Willard Patterson sneaked quietly away last Monday for a brief run to New York, where they have been having a wonderful time, from all reports.

Manager James F. Jackson, of the Tudor, sloughed the cares of his office from his shoulders, donned disreputable clothes (on the testimony of Mrs. Jackson, that statement is made) and departed, with a happy grin, for a three-day hunting trip.

Southern Enterprises has copped off another brilliant young masculine genius, no less a person than Sammy Mayer, one of the brightest and most popular ornaments of the Atlanta baseball team. During the winter, Sammy will hold forth at the Lyric Theatre, as a member of the house-staff. But summer will find Sammy holding down his favorite spot in the Atlanta dug-out once more.

Manager W. T. Murray, of the Alamo No. 2, expresses his surprise quite frankly at the failure of "The Prisoner of Zenda" as a box-office attraction at his theatre. "It is a picture that has everything in the world to make it a knockout—and I confess that I am at a loss to understand its failure for me!" he said.

Manager John Thomas, of the Vaudette Theatre, is a native of Stephensville, Alabama, and during this sort of weather he has a hard time sticking to his desk—seems more natural, he intimates, if he could shoulder a gun, whistle to the "dawgs" and go "a'huntin' possums, coons and things." More natural, and a lot more fun!

"When Knighthood Was in Flower" opened an indefinite engagement at the Rialto on November 6, at a top price of $1. This is something of a new venture for a straight picture theatre here, pictures of this calibre usually going into the larger legitimate houses. The sale of reserved tickets, which opened October 30, has been quite brisk, and Manager Bedell is much encouraged thereat. The run of the picture will be watched with keen interest by other exhibitors.

Seems sort of natural to see the friendly grin on "Jack" Kaliska along Film Row. Jack, whose honest-to-goodness monicker is "W. G. Kaliska," but who is always hailed as "Jack," was formerly manager of the Rialto, where he made a host of friends for himself. He is now an insurance man, but visits here occasionally.

In the Independent Field

By ROGER FERRI

Newsy Bits

"Wildness of Youth," the Graphic Film production, has been sold for distribution in Baltimore, District of Columbia and Virginia to Milton Capan and Harry S. Shapiro.

Frankie Lee, the "American boy," according to a despatch from the Coast, has signed a long-term contract with Popular Pictures, Inc., whose pictures East Coast Production, Inc., will handle.

Harry Warner, of Warner Brothers, was scheduled to arrive in New York this week from the Coast, where he went two weeks ago to confer with those in charge of production for that firm.

Andrew J. Callaghan Productions, Inc., have filed a judgment against the Federated Film Exchanges of America, Inc., for $6,324.70.

Larry Weingarten, of Sacred Films, Inc., arrived last week from the Coast. He will remain in New York indefinitely

William M. Vogel, who is distributing the C. C. Burr Affiliated Distributors' product in Europe arrived in London this week, according to a cable he despatched to his New York office.

A news despatch from the Coast this week told of the departure from there of E. M. Sanford, President of Sam Productions, Inc., for New York with a print of that firm's latest Tweedy comedy, "Three O'Clock in the Morning," and the Pete Morrison feature, "Duty First." He will make his headquarters at the Astor hotel.

Tuesday, Nov. 7, was an off-day in film circles in New York, most of the offices being closed in order that everybody might vote.

"Flesh and Blood," the Lon Chaney picture, handled by Western Pictures Exploitation Corporation, has set eight new records in the Northwest territory. Reports from the seven exchanges owned by Enterprise Distributing Corporation of the South indicate equally big returns on the picture in that territory.

Lou Berman, owner of the Independent Film Corporation of Philadelphia and Washington, was a caller at the New York offices of Principal Pictures Corporation this week. Other exchangemen from Boston, Chicago, Pittsburgh and Cleveland also called on Manager Irving Lesser relative to Principal Picture Corporation's 1923 product.

C. R. Seelye, Vice-president and General Manager of Arrow Exchanges, Inc., New York City, has purchased "The Streets of New York" for New York and Northern New Jersey and reports heavy bookings on the picture.

A few days after he joined the Al Lichtman Corporation, Leon D. Netter, the new special representative, left on a sales trip through the Middle West. His itinerary includes Washington, Pittsburgh and Cleveland and other cities in that part of the country.

Arrow Film Corporation, which is to distribute "The Little Red Schoolhouse," a Martin J. Heyl production, announces that Mr. Heyl has begun casting and has already engaged the following players: E. K. Lincoln, Martha Mansfield, Sheldon Lewis and Edmund Breese. All of the artists mentioned are high favorites with motion picture patrons, and Mr. Heyl declares that the balance of the cast will be made up of players equally well known and well liked.

The Week in Review

A CERTAIN producer-distributor boldly asserted himself as being absolutely against the reviewing of any picture in what he characterized as "cold projection rooms." This gentleman had the following to say on what he terms an "important problem":

"No one is so intimately qualified to judge any picture in a projection room. It is unfair to the producer, to the distributor, to the director and to the entire trade in general. There is no picture made that should be forced to abide by a reviewers' opinion following such a showing. The place to review and judge pictures is in the theatre where an audience is present."

WE trust that the gentleman in question—and there are scores in the business who have advanced the same argument, namely, that pictures should be judged only when publicly exhibited—means just what he said. And we believe he did, for he has repeated the claim so often. As a rule, his argument has been permitted to stand unquestioned and unchallenged.

AMONG the things that this writer is paid for doing is one concerning the reviewing of independent pictures. We have reviewed hundreds of them in the past few years. So, perhaps, in disputing the contentions of the aforementioned gentleman, we are doing so as a member of that army which he "puts on the pan." Personally, whatever we say about any picture represents our own personal opinion, based on a knowledge obtained in this and the legitimate fields of public entertainment and personal contact with the public which pictures are made to entertain.

THE production cost of a picture is considered; so are the exhibition and territorial values. We maintain that a picture sold on a $10,000 *basis should not be subjected to the same scrutiny as a* $100,000 *production. There is no comparison. The shopper when purchasing articles at a Woolworth store does not expect a Tiffany product. A producer with but* $25,000 *to make a picture can not be expected to turn out the same high class production that the man with four times that amount should produce. The exhibitor who buys a picture for* $25 *a day does not expect a* $100-*a-day feature. And the theatres charging ten cents, top, cannot be expected to compete with the high class attractions of a* 55-*cent house. It's not being done in any business—and when money is concerned the fundamentals in this industry are no different than those of other industries.*

MOVING PICTURE WORLD reviewers take into consideration these facts; but, how many distributors do? Very few, we'll venture to say. Yet, the aforementioned gentleman disputes the right of a reviewer to judge a picture from a projection room showing. For the moment, let us consider what this very same distributor does: When a producer submits a production to him he requests a showing—*a projection room showing. He judges, approves or rejects the picture as a result of this same projection room showing.* And after purchasing the picture he invites prospective buyers to view the picture in a similar fashion—in the projection room. And the exhibitor *buys* on the impression he gets from this projection room showing.

DO distributors want us to believe that their own, self-chosen methods of judging a picture are wrong? Would they want us to believe that before they can consider the purchase of any picture the producer must arrange a public showing in a theatre with a capacity audience on hand? Would they want us to believe that every time an exchangeman comes to town they should lease a theatre so that the exchangeman-buyer can "get the proper angle"?

WE maintain that the present system of reviewing pictures is the correct one. We see no reason why pictures should not be judged at their projection room showings. Producers, distributors, exchangemen and exhibitors all judge pictures in that fashion—the one practical and logical method of properly analyzing the merit of pictures. If projection room reviewing is wrong then the entire sales system in this business is wrong. Think it over, gentlemen.

NEWS from the Coast this week is most encouragingly promising. There are more concededly masters of production and distribution coming into the independent market. Two newcomers are slated to make their identity known next week. These two gentlemen are well known, have produced some of the biggest and most consistent money-makers in the business and their invasion of the independent will be a tribute to the latter.

Trade Notes

Arrow Film Corporation will handle a series of twelve one-reel comedies, as the "Tom and Jerry Comedies," produced by Lloyd C. Haynes, being released at the rate of one a month starting next month.

Announcement was made by Al Lichtman Corporation that Jans Film Service of New York had booked the B. P. Schulberg special, "Shadows," for a showing at the Strand Theatre, Newark, for the week of Nov. 17.

The Renown Pictures Corporation is the title of the newest independent exchange in New York. This firm will start business immediately.

J. J. Schrempp, of Schrempp Feature Attractions, Inc., of St. Louis, this week purchased "More To Be Pitied Than Scorned," the C. B. C. Film Sales Corporation feature, for eastern Missouri and southern Illinois.

Warner Brothers' float, advertising the seven Warner pictures, reached Detroit this week, according to a despatch from that city. The float has been on the road a month, having covered every city and town en route to Detroit from Boston, via New York, New Jersey, Philadelphia, Pittsburgh, Cincinnati, Cleveland, Toledo and Detroit. Frank A. Cassidy, well-known newspaper and circus man, is with the float.

Bob Lynch, of Metro Exchange, Philadelphia, despite a statement issued by Amalgamated Film Exchanges, Inc., from the latter's New York offices, that he had been given a franchise, in a letter to this department this week takes exception to a report published from Philadelphia in this section last week that had started his advertising campaign on Amalgamated product.

De Luxe Feature Film Company of Seattle is making rapid headway, having taken over practically the entire output of Principal Pictures Corporation and Western Pictures Exploitation. Al Rosenberg is manager. Interested with him in the venture are Mike and Lou Rosenberg.

Irving Lesser, eastern manager of Western Pictures Exploitation Company and Principal Pictures Corporation, is planning a trip to the Coast within the next four weeks.

From our correspondent in Pittsburgh comes the statement that exchanges there are buying new features and short stuff at a lively rate, and exhibitors there may look forward to some interesting announcements from these branches.

Standard Film Exchange of Pittsburgh has taken over all films formerly released through Second National Exchange in that city. The latter organization has gone out of business.

Defeat of film censorship in Massachusetts was enthusiastically received by independent exchanges in Boston.

Dorothy Phillips, upon the completion of the first Principal Pictures Corporation special, "The World's A Stage," with Dorothy Phillips, based on Elinor Glyn's latest story, has returned to the Allen Holubar to make a picture for First National.

Herb Lubin is going to London. Herb is now concentrating on "Quincy Adam Sawyer," which Metro will handle. Bert Ennis, an independent exploitation man, is handling the publicity on this picture for Sawyer & Lubin.

B. P. Schulberg Announces New Plan For Preferred Pictures, Inc.

Plans announced this week by B. P. Schulberg, president of Preferred Pictures, provide for the major part of his first year's releasing schedule through the Al Lichtman Corporation. When the releasing company was formed, Schulberg and Lichtman announced a policy of one picture a month and the program now made public takes care of the initial ten.

"Rich Men's Wives," released in September, was the first feature offered to exhibitors by the new organization. This has been followed by the Tom Forman production, "Shadows," featuring Lon Chaney. Next month's picture will be a screen version of Bertha M. Clay's celebrated novel and stage play, "Thorns and Orange Blossoms." This special attraction was made under the direction of Louis Gasnier with a cast headed by Estelle Taylor, Kenneth Harlan and Edith Roberts.

At the Schulberg studios two producing units work simultaneously on the specials for the Al Lichtman Corporation. One company is headed by Gasnier, the other by Tom Forman. At present the former has under way Gilbert Emery's stage success, "The Hero," which is to follow "Thorns and Orange Blossoms." Tom Forman is taking "Are You a Failure?" a screen original by Larry Evans, prominent magazine writer whom Schulberg has recently placed under contract. Upon the completion of "The Hero," Gasnier will start on "Poor Men's Wives," a story from the pens of Frank Dazey and Agnes Christine Johnston, co-authors of "Rich Men's Wives." After his work on "Are You a Failure?" is finished Forman will undertake "The Girl Who Came Back," a popular play by Charles E. Blaney and Samuel Ruskin Golding. This picture will be followed by "Mothers-in-Law," which Gasnier will make. Here again the credit of authorship goes to Frank Dazey and Agnes Johnston, who have written innumerable original picture stories and have successfully adapted as many more.

Other material already purchased by Schulberg includes "A Mansion of Aching Hearts," by Harry Von Tilzer and Arthur J. Lamb, and "My Lady Lips," written first as a stage play. Definite plans for the direction of these have not yet been laid out.

C. C. Burr Signs Diminutive Star

Charles C. Burr, president of Affiliated Distributors and Mastdon Films, Inc., this week signed Violet Mersereau, the diminutive star, who has just returned from a year's visit to Italy and Germany for Fox Film Company, for an important role in his latest Johnny Hines special, "Luck." The cast now includes Johnny Hines, Robert Edeson, Charley Murray, Polly Moran, Flora Finch, Miss Mersereau and Joe King.

Merit Test of Film Is Principal Basis

Gene Marcus, of Twentieth Century Film Corporation of Philadelphia, a Principal Pictures Corporation distributor for Eastern Pennsylvania and Southern New Jersey, while in New York this week announced that he had prepared an extensive campaign in that territory on the first Principal production, "The World's a Stage," starring Dorothy Phillips, and based on Elinor Glyn's latest story, which will be released this month. In this campaign the entire exploitation and publicity department of Principal Pictures Corporation will co-operate with Mr. Marcus.

Mr. Lesser, in a statement he sent out this week to exchanges associated with Principal Pictures Corporation, emphasized the plan of the company to extensively advertise in the trade papers. The advertising, according to Mr. Lesser, will be systematically conducted. Following introductory announcements of the product, exploitation suggestions relative to means of putting over the pictures in question will be embodied in these advertisements, the subject matter of which will be inserted by showmen of long years' experience.

It is the proposal of Principal Pictures Corporation to lay aside $100,000 annually for the advertising of Principal Pictures in trade papers. This record-breaking appropriation will be supplemented with a nation-wide campaign confined to billboards, regionals and special exploitation to be supervised by a special staff of exploitation men.

Zambreno Buys New Features

CHICAGO—(Special)—While here Dr. W. E. Shallenberger, president of Arrow Film Corporation, closed a deal with Frank Zambreno, of Progress Pictures Company, for local territorial rights to four Arrow pictures, Burton King's "Streets of New York," "Chain Lightning," "Night Life in Hollywood" and Ben Wilson's "The Innocent Cheat."

Schulberg Signs Larry Evans

LOS ANGELES—(Special)—Larry Evans, whom Ben P. Schulberg, president of Preferred Pictures Corporation, has placed under contract, is one of the best-known authors writing for the screen. He will serve in a general literary capacity for Preferred Pictures. "Are You a Failure?" which Director Tom Forman now has under way with a cast including Madge Bellamy, Lloyd Hughes and Tom Santschi, is an original story by Evans.

Warners Sign Pauline Starke

LOS ANGELES—(Special)—Pauline Starke has been engaged by Sam and Jack Warner to play a leading role in "The Little Church Around the Corner." Bessie Love, Claire Windsor, Cyril Chadwick, Hobart Bosworth, Mauguerite Seddon, Walter Long, Alec Francis and Winter Hall also appear in the picture. William A. Seiter will direct. Warner Brothers also will produce "Broadway After Dark."

Rialto Productions In New York Is Under New Heads

Rialto Productions, Inc., formerly located at 130 West 46th street, New York, has quietly undergone complete reorganization, Louis T. Rogers having resigned as president. He is no longer connected with the firm. Michael D. Fields is now president and Samuel B. Reece, treasurer. The exchange has moved to 729 Seventh avenue. The exchange will concentrate on distribution in Northern New Jersey and New York City. The firm, however, will handle independent pictures nationally, selling State rights outside of New York. Mr. Reece will shortly visit Cleveland, Chicago, Detroit, Cincinnati and St. Louis to acquaint himself with conditions out in the territories.

Al Fineman, exploitation manager for W-B Exchange, New York is temporarily working out of the Buffalo Warner Exchange, exploiting "Rags To Riches" in up-State New York houses.

Foster Moore, sales manager of Jans Film Exchange, announced this week that in all probability gross bookings on the second Al Lichtman feature, "Shadows," will considerably surpass the unusual booking record established by the first one, "Rich Men's Wives," in New Jersey.

"I Am The Law," the C. C. Burr special Bobby North is releasing in the Greater New York territory, after making a remarkable showing at B. S. Moss' Broadway Theatre in New York, opened a week's run at the Loew-State in Newark, N. J., on Monday, to an unusually big business.

Arrow Film Exchange of New York will handle the New York distribution on "The Streets Of New York," the Burton King production which opened at the Frank P. Hall houses in Jersey City last week.

Judging from negotiations now on, Christmas week will be an unusually busy one in the way of competition among independent pictures, for three Broadway houses are now angling for such production during the holiday period.

With the Minsky Music Hall in New York a complete success, exceeding the fondest expectations of showmen, Matt Radin, of Capital Film Exchange, who is financially interested in the burlesque venture, finds his day a busy one, for bills at the Park are changed weekly.

Bar Ziegfeld Cinema Corporation

BOSTON—(Special)—The Ziegfeld Cinema Corporation of New York is among the 17 so-called "foreign" corporations which have been barred from doing business in Boston by the Public Utilities Commission. This concern has a capitalization of $3,000,000.

Producers' Security Corporation this week consummated a deal with W. W. Hodkinson Corporation whereby the latter will release "Dollar Devils" and "The Kingdom Within," two Victor Shertzinger specials.

B. B. Productions, Inc., this week announced the completion of the second independent Betty Blythe picture, "The Darling of the Rich," which will be ready for distribution within two weeks.

Release "Madame Sans Gene"

Despite the reported battle over the film rights to the story of "Madame Sans Gene," Producers Security Corporation this week announced that it has been instructed by Producer Aubrey Kennedy to release that production on Nov. 10.

Four Broadway plays which Will Nigh will adapt for the screen were purchased this week by L. Lawrence Weber of L. Lawrence Weber-Bobby North. Nigh, it is understood, will adapt the three plays into scenario form, cast and direct them.

SYRACUSE, N. Y.—(Special)—Warner Brothers' "Rags to Riches" was given its local premier showing at the Empire Theatre here last Sunday, showing to the greatest Sunday business ever done.—R. F.

Harry Warner Finds Independent Producers Setting New Standards

Harry M. Warner, of Warner Brothers, returned this week to New York after a three weeks' stay at the West Coast studios. Mr. Warner's trip to the coast was made in order to confer with his brothers, Abe, Sam and Jack, on the production schedule of 1923. According to Mr. Warner the production plans are for eighteen pictures during the coming season. The nature of the stories was not revealed, but it is intimated that some of the best-known novels dealing with current, yet vital topics of universal appeal, and stage plays possessing the same dominant factors, have been secured for the new roster of productions.

In addition to the acquisition of the stories, Mr. Warner declared that a number of prominent directors and popular screen players have been engaged for the coming season. The names of the directors and players were not divulged for, as Mr. Warner stated, it would tend to seriously interfere with the engagements to which they are now bound.

All of the eighteen productions will be made at the coast studios. In order to properly accommodate several companies, Mr. Warner said that arrangements are now being completed for the expansion of their present quarters.

"Practically every place I visited," said Mr. Warner, "was humming with activity. It convinced me of two vital things in the making of box-office attractions. The first is that producers are not making pictures in haphazard fashion, and the second is the keen regard for the production which will embody every essential for box-office success. In the consideration of these factors, much depends upon the calibre of the directors chosen to complete them.

"I have been told of the terrible wastage of footage and valuable time; I have been made aware of the utter disregard for studio efficiency in the past; but the present methods of picture making tend to show in no small measure the unerring care for every little detail that goes into the finished product. This is indeed a gratifying thing, for, after all, if we cannot engage people who will produce a picture at minimum cost, at the same time excellent in every respect, then theatre owners and producers will have a tough time making ends meet. The outlook, however, is splendid and, regardless of what anybody says, I think the future of the industry, based on our present progress, is wonderful—in the true sense of the word. And that is saying a great deal."

New Exchange In Charlotte

ATLANTA (Special) — Enterprise Distributing Corporation will open a new exchange at Charlotte, N. C., according to word given out at the firm's local office. The exchange will temporarily be located at South Graham and Trade streets. It will handle the distribution of the Affiliated Distributors' special, "I Am The Law," the Richard Talmadge westerns; "Flesh and Blood" and a large group of westerns, including Pete Morrison, Franklyn Farnum, Art Staten, William Desmond, Jack Richardson, and others. Through this exchange will be handled all of North Carolina, part of South Carolina and Tennessee.

Arthur C. Bromberg went to New Orleans, recently, for the opening of "Ten Nights in a Barroom," at Pearce's big Tudor Theatre. At the close of the week's engagement, Manager Pierce wired to the effect that "'Ten Nights in a Barroom' set new box-office records and pleased all of my patrons."

Franklyn Farnum, while traveling through this territory making personal appearances, was the guest of W. J. Jenkins, manager of Enterprise. The star was royally entertained by the fans and members of society.

Joe Marentette quit as general manager of seven Enterprise exchanges, recently, to join the Goldwyn exchange. He has been succeeded by John Mangham, formerly manager of the Atlanta Enterprise exchange.

Mrs. B. M. Boykin and her coworkers viewed four of the Bible pictures produced by Sacred Films, Inc., recently. Larry Weingarden, representative of that country, who is now in New York, was present and supplemented the showing with a brief talk. After the showing the Better Films Committee endorsed the films.

James M. Hicks will manage the new Charlotte office of Enterprise Distributing Corporation. He was formerly a salesman connected with the Atlanta exchange.

Bob Savini, of Savini Films, Inc., is handling the Bible pictures, having negotiated numerous important and business-getting tie-ups for exhibitors using the films which Sacred Films, Inc., of Burbank, Cal., made.

Consolidation Would Harm

ST. LOUIS (Special)—Independent distributors of this territory are anxiously awaiting the outcome and effect of the plans to consolidate the Missouri and New Grand Central theatres. There apparently has developed a last minute hitch in negotiations. The long awaited announcement that the deal has been closed has not been forthcoming. Independents hereabouts are fearful that the contemplated consolidation would aggravate the present situation, further removing their chances of breaking into the Grand Boulevard houses.

While here, Joe Brandt, of C. B. C. Film Sales Corporation, recently signed Sam Warner, of United Film Service, for the 1923 series of Hallroom Boys comedies. He also arranged for several important showings here of "More To Be Pitied Than Scorned."

Pat Collins, manager of the Exhibitors Film Service, announced this week that during the past two weeks he has sold more independent pictures than for any similar period in the history of that exchange.

The Dick Talmadge westerns are seemingly the most popular of the kind available in this territory, according to exhibitor reports of the past five weeks.

"How Women Love" Hit in Jersey

JERSEY CITY, N. J.—(Special)—Betty Blythe personally appeared at the Lincoln and Pastime Theatres here and at the Roosevelt in West Hoboken on Tuesday night, Oct. 31, and was directly responsible for the breaking of house records in each instance. Her first independent feature, "How Women Love," was the featured attraction at each house for the first three days, showing to splendid business, despite the fact that no special exploitation was done in view of the aggressive advertising done by the opposition, the Hall houses, Strand in Hoboken and State and Ritz here, playing "The Streets of New York" with six headline vaudeville acts at each theatre.

ERIE, PA.—Charles Davis, exploitation manager for Arrow Film Corporation, is here exploiting Arrow pictures, two of which, "Streets of New York" and "Night Life in Hollywood," will be shown at the Rialto here on November 12 and 5th, respectively.

NEW YORK—"I Am The Law," the Affiliated Distributors special, despite its belated release in this district, played to one of the biggest weeks recorded by B. S. Moss' Broadway Theatre last week.

CLEVELAND (Special) — Harry Charnas's Standard Film Exchange is breaking all records with the Al Lichtman special, "Rich Men's Wives," having been shown thus far at all the big first-run houses in this territory.

PHILADELPHIA (Special)—"Notoriety," the Will Nigh special, will be shown over the entire Stanley circuit. So will Johnny Hines' "Sure-Fire Flint," "Secrets of Paris," "Shadows" and "Beautiful and Damned."

LOS ANGELES (Special)—The initial Principal Pictures Corporation feature, "The World's A Stage," based on Elinor Glyn's story, starring Dorothy Phillips, will be given a premier showing at the Kinema theatre here.

BOSTON (Special)—Boston newspapers have bestowed loud praise on the Warner Brothers' special, "Rags To Riches," which opened a week's engagement at Gordon's Olympia on Scollay Square this week.

INDIANAPOLIS (Special) — The two-week run of Weiss Brothers' Artclass Pictures Corporation feature, "After Six Days," closed at English's Opera House on Saturday night. The local clergy gave splendid support to the picture, which was exploited here by Bert Ennis.

SEATTLE, WASH. (Special)—One of the most consistent moneymakers in this section, according to exhibitor reports, is "Flesh and Blood," with Lon Chaney. One house, which was robbed, capitalized on the stunt, which helped business.

"Something For Nothing" Is New Equity Production

"Something for Nothing" is the title of the second Daniel Carson Goodman production that Equity Pictures Corporation will release in the independent market. This release is in accordance with the recently published announcement of Equity that it will distribute five big specials during the forthcoming season. The first D. C. Goodman production, "What's Wrong With the Women?" has proven to be one of the biggest money-makers of the year, according to exhibitor reports from all parts of the country. Mr. Goodman has completed the story, which is said by Lou Baum to be even greater than that on which "What's Wrong With the Women?" was based. Casting will be done next week. No announcement has as yet been made as to who will direct the feature.

DO YOUR CHRISTMAS SHOPPING EARLY!
Beat 'em all to it NOW by giving yourselves and your patrons the best present in the market. BOOK
"ONLY A SHOP GIRL"
It will be the sensation of the year!
"MORE TO BE PITIED"
is breaking Box-Office records everywhere
6 BOX OFFICE WINNERS A FRANCHISE HOLDER EVERYWHERE

Nigh Pictures Will Be Released on Franchise Basis by Weber-North

Will Nigh's photodramas are being produced and distributed by L. Lawrence Weber & Bobby North on a franchise scale. Sam Sax, Sales Manager of this independent organization, has mapped out a "Will Nigh Series Selling Plan" that is being rapidly bought up by state-right buyers who are anxious to secure rights on all of Will Nigh's future product instead of merely his first production "Notoriety" alone. By the terms of this selling plan a franchise holder is appointed in each territory of the country and has exclusive distribution rights of the quartette of Will Nigh releases for the year throughout his territory. It is known that some of the buyers of the series will incorporate the name of Will Nigh in the name of their exchange.

The idea of selling Will Nigh's series as a whole instead of each release individually originated from the state-right buyers. For their own protection exchangemen who signed for local distribution rights on "Notoriety" have applied for the rights to Nigh's next three, in order to avoid the possibility of two or more exchanges in the same territory handling Will Nigh's output. Franchise holders for the Will Nigh series include Sam Grand of the Federated Film Exchange, New England; Ben Amsterdam of the Masterpiece Film Attractions, Philadelphia; Sydney Samson of the Grand-North Exchanges, Buffalo and Albany; James Alexander of the Columbia Film Service, Pittsburgh; George Montgomery of the Supreme Film Co., Los Angeles, and a number of others shortly to be announced, who have already bought the rights to "Notoriety" and have declared their intention to sign for the series.

The outstanding strength of Will Nigh's premier production for Weber & North and the director's reputation for turning out the biggest hits in the independent market, are considered responsible for the demand for his future releases. Nigh is now working on the second of his series, which will be completed within two months. A schedule of a two-month interval between releases is being followed, thus assuring franchise holders of the prompt delivery of the entire four finished productions this season.

Al Rogell Now an Independent

LOS ANGELES—(Special)—Albert Rogell, the director, has joined the ranks of independent producers, having established production quarters at the Fine Arts studio here. "The Greatest Menace" is the title of his first picture. Ora Carew heads the cast which includes Jack Livingston, Wilfred Lucas, Mildred June and Robert Gordon.

Lesser Lines Up Exchanges to Distribute Principal Films

Irving Lesser, Eastern manager of Principal Pictures Corporation, whose first two releases, Elinor Glyn's "The World's a Stage," starring Dorothy Phillips, and the Irving Cummings production, "Chicago Sal," with Alice Lake and Milton Sills, have been completed, this week announced that he had virtually concluded negotiations with foremost exchanges throughout the country to handle the local distribution of Principal Pictures which will be released at the rate of one a month. The present schedule provides for 12 pictures a year. In each picture a star of proven box-office value will be featured along with a cast of "names." None but successful plays and popular published stories will be used, according to Mr. Lesser.

Exchangemen for the past six weeks have been negotiating with Mr. Lesser seeking franchises, but the latter, firm in his belief that bulk distribution of pictures creates a tendency of over-selling, held out for the sale of pictures individually, the selling being strictly on the merit of each picture. Exchanges with which Principal Pictures Corporation will be associated will be pledged to release pictures along similar lines, that is, on the merit of each individual picture.

While there are two units at work at the coast studios, Mr. Lesser made it known that his corporation is in the market for the best productions possible. Principal Pictures Corporation already has signed four stars for as many pictures, but their identity cannot be made known at this time owing to the fact that these players' contracts with program companies, with which they are associated, have not yet expired.

Export News

Photographers for Alliance Film Company are covering Europe, according to a London dispatch, taking views of continental cities for use in America.

Morgan Wallace, an American star, will appear in a stellar role in a production Samuelson is making in England. He has been cast to play an Englishman.

Paul J. Cromelin is expected to return to New York late in December. According to a letter from London he is at present visiting continental film centers.

Marguerite Marsh, Wyndham Standing, Rex Davis and Mary Odette are working at Haarlem, Holland, in "The Lion's Mouse," which Hollandia Film Company is making. Producers Security Corporation is interested in this project.

The French Gaumont company, according to a Paris report, has concluded negotiations for the distribution of First National pictures in France.

Gus Schlesinger, representing the Warner Brothers, finds conditions in England improving gradually with distributors of quality pictures.

Business in Italy and central European countries, while a trifle better than a year or so ago, continues to be far below normal, theatrically.

Gustav Seyffertitz, well known screen heavy, is contemplating playing a comedian role. This would be his first role of this nature since he made his screen debut, some two or three years ago although it was as a comedian that he came to this country. He played comedian roles at the old Irving Place Theatre.

Pittsburgh Is Showing Boom

PITTSBURGH (Special)—Business in this section is improving considerably, according to reports at the local independent exchanges. The latter are purchasing new features and considerable short stuff. The big independent specials have been getting a big play at local theatres.

Gilbert Heckel, president of the Apex Pictures, Inc., accompanied by several associates, is in New York City looking over the feature film market. It is their intention to endeavor to secure some real winners and put the Apex back on the map.

Harry Snyder, shipper at the Quality exchange, is wearing the glad smile and is kept busy acknowledging congratulations. Reason being, Mrs. Snyder presented him with an 8½-pound baby boy recently. Mother and son are doing fine. Congratulations.

J. G. Sanford, formerly on the road for the local Fox exchange, has left that organization and is now connected in a similar capacity with the Quality Film Corporation.

Bernard Kahn, recently with the Simeral exchange on the road, is no longer connected with that organization, and this week commenced his new duties in a simlar capacity with the Penn Film Service.

Joseph Young, who has officiated with several local film exchanges in the capacity of salesman, is now connected with the H. C. Simeral Co., Inc. Joe is taking care of the city trade on the large number of Arrow productions recently announced for release here by the Simeral Company.

Kenneth Webb Planning New Independent Production Unit; News From Eastern Studios

Kenneth Webb, director of "Secrets of Paris," the C. C. Burr-Whitman Bennett production, while having severed his connection with Mr. Bennett with whom he had been associated for several years, will shortly announce an affiliation with an independent producing unit whose pictures will be made in some New York studios. Negotiations involving a well-known star are now being carried on and as soon as completed, Mr. Webb's plans will be announced in detail.

John Adolphi has completed production on the third Betty Blythe picture for Whitman Bennett. He starts production next week on another feature co-starring Martha Mansfield and E. K. Lincoln.

John Lowell and his company arrived in New York Saturday to take New York "shots" for "Lost in a Big City." The company has been working at Gloversville, N. Y., since the middle of August. The picture will not be completed until late this month and will not be released earlier than January 1.

Production on the first Amalgamated Exchanges production has been going incessantly at the New Rochelle, N. Y., studios. In order to have the picture ready for release late this month, the company has been working every night for the past two weeks.

Daniel Carson Goodman starts production next week on his second feature for Equity. He is now casting for the picture, the story for which he wrote.

Maurine Powers will be starred in the next Will Nigh production, according to information given out this week. Like "Notoriety," L. Lawrence Weber and Bobby North will distribute all the Nigh productions.

Burton King will start casting for his next production some time next week. He already has engaged Constance Joslin, formerly with the D. W. Griffith forces, for an important role in his next feature.

It is not believed that Doris Kenyon will go west with "Up the Ladder," in which she is being starred. Instead, it is said, she will return to New York to be starred in several pictures.

Martin J. Heyl, of Mart Heyl Productions, Inc., will produce "The Little Red School House" for Independent distribution.

According to word sent out this week to exchangemen by Charles C. Burr, of Affiliated Distributors, Inc., the next Johnny Hines picture, "Luck," will be ready the first of the year.

Production has been completed on the Coast on the new Max Graf production, "A Modern Madonna," which is based on a novel by Caroline Abbott Stanley.

Belated Release of "I Am the Law" Proves Winning Move for Exhibitors

The belated release of the C. C. Burr-Bernie Fineman production, "I Am the Law," which Edwin Carewe so cleverly produced, seems to have served as a blessing for that picture, judging from reports that have reached New York from various parts of the country. Owing to litigation which held up the release on the production, "I Am the Law" was released generally throughout the country this week following the insertion of several scenes that materially strengthened the dramatic value of the entertainment as a whole.

Bobby North, of Apollo Exchange of New York, reported that he had booked every circuit house in his territory. The Coliseum in Seattle also has booked "I Am the Law" for an indefinite run, while the Princess in Denver, Col., last week did a turnaway business with that feature. Up in New England "I Am the Law" proved the biggest Northwestern money-maker exhibitors there have had in a long, long time.

Had "I Am the Law" been released last summer it would have had the opposition of at least seven big Northwestern pictures. However, it was held up, and while at the time the delay seemed to be fatal, it has been a blessing, for right now exhibitors are clamoring for Northwesterns which a year ago were being released in large quantity. Exhibitors' reports wired in this week on business done on Monday and Tuesday indicated that the showings, generally, are hugely profitable.

"I Am the Law" is one of the best pictures of the year and certainly the greatest production Edwin Carewe has ever turned out. It includes an all-star cast with the action of the rapid-gun calibre.

Sam Saxe Leaves for Middlewest

Following the principle of the producers and distributors of Will Nigh's "Notoriety" that selling a picture to independent exchangemen does not end their part of the obligation, Sam Saxe, sales manager for L. Lawrence Weber-Bobby North Left this week on a tour of Middlewestern cities for the purpose extending all possible cooperation to local distributors of that feature. He will visit Pittsburgh, Chicago, Milwaukee, Minneapolis, Indianapolis and St. Louis.

Many Accessories For "Only a Shop Girl"

Plenty of novelties on "Only a Shop Girl" are promised the exchanges and exhibitors by the C. B. C. Film Sales Corporation. Believing that one learns only by experience, this company has asked all territorial holders of its Six Box-Office Winners to tell them without reserve just wherein the press book on "More to Be Pitied" accomplishes the real purpose of a press book—that is, as an aid to the exhibitor—and just wherein it fails.

As a result of the answers to these requests the C. B. C. publicity department announces that most of the activities concentrated on the preparation of accessories of this feature will be turned toward the preparation of novelties for the exhibitors' use, and that there will be a large and varied assortment of these.

Coast Independent Producers Enthuse Over Future Status

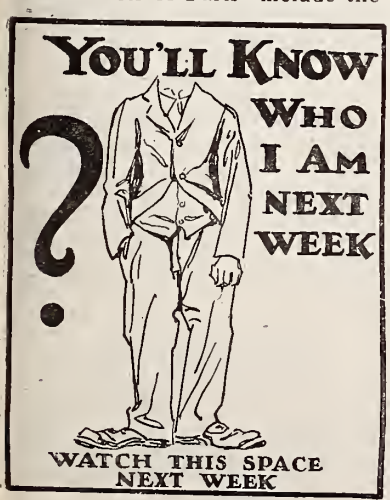
LOS ANGELES—(Special)—The determination of independent producers here for the services of established stars with "big name" value, popular stories and "big" directors is the subject of popular conversation in this section. There is a belief general here that independents have finally come into their own and big productions seem to be their hobby right now. Never before in the history of motion picture production here have independent producers been so busy.

That independents are not scoffing at stars' salaries is proven by the price being paid for the services of some of the bigger stars who are now on "location" for independent producers. Exhibitors in Los Angeles are clamoring for independent pictures and within the course of the past six weeks eight Independent pictures have been shown at houses that in the past were closed to such features.

Sales Going Fast on "Secrets of Paris"

Pending negotiations on territorial sales of C. C. Burr's "Secrets of Paris," give every indication that within a short time this melodramatic feature will have been 100 per cent. sold.

The latest sales announced on the "Secrets of Paris" include the entire New England territory, embracing Maine, Massachusetts, Vermont, Connecticut, Rhode Island and New Hampshire to Major Films, Inc., of Boston; Eastern Pennsylvania and Southern New Jersey to Metro Film Exchange, of Philadelphia; Colorado, Wyoming, New Mexico, Utah and Idaho to Mountain States Film Attractions, Inc., of Denver; entire states of California, Arizona, Nevada and Hawaiian Islands to Supreme Film Company of Los Angeles; foreign rights (excluding United States, Alaska, Dominion of Canada, Newfoundland and Hawaiian Islands) to William Vogel, New York City. It is reported sales on no less than six additional territories to prominent exchanges are being consumated through the mails, and that Lester Scott, Jr., general sales manager of Mastodon Films, now on the road with prints of "Secrets of Paris," has virtually arranged for three other territorial closings which necessitate final O. K. by C. C. Burr, of Mastodon Films, Inc.



The addition to several other screen players has completed the cast for Warner Brothers production, "Little Church Around the Corner," the picturization of which was started last week at the Warner studios. The new additions to the cast are Claire Windsor, George Cooper and Tom Kennedy. Other players are Kenneth Harlan, Hohart Bosworth, Bessie Love, Walter Long, Alex Francis, Margaret Seddon, Winter Hall and Cyril Chadwick. Olga Printzlau adapted the screen version from Marion Russell's play. William A. Seitzer is directing.

Michael Rosenherg, production manager of Principal Pictures Corporation, anounced this week that that firm's two specials, Irving Cummings' "Chicago Sal," with Alice Lake and Milton Sills, and the Elinor Glyn story feature, "The World's a Stage," with Dorothy Phillips, Bruce McRae and an all-tar cast, would he released this month. Prints of hoth pictures have been forwarded to Irving Lesser in New York.

B. P. Schulberg, producer of "Rich Men's Wives" and "Shadows," two Preferred pictures being released through Al Lichtman exchanges, on last Saturday morning was literally smothered with night letters and telegrams from friends in the trade in New York following the special trade showing of "Shadows" in that city last Friday evening. Mr. Schulherg in reply paid trihute to his director, Tom Forman, and his cast, saying that to them should go all credit for the picture.

Ward Hayes, the scenario writer and gag man, has heen added to the production staff of Frankie Lee and "Fatty" Karr. Hayes is the author of "The Garage," presented hy Fatty Arhuckle. He was with Charles Chaplin for some time. He also has been associated with Harold Lloyd. He starts work on the "Fatty" Karr comedies immediately. Bruce Mitchell is directing the Karr comedies. Clarence Bricker is making the Frankie Lee "American Boy" comedies.

Bruce Mitchell this week made known the fact that he had signed Mary Jane Alden to play prominent roles in the "Fatty" Karr comedies that he is making for East Coast Productions, Inc., of which Franklyn E. Backer is President. Miss Alden is the Johnstown, Pa., girl to which Moving Picture World exclusively directed the attention of the trade several months ago. She was "discovered" hy Harry Charnas, who owns the Standard exchanges in Pittsburgh, Cleveland, Detroit and Cincinnati. She won a prize beauty contest in Pennsylvania. Jack Warner first signed her.

Albert Rogell Productions, Inc., started work last week at the Fine Arts studio on its first picture, "The Great Menace." Rogell is directing. Monty Banks is working on the third Ben Wilson comedy for Federated Exchange release. William King will shortly start production on a picture that will be released independently.

New England Glad Censor Issue Is Beaten

BOSTON (Special)—With the final reports on election returns in Massachusetts showing a decisive defeat of censorship, local independent exchangemen, on Wednesday, celebrated the occasion. The defeat of the referenda means a saving of hundreds of thousands of dollars to exchanges in this section. Prior to election even the most optimistic conceded that "it was going to be a tough job."

Contracts were closed this week with Jake Lourie for the day and date run of "Shadows" at the Modern and Beacon theatres during the week of December 11. This is the second Preferred Picture.

"More To Be Pitied Than Scorned" was hooked into the Victory Theatre in Providence, where big business ruled. Election Day helping considerably to put the week over.

Virtually all of the Boston independent exchanges kept "open house" on Election Day for exhibitors who came to hear the returns.

Sam Moscow expects "Sure-Fire Flint," the second Johnny Hines feature, to break all records estahlished by the first Hines picture, "Burn 'Em Up Barnes."

News from the Producers

Conducted by T. S. da Ponte

To Handle Metro in Brazil

Brazilian distribution of the entire photoplay output of Metro Pictures Corporation has been contracted for by Paramount.

The contract calls for distribution of "The Prisoner of Zenda" and "Trifling Women;" "Broadway Rose" and "Jazzamania;" Viola Dana pictures; film plays made under the supervision of Max Graf; Fred Niblo productions, presented by Louis B. Meyer; Bull Montana comedies, produced by Hunt Stromberg; Stan Laurel's comedies, made by the Amalgamated Producing Corp.; and all others scheduled for release during the season of 1922-23.

Exhibitors Praise "Forgotten Law"

"The Forgotten Law," which was produced for Metro under the supervision of Max Graf, was given a pre-release showing before a gathering of Illinois exhibitors at a luncheon party at the Blackstone Hotel, Chicago, recently.

The consensus of opinion, as reported to S. A. Shirley, Metro's Chicago district manager, was that this picture version of Caroline Abbott Stanley's famous novel, "A Modern Madonna," which has in its cast such leading players as Milton Sills, Jack Mulhall and Cleo Ridgely, would prove a big box-office attraction.

Among the exhibitors present at the luncheon and preview were: Harry Asher, William Burford, Charles Lamm, Max Balaban, E. C. Beck, W. L. Barbee, H. O. Loper, Russell Loper, Louis Zahler, Arnold Shaak, Lester Retchin, Robert Gumbiner, Henry Goldson, J. Cooper, Arthur Schoenstedt, L. Schindler, Abe Gumbiner, Cooney Brothers, and Ed Hefferkemp.

Added to Staff

Following out his consistent policy of gathering together the most promising members of the theatrical profession to train them for special motion picture work, Jesse L. Lasky has added another recruit to the ranks of Paramount Pictures.

His newest "find" is Richard Ordynski, formerly stage director of the Metropolitan Opera House in New York and the man who used to assist Max Reinhardt in his spectacular European productions. He is now at the Lasky studio studying production and directorial methods with a view to ultimately directing for Paramount.

Tourneur to Make Four Big Specials

M. C. Levee, president of the United Studios, announces that he has completed negotiations with Maurice Tourneur whereby that popular director will make a series of four special productions during the coming year, to be known as Maurice Tourneur Productions and to be presented by Levee through Associated First National Pictures, Inc.

Tourneur's first vehicle will be a picturization of that colorful novel, "The Isle of Dead Ships," by Crittenden Marriott. Several other stories and plays are now under consideration by Messrs. Levee and Tourneur for future production.

"Under our arrangement with First National," states Mr. Levee, "we will produce only the highest grade of screen entertainment and each of the productions will be in keeping with First National's policy of handling only those pictures which have unquestioned audience appeal."

Production on "The Isle of Dead Ships" will begin at the United Studios in about two weeks. The continuity is now being prepared under Mr. Tourneur's supervision. The production will be on a lavish scale, it is stated.

In addition to presenting the Maurice Torneur Productions through First National, Mr. Levee is also sponsoring Allen Holubar's second production for that organization, which will be a picturization of Jeffry de Prend's "The White Frontier." It is probable the title will be changed before the picture reaches the theatre-goers. Dorothy Phillips will be the star.

Noted Players Seen in Big "U" Picture

"The Power of a Lie," Johann Bojer's story which Universal is filming under the direction of George Archainbaud, has been fully cast and presents an impressive array of well known film artists.

Mabel Julienne Scott is portraying the chief feminine role in the story of New York social intrigue. Opposite her is Earl Metcalf. In principal roles are June Elvidge, Maude George, Phillips Smalley, Stanton Heck, David Torrence, Winston Miller and Ruby LaFayette.

Charles Kenyon prepared the scenario and is supervising the production.

"Up the Ladder" Now Being Filmed

"Up the Ladder," the play that William A. Brady produced so successfully in New York last year, is being changed by A. P. Younger from the stage form of the author, Owen Davis, to the screen continuity that will bring out the strongest dramatic elements and provide a fitting vehicle for the first starring effort of Virginia Valli.

Universal is preparing to make this production a special in every sense. Hobart Henley has been assigned to direct.

Kenyon Joins Big "U"

Albert G. Kenyon has joined the Universal City scenario department as a writer of continuities and originals. He is a brother of Charles Kenyon, one of the supervisors of the department, and is known to his new associates through active participation in the affairs of the Hollywood writers' world.

Douglas MacLean Joins Associated Exhibitors

Douglas MacLean has joined Associated Exhibitors' galaxy of stars. J. C. Ragland, secretary of that organization, announced this week the closing of a contract under which the popular comedian will make four productions during the coming year for distribution by Associated.

Mr. Ragland's announcement contains also the information that Mr. MacLean's productions will be big comedy specials of the type of "The Hottentot," picturizations either of successful plays or well-known stories of noted authors. The star, who is now to become producer also, already holds options on two popular plays, and the name of the first feature to be produced will be announced at an early date.

In all his pictures for Associated, it is declared, Mr. MacLean will have all-star support. It is understood that he has completed the organization of Douglas MacLean Productions, which will make the several features. Bogart Rogers has been selected as general manager of the company, and Lloyd Ingraham will be the director. J. R. Crone will be production manager, and George Crone, who was with Mr. Ingraham three years, assistant director.

Add Popular Players to Moore Film

Mayme Kelso has been added to the big cast now working on the forthcoming Selznick superspecial, "A Dollar Down," starring Owen Moore, being produced on the coast.

Alice Lake is appearing in a featured role. In addition are Douglas Carter, "Snitz" Edwards, and Frank Clark.

"A Dollar Down"—and this is only the working title of the production—is from a story by Victor Heerman, who is also directing the production.

Beaumont to Direct Viola Dana

Viola Dana's new Metro picture will be "A Noise in Newbro," a story by Edgar Franklin. Rex Taylor has prepared the screen adaptation for the picture and Harry Beaumont will direct.

David Butler and Allan Forest will have two of the leading roles. Other members of the supporting cast are Eva Novak, Betty Francisco, Alfred Allen, Joan Standing and Bert Woodruff.

Once With Griffith

David Butler, who is appearing with Viola Dana in "A Noise in Newboro," her newest Metro starring picture, was first featured on the screen as a protege of D. W. Griffith. During the past few years he has been starred in eight pictures.

Lease Space

Rollin Sturgeon and Lucien Hubbard, director and scenario writer, have leased space at Universal City to produce independent pictures. M. K. Wilson has been retained as production manager.

Louise Lovely on Tour with "Shattered Idols"

In conjunction with J. L. Frothingham's production of "Shattered Idols" distributed by American Releasing, Louise Lovely, who plays a featured role, is touring the larger cities in an original entertainment.

It opens with a vaudeville playlet, "Their Wedding Night," in which she appears with her husband, William Welch, English comedian; and for the second portion of her act the stage is transformed into a replica of a studio setting, with lights, camera, etc.

Actual motion pictures are made, using children from the audience at the matinees and at other performances girls and men. Miss Lovely makes up her subjects and directs them while Mr. Welch entertains with a monologue, after which the actress is seen in "Shattered Idols." Pictures taken during her engagement are shown at the theatre the following week.

The novelty was widely advertised in Cincinnati during the Lyric engagement as a means of discovering if amateurs had "screen personality."

Ruggles Completes F. B. O. Film

Under the direction of Wesley Ruggles, Ethel Clayton this week completed the filming of "The Remittance Woman," which will be her second release through the Film Booking Offices of America. The story is by Achmed Abdullah. It was originally published in a nationally known magazine.

Miss Clayton's leading man is Rockcliffe Fellowes.

Pick "Cardigan" to Open Club

The handsome new Woman's Club auditorium in Atlanta, erected at a cost of $110,000, will show a motion picture for the first time on December 1.

The subject chosen is "Cardigan," distributed by American Releasing Corporation, selected because of its historical and patriotic appeal. It is a stirring romance of the days of 1776, a picturization of Robert W. Chamber's novel.

Will Write Titles

Oliver Morosco Productions announce they have obtained Avery Hopwood, well known playwright and author of a dozen Broadway successes, to write the titles for "Slippy McGee," their second production for First National release, featuring Colleen Moore and Wheeler Oakman.

Mr. Exhibitor:
Ask your Film Company for the
"Thematic Music Cue Sheet"
(Pat. Applied For)
It means more to you than any other accessory. It is the cue sheet that insures a musically perfect picture presentation.

"Shadows" in Exceptional Category

The Exceptional Photoplays Committee of the National Board of Review, after a private screening of "Shadows," the new B. P. Schulberg release through the Al Lichtman Corporation, placed the picture in the exceptional pictures category. As is usual with pictures so recognized, the committee will sponsor a private showing at the Town Hall. The date has been set for November 17.

The Exceptional Photoplays Committee has special lists of representative people in its files. It is that sort of an audience which will be invited to the Town Hall showing.

Paramount Companies Spread Over the Map

Paramount producing companies are now spread all over the map. An effort to place a finger on each of the units making pictures at either the West Coast or Eastern studio reveals the fact that the companies are widely separated.

James Cruze's company, producing "The Covered Wagon," is in Utah, where tremendous scenes are in progress with an aggregation of about 3,000 players taking part. Lois Wilson, J. Warren Kerrigan, Ernest Torrence, Tully Marshall, Guy Oliver, Alan Hale, Charles Ogle, Ethel Wales and others are in the cast.

The Agnes Ayres company, filming "Racing Hearts," under Paul Powell's direction, is on location at Lancaster, California, where thrilling racing scenes are being taken. Besides the star, Miss Ayres, in the cast are Richard Dix, Theodore Roberts, Robert Cain, Warren Rogers, J. Farrell MacDonald and others.

In far-off Hawaii the Paramount company producing "The White Flower," starring Betty Compson, has met with perfect weather and many beautiful scenes are being photographed. Julia Crawford Ivers is directing a cast composed of Miss Compson, Edmund Lowe, Edward Martindel, Sylvia Ashton, Arline Pretty, Leon Bary and Lily Phillips.

Meanwhile, at the West Coast plant, a lone company reigns. It is the Jack Holt starring unit producing "Nobody's Money," under Wallace Worsley's direction. In the cast of this screen adaptation of William LeBaron's famous stage success are Jack Holt, Wanda Hawley, Julia Faye, Walter McGrail, Robert Schable, Eileen Manning, Josephine Crowell, Harry Depp, Charles French, Richard Tucker and Will R. Walling.

The Eastern producing units of the company are quite as widely separated.

The greater part of Dorothy Dalton's new picture, tentatively titled, "Black Fury," is being filmed far out on Long Island, many miles from the studio. Victor Fleming is directing this original story by Edmund Goulding, and the cast includes Robert Ellis, Jose Ruben, Ellen Cassidy, Pat Hartigan and Warren Cooke.

Thomas Meighan has been over around Pittsburgh making scenes in the oil fields for George Ade's "Back Home and Broke." For this location trip Director Alfred Green took along six cameramen. In the meantime, Lila Lee, Frederick Burton, Cyril Ring, Charles Abbe, Florence Dixon, Gertrude Quinlan, Laurence Wheat and the other members of the supporting cast enjoyed a brief holiday awaiting the return of the star and director to the studio. The rest of the picture will be made at the studio.

Lloyd Film Breaking Records

The record-smashing career upon which "Grandma's Boy," the Harold Lloyd-Associated Exhibitors' superattraction, produced by Hal Roach, was launched with its first appearance in Los Angeles, has extended itself, Associated Exhibitors says, far beyond the big first-run houses of the large cities.

Now comes an upset also in the neighborhood houses of the large centres, and in smaller towns of the country, it is reported. With only the locales and the capacity of the places of exhibition altered, the same conditions are being repeated. As "one-week towns" suddenly came into prominence as two, three, and even four-week towns," so places where hitherto a run of three days was the rule for even a special offering have been elevated to "full-week" rank, reports state.

A telegram received from John C. Graham, owner of the Lyric Theatre, Butler, Pa., is characteristic of many reports. Mr. Graham wired: "Lyric did the greatest business in two years. Bring on all your Lloyds. He is our best bet yet."

Last week was the third for "Grandma's Boy" at Finkelstein & Reuben's Strand, Minneapolis, and Sam Harding's Liberty, Kansas City. It was used, too, as the attraction for the grand opening of the Electric Theatre, one of the largest pictures houses in Kansas City, Kan. A. F. Baker is the manager. The Kansas City Kansan, one of Senator Arthur Capper's newspapers, issued a special eight-page section in honor of the event.

Critics Enthuse Over Read's "Pawned"

J. Parker Read, Jr.'s "Pawned," recently secured for distribution by Select Pictures Corporation, is about ready to be released. Prints have already been shipped to the Select branches throughout the country.

Since "Pawned" has been in the hands of the Select people a number of private showings have been given for the benefit of those especially interested in the production. Among those who have seen the photoplay may be mentioned "Bob" Davis, who is almost as well known in the picture trade as he is in the national magazine field, where his connection with the Munsey publications has stretched over many years.

Definitely fixing the value of "Pawned" as an entertainment vehicle, it may be said that Mr. Davis, after witnessing "Pawned," did not hesitate to say that he thought J. Parker Read, Jr., had come closer to saving the full story value of the Packard story than had any previous producer who had attempted the same task when supplied with other stories.

Hodkinson Receives New Press Book

Advance copies of "The Headless Horseman" press book have arrived in the home office of the W. W. Hodkinson Corporation and, according to reports, in the estimation of those exhibitors to whom it has been shown, it is one of the best books that this organization has ever put out.

Special accessories to help the exhibitor in advertising have been designed. Special stress also has been laid upon the exploitation angles, it is said.

Fred Niblo Starts Metro Picture

Fred Niblo has begun production of James Forbes's stage success, "The Famous Mrs. Fair," which is Mr. Niblo's initial production presented by Louis B. Mayer for Metro.

Mr. Niblo secured the permission of the commandant of Fort MacArthur for the use of two hundred and fifty artillery regulars to take part in some of the scenes.

Script Ready for Vitagraph Film

The script for Alice Calhoun's next starring picture has been sent to the coast from Vitagraph's Brooklyn scenario department. It is by C. Graham Baker, with a temporary title of "Mary Mixes In," and was written especially for Miss Calhoun.

An Unusual Sight

The gorgeous "Battle of Flowers," the famous yearly festival of the Argentine Republic, is being reproduced by Director Sam Wood for "My American Wife," the new Gloria Swanson Paramount picture. This photoplay was written by Hector Turnbull and adapted for the screen by Monte M. Katterjohn.

Charles deRoche, French Actor, to Star in Paramount Films

Without saying a word about it to anybody, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has put under contract a French film actor who Mr. Lasky believes is one of the screen's greatest personalities.

The man is Charles deRoche, and he will arrive in New York on La France Saturday. His first work in an American studio will be as a featured player in support of Dorothy Dalton in Konrad Bercovici's gipsy story, "The Law of the Lawless," after which he will play the title role in "The Spanish Cavalier."

"Mr. deRoche has been seen in this country only once," said Mr. Lasky, in announcing his latest acquisition to the Paramount constellation of stars. "That was in a picture made in Europe, which was shown here last Spring. In that picture Mr. deRoche played the role of a toreador, and everybody who saw the picture was struck not only with his consummate skill as an artist, but also with the great magnetism which was obvious in his personality. He dominated every scene he was in, and gave one of the finest performances I have ever seen on the screen.

"I was in California at the time, and was bombarded with telegrams from the home office advising me to watch the work of Mr. deRoche when I saw the picture. I followed that advice and when I got a chance to see the picture in Los Angeles I determined instantly that in him I was looking at a finished screen actor who had the personality, the appearance and good looks which the American public demands and which the American public also rewards lavishly.

"So when I went to Paris early in the summer, I made it a point to check up further on the work he had done in French films. Inadequate as these pictures were in their lighting, their settings and their direction, Mr. deRoche still stood out because of the sheer force of his personality.

"I felt that if the American people ever got a chance to see him in an American-made picture and in roles suitable for him, he would become one of the big figures of our screen. We entered into negotiations and made a contract which became effective on the expiration of his then engagement. The result is that he is now abroad La France and will arrive in New York Saturday."

Said to be one of the handsomest men on the French screen, Mr. deRoche has an immense following of fans all over Europe. He is six feet tall, has a strong face, with flashing black eyes and has all the grace and strength of character which mark the men from the Basque country, in the southern part of France, where he was born.

With Cosmopolitan

William J. Lorelle, one of the first leading men in pictures and who has been in retirement for the last three years, has been engaged for the role of Major Healey in Cosmopolitan's picturization of "The Go-Getter," a Peter B. Kyne story. Seena Owen and T. Roy Barnes are featured.

With Inspiration

John S. Robertson, director of "Sentimental Tommy," "Dr. Jekyl and Mr. Hyde," and other notable productions, has signed a contract to produce for Inspiration Pictures, Inc.

de Mille Arrives in East

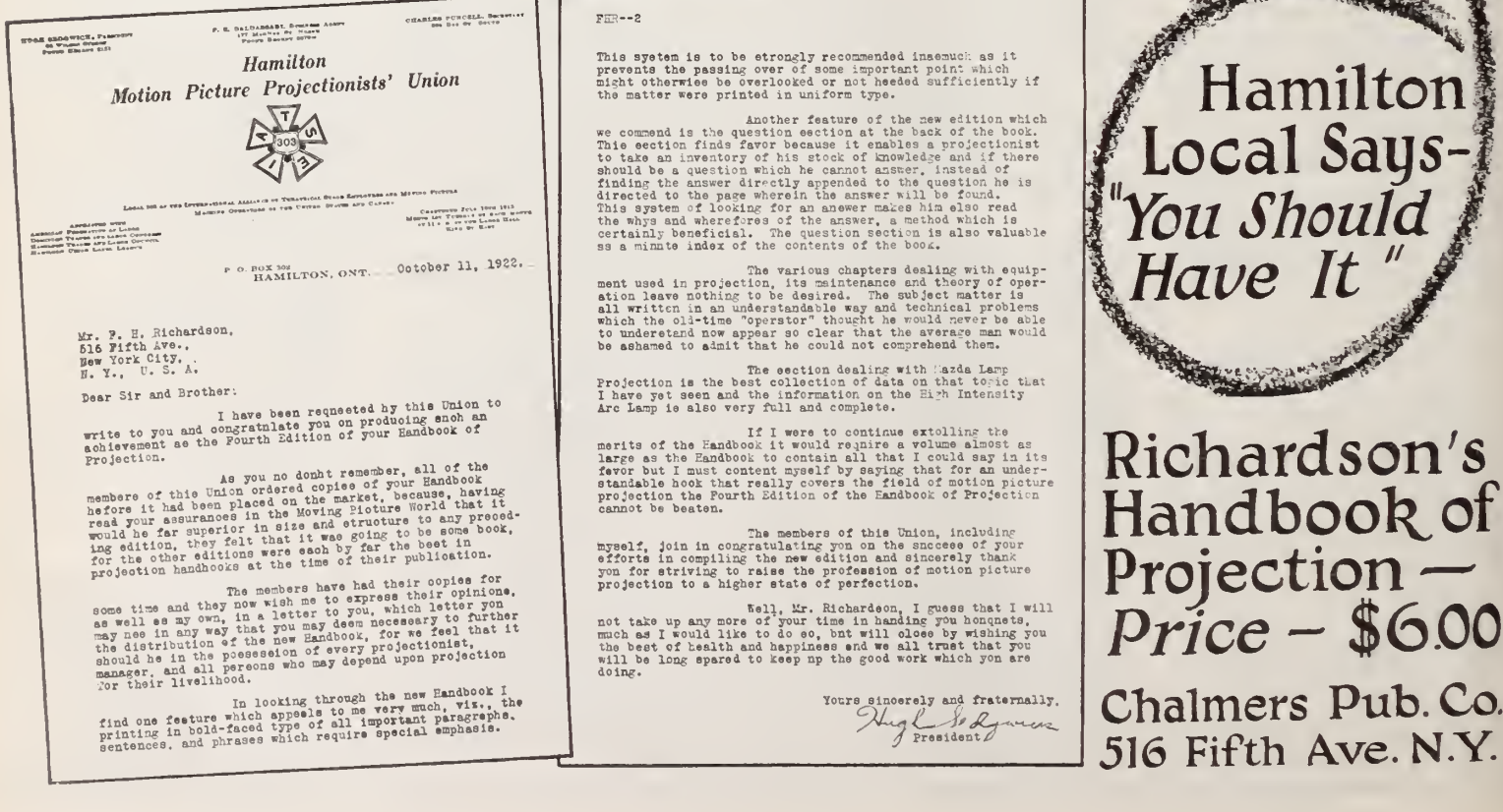
William de Mille has arrived in New York from the West Coast with the rough negative of "The World's Applause," by Clara Beranger, which he has just completed with Bebe Daniels, Lewis Stone, Kathlyn Williams and Harrison Ford in the featured roles.

Mr. de Mille will remain in New York about a month, during which time he will supervise the cutting of the picture at Paramount's Long Island studio and confer with Clara Beranger as to the scenario of his next production.

"Finger Prints" Is Showman's Film

"Finger Prints," the first of the series of six features to be issued by Hyperion Picture Corporation for independent exchanges, has been hailed as a picture with an unusual exploitation title, according to reports received at the home office.

Extraordinary interest in the picture has been aroused by the possibilities of "putting across" the production, and expert showmen from all over the country have expressed a desire to view the picture as soon as possible.



Hamilton Motion Picture Projectionists' Union

P. O. BOX 304 HAMILTON, ONT. October 11, 1922.

Mr. F. H. Richardson,
516 Fifth Ave.,
New York City,
N. Y., U. S. A.

Dear Sir and Brother:

I have been requested by this Union to write to you and congratulate you on producing such an achievement as the Fourth Edition of your Handbook of Projection.

As you no donbt remember, all of the members of this Union ordered copies of your Handbook before it had been placed on the market, because, having read your assurances in the Moving Picture World that it would be far superior in size and structure to any preceding edition, they felt that it was going to be some book, for the other editions were each by far the best in projection handbooks at the time of their publication.

The members have had their copies for some time and they now wish me to express their opinions, as well as my own, in a letter to you, which letter you may use in any way that you may deem necessary to further the distribution of the new Handbook, for we feel that it should be in the possession of every projectionist, manager, and all persons who may depend upon projection for their livelihood.

In looking through the new Handbook I find one feature which appeals to me very much, viz., the printing in bold-faced type of all important paragraphs, sentences, and phrases which require special emphasis.

FHR--2

This system is to be strongly recommended inasmuch as it prevents the passing over of some important point which might otherwise be overlooked or not heeded sufficiently if the matter were printed in uniform type.

Another feature of the new edition which we commend is the question section at the back of the book. This section finds favor because it enables a projectionist to take an inventory of his stock of knowledge and if there should be a question which he cannot answer, instead of finding the answer directly appended to the question he is directed to the page wherein the answer will be found. This system of looking for an answer makes him also read the whys and wherefores of the answer, a method which is certainly beneficial. The question section is also valuable as a minute index of the contents of the book.

The various chapters dealing with equipment used in projection, its maintenance and theory of operation leave nothing to be desired. The subject matter is all written in an understandable way and technical problems which the old-time "operator" thought he would never be able to understand now appear so clear that the average man would be ashamed to admit that he could not comprehend them.

The section dealing with Mazda Lamp Projection is the best collection of data on that topic that I have yet seen and the information on the High Intensity Arc Lamp is also very full and complete.

If I were to continue extolling the merits of the Handbook it would require a volume almost as large as the Handbook to contain all that I could say in its favor but I must content myself by saying that for an understandable book that really covers the field of motion picture projection the Fourth Edition of the Handbook of Projection cannot be beaten.

The members of this Union, including myself, join in congratulating you on the success of your efforts in compiling the new edition and sincerely thank you for striving to raise the profession of motion picture projection to a higher state of perfection.

Well, Mr. Richardson, I guess that I will not take up any more of your time in handing you bouquets, much as I would like to do so, but will close by wishing you the best of health and happiness and we all trust that you will be long spared to keep up the good work which you are doing.

Yours sincerely and fraternally,
President

Hamilton Local Says- "You Should Have It"

Richardson's Handbook of Projection — Price – $6.00

Chalmers Pub. Co.
516 Fifth Ave. N.Y.

A Millarde Film

The famous characters of Georges Ohnet's celebrated novel, "Dr. Rameau," have, Fox says, come to life on the screen in the William Fox version of the story adapted under the title of "My Friend the Devil," to be released on the November schedule of Fox Film Corporation.

Charles Richman, one of the screen's foremost dramatic actors, is said to set a high mark for emotional depiction in the role of George Dryden, eminent surgeon. Barbara Castleton is the beautiful, but faithless wife. Among others in the cast are Peggy Shaw, former Ziegfeld Follies beauty, and William H. Tooker.

"My Friend the Devil" was directed by Harry Millarde, who was responsible for the production of "Over the Hill."

Fox Releases for Week, Nov. 6

Two features, a Clyde Cook Special Comedy, a Sunshine Comedy, and a Mutt and Jeff Animated Cartoon comprise the releases announced for the week of November 6 by Fox Film Corporation.

"Shirley of the Circus" is the Shirley Mason publication. It was directed by Rowland V. Lee.——John Gilbert appears in "The Love Gambler," directed by Joseph Franz.

Clyde Cook comes in his new two-reeler, "Lazy Bones."——"The Ranch Romeo" is the title of the new Sunshine Comedy, and a Mutt and Jeff Animated Cartoon, "Wishing Ducks," is also on the week's release program.

Elinor Glyn's Name Aids Attendance

A brief shopping expedition, then a box of sweets and an Elinor Glyn matinee—these seem to afford a perfect afternoon for the average woman, says Playgoers Pictures in summarizing exhibitor opinion after the first week of its current Elinor Glyn attraction, "The Man and the Moment."

"It is an established fact, recognized among theatre owners, that the magic name of Elinor Glyn is a wonderful stimulant to matinee attendance," says the Playgoers statement.

Beban Honored by State Governor

George Beban, touring the larger cities with his stage and screen combination of "The Sign of the Rose," was received in Tokepa, Kansas, for his appearance at the Orpheum Theatre, under unusual conditions.

Because of the political convention which overcrowded the city, hotel accommodations could not be provided for the star and his company, whereupon a suite was placed at his disposal in the executive mansion by Governor Henry J. Allen.

Arrangements Made to Release Film

Allied Producers and Distributors Corporation, a subsidiary organization of United Artists, will release the Nazimova production of "Salome." This picture, aside from its general release, will be presented at a Broadway theatre in New York at the same time, it is understood, that the great Russian screen and stage star makes her appearance in a new stage play.

Much public interest has been aroused also, it is said, by the action of the National Board of Review in indorsing "Salome" as not only a beautiful and highly artistic photoplay, but as being also free from censorable qualities.

The National Board's report, it is stated, certifies the eligibility of the picture for all classes of picture theatres, and stands as well as testimony of its dramatic effectiveness and beauty of presentation.

Willat Directs Two Scenes at One Time

Directing two scenes at one time was the feat of Irvin V. Willat during the filming of the Metro screen version of "All the Brothers Were Valiant," Ben Ames Williams' great sea story. This feat was performed aboard a whaling schooner during the "shooting" of scenes showing a hair raising battle between a mutinous crew and the captain's men.

Mr. Willat's chair was situated so that he could view but one scene, the other being at a point back of him and to the left. He directed the action in both spots, aided by a megaphone and a mirror, the latter being so suspended that Mr. Willat could view both scenes in their different locations.

Leah Baird Picture Now in Preparation

"When Civilization Failed" is the title of a forthcoming production featuring Leah Baird, which is now being cut in preparation for its delivery to Associated Exhibitors. The picture was adapted from "All Mine," by Dorian Neve, the well-known New York playwright.

The atmosphere for the production was acquired on a voyage made by the Baird company to South American waters and along the coast of Lower California. Instead of only one "big" scene, or spinal thrill in this picture there will be four, according to Arthur F. Beck, the producer.

Included with Leah Baird in the cast of "When Civilization Failed" are such well known players as Tom Santschi, Richard Tucker, Walter McGrail, Alec B. Francisc, Bobby Bolder and Ruth Mitchell.

Vitagraph Says Its Film Is a Thriller

Director David Smith has completed and turned in for revision the first of Vitagraph's big twelve special productions, "The Ninety and Nine." This picture is frankly a thriller, Vitagraph says.

The big thrill is the rescue of an entire country-side from the fury of the flames, as a forest fire races toward a surrounded town. Great stretches of burning forest are shown, whole towns in flames, hundreds of men, women and children running frantically to cover. The little telegraph office is besieged with shouting, cursing, praying men, demanding an engine to take the trapped inhabitants to safety.

Finally a young derelict who chances to be on the scene commandeers an engine, and with a young woman at the shovel, he rolls the steel monster out on the main track and heads into the furnace of roaring flames ahead.

Warner Baxter is the volunteer engine driver in this great production, and beautiful Colleen Moore is the winsome Ruth Blake who handles the shovel for him.

Mary Minter's Next

"The Trail of the Lonesome Pine," by John Fox, Jr., the famous romance of the Cumberlands, is soon to be made into a Paramount picture with Mary Miles Minter as the star. Miss Minter's choice to play this story is considered especially fortunate as she is a Southern girl and her greatest successes have been made in tales of this sort. Before joining Paramount she made a big hit in plays of the Southern mountains, especially in another story by John Fox, Jr., "A Cumberland Romance," which she did for Realart.

Records Broken

Having rounded out its second year of continuous playing "Over the Hill" now holds all records for length of continuous run, attendance, number of theatres played, and gross receipts, according to a statement from the Fox Film Corporation which first presented the play in New York City on September 17, 1920, and paved the way for a mass box office attack all over the world.

Entering its third year, the statement says, it has bowled over every record set up for it to shoot at, and is now sweeping the world with no let-up in sight.

It has been the feature attraction in 7,813 houses in the United States. Canada has played it in 571 of its theatres. In England it has been played in 1,628 public places of amusement.

"Bella Donna" Easy to Adapt

Paramount claims to have discovered at last the novel that lends itself perfectly to screen adaptation. It is "Bella Donna," in which Pola Negri is to star as her first American-made picture. Moreover, Ouida Bergere, to whom was intrusted the task of scenarizing the famous Robert Hichens' story, is the authority for the statement that it is the perfect novel for screen adaptation.

This George Fitzmaurice production boasts of the unusual feature of two leading men playing opposite the Polish star—Conway Tearle and Conrad Nagel.

Picture Draws Big Theatre Crowds

Associated Exhibitors attractions packed two big theatres simultaneously in Detroit last week. One was Harold Lloyd in "Grandma's Boy" in its second week at the Fox-Washington, and the other was the Florence Vidor feature, "Dusk to Dawn," which was appearing at Warren & Cohen's Colonial Theatre.

Olcott to Direct Marion Davies

Sidney Olcott has been engaged by Cosmopolitan Productions to direct Marion Davies in her next picture, a screen version of Rida Johnson Young's famous stage play, "Little Old New York."

Work on the picture, the scenario of which is by Luther Reed, will begin about the middle of December. The engagement of Olcott to direct Miss Davies comes as a result of the proposed world's tour by Robert G. Vignola who directed Marion Davies in some of her big productions.

Meantime, Olcott is on his way to Europe, but will be back ready to start work on "Little Old New York" in about five weeks.

Famous Players Forces Working on Big Releases

Plunged into the heaviest production schedule which has ever prevailed in the Paramount studios, Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, in charge of production, returned to New York this week with the prediction that the next six months of this season will see even greater improvement in the quality of pictures than has already been shown since the opening of the season in September.

Thirteen companies are now at work producing Paramount Pictures in the Lasky studio in Hollywood and in the Long Island studio, but, imposing as the list of productions is, they are only a few of the big pictures to be released by Paramount after February 1.

"Every one of these thirteen companies," said Mr. Lasky, "is making a picture which will surpass those we have already released so far this season, wonderful as our record on 'The First Forty-One' has been.

"For instance, James Cruze is now producing what I firmly believe will be the biggest production ever released by Paramount. It is 'The Covered Wagon,' the epic story of the old West by Emerson Hough, published first as a serial in the Saturday Evening Post and later as a best-selling novel.

"Another sensational picture will be the one that Cecil B. DeMille is now making. With unusual settings and with a wealth of artistic detail Mr. DeMille plans to tell in this picture the story of the girl of today—the most discussed subject in our modern life.

"Pola Negri, after recovering from the overwhelming reception accorded her by the American public, has begun production under the direction of George Fitzmaurice on Robert Hichens' powerful novel, 'Bella Donna.'

"One of the most novel pictures Paramount has ever made is 'The White Flower,' the picture which Julia Crawford Ivers is making in Honolulu, from her own story, with Betty Compson in the leading role.

"Even greater than 'The Impossible Mrs. Bellew' will be Gloria Swanson's next picture, 'My American Wife,' an original story by Hector Turnbull, author of 'The Cheat.' This will be a Sam Wood production, with a strong cast headed by Antonio Moreno and Walter Long.

"The growing army of Jack Holt fans will be pleased to see him in the picture he is working on now, 'Nobody's Money,' which will give this sterling artist an opportunity to show his skill in comedy.

"Agnes Ayres will have something different in her next picture, 'Racing Hearts,' which is being directed by Paul Powell, the man who made that rarely beautiful picture, 'Borderland.'

"Mary Miles Minter has the biggest role of her career in 'The Drums of Destiny,' which Charles Maigne made from Stephen French Whitman's popular story, 'Sacrifice.'

Alan Dwan is beginning this week at the Long Island studio on 'The Glimpses of the Moon,' from Edith Wharton's latest novel. Bebe Daniels will play the role of Susy Branch and another featured player will be Nita Naldi.

"George Melford, having completed 'Ebb Tide,' one of the most powerful screen dramas I have ever seen, is now engaged in producing Joseph Hergesheimer's novel, 'Java Head,' with the active collaboration of Mr. Hergesheimer.

"Thomas Meighan is now engaged on the first of the series of the greatest Meighan stories the screen has ever seen. It is 'Back Home and Broke,' an original story by George Ade. Following this Mr. Meighan will be seen in a story by Rex Beach, and Booth Tarkington, who has been acclaimed America's greatest novelist, has consented to write an original for Mr. Meighan entitled 'Uncle Jack.'

"Dorothy Dalton is now engaged on an original story by Edmund Goulding under the direction of Victor Fleming and Alice Brady is working on 'The Leopardess' by Katherine Newlin Burt, under the direction of Henry Kolker.

"These are only a few of the productions which Paramount will release in the six months after February 1, but, although we made a sensational record by our first forty-one pictures of the season, the production department is confident that this performance will be surpassed in the pictures of the last six months of the season."

"The Sin Flood" Is Praised by Critics

Goldwyn's film version of Henning Berger's drama, "The Sin Flood," is the week's attraction at the Capitol theatre. It is said to have held up to Goldwyn's great expectations as to its popular appeal and as to the artistry that has gone into its making.

The New York Herald critic wrote: "A fine picture and a distinct credit to the Goldwyn corporation which sponsored it." The reviewer on the Tribune said: "Lloyd has seized upon the material and made it into a fascinating screen comedy. . . . A delightful picture play."

The New York Times said: "Sharply realistic. . . . All of the parts are well played. . . . Frank Lloyd has done remarkably well as the director." The World wrote: "Here is a corking good idea for the screen. . . . Gripping film melodrama." Morning Telegraph: "Intensely dramatic photoplay."

Evening Telegram: "One of the most absorbing and gripping photoplays of the year."

Evening World: "Even more gripping on the screen than it was on the speaking stage."

Sun: "Likely to draw floods of patronage. . . . Was keenly appreciated by audiences."

Mail: "From the play a surprisingly strong picture has been evolved."

Goldwyn Announces Dates for Releases

Goldwyn Pictures Corporation announces the release dates of six of its productions following "Remembrance," Sherlock Holmes" and "The Sin Flood."

The latest schedule carries the Goldwyn company up to the latter part of January and assigns definite release dates to two pictures that are awaited with particular interest: Marshall Neilan's production of "The Strangers' Banquet," December 31, and Maurice Tourneur's production of Hall Caine's "The Christian," January 21. "Ben Hur" is another super production now in the making.

"Brothers Under the Skin," made from a Peter B. Kyne story, directed by E. Mason Hopper, with a star cast, will be released November 19. On November 26 "Hungry Hearts," founded on Anzia Yezierska's book, directed by E. Mason Hopper, will be released.

A picturization, under the title of "A Blind Bargain," of Barry Pain's story, "The Octave of Claudius," directed by Wallace Worsley, will be released December 10. Lon Chaney is featured.

The Chicago Daily News $10,000 prize winning scenario, which Goldwyn produced, is scheduled for release December 24. This is an Allen Holubar production.

Two of Playgoers

Two features have places in Playgoers' schedule of November releases. One is a drama, the other a Western.

"The Man and the Moment," after the novel of the same name by Elinor Glyn, is set for release November 5. It is a five-reeler and was placed with Playgoers for distribution by Attractions Distributing Corporation.

"The Man Who Waited," a five-part Western, is to be released November 19.

Universal Works on "Ghost Patrol"

The Sinclair Lewis novel, "The Ghost Patrol," which Universal is filming with Nat Ross as the director, has been put in work with a cast of unusual strength.

Bessie Love and Ralph Graves, stars in their own rights, portray the romantic leading roles. The big character of the story, an old New York "copper," is impersonated by George Nichols.

George B. Williams and Max Davidson, both noted for their character work in the Universal-Jewel success, "No Woman Knows," are enacting roles of similar importance in "The Ghost Patrol."

Lydia Yeatman Titus is one of the most capable character women and one of the most outstanding "types" of the screen, and her work in a principal part promises noteworthy quality. George Cooper, Melbourne MacDowell and Jack Carlyle handle other roles.

"The Ghost Patrol" was prepared for filming by E. T. Lowe, Jr., and Raymond Schrock, the scenario editor at Universal City.

Nat Ross, director of several Hoot Gibson successes, is in charge of the production.

Breaks Records of Film Showings

All records for the exhibition of Paramount pictures in Stockholm, Sweden, were broken during the week of October 22, when fourteen recent Paramount pictures were on exhibition in the leading theatres of the city.

During that week, also "The Sheik" was in the third week of its run at the Rialto and Sibyllan theatres, Stockholm, where all previous box-office records have been smashed, both for duration of run and receipts.

Success Expected with New Film

A six-reel feature which officials of the organization confidently predict will prove a great popular success, is "Breaking Home Ties," set for release by Associated Exhibitors November 12.

From all reports the production has been excellently done. Richard Farrell, Arthur Ashley, Lee Kohlman, Rebecca Weintraub and Betty Howe have the principal parts.

Eight Week Run

American Releasing Corporation has entered upon an eight weeks' occupancy of the B. S. Moss Cameo Theatre, New York, opening Sunday, October 29, with Ray C. Smallwood's Pyramid production, "Queen of the Moulin Rouge," from the famous play by Paul Potter.

Several of the special productions being distributed by American Releasing will follow "Queen of the Moulin Rouge" in the Cameo and then will be played across the metropolitan circuits in New York City and Brooklyn.

Many Indians Used in Paramount Film

Under the guidance of Major T. J. McCoy, of Wyoming, now associated with Famous Players-Lasky Corporation in making "The Covered Wagon," James Cruze's Paramount production, a half dozen train loads of Bannock, Crow, Shoshone and Arapahoe Indians have passed through Salt Lake City during the past few days en route for Milford and Meek Ranch. Several carloads of horses and equipment, including tepees, saddles, war bonnets, bed rolls, etc., have been attached to the trains.

"It has been a task of no small proportions," declared Major McCoy. "You would hardly believe that some of the older men of these tribes, after we had secured the necessary permission to bring them from the reservations, refused utterly because they believed it was a scheme to break up their reservations. We lost a couple of lots because of their suspicions, but have the pick of the entire country as it is."

Making Progress

Word just received from Myron Selznick, president of Selznick Pictures Corporation, who recently arrived in Los Angeles after a four weeks' business visit at the Selznick home offices in the East, is to the effect that splendid progress is being made in the filming of the big Selznick special, starring Owen Moore.

The special is being made under the title of "A Dollar Down," with story and direction by Victor Heerman. The principal feminine role is in the hands of Alice Lake.

Enthusiastic Over New Picture

Though hobbliing about on a broken leg which, while mending continues to cause him severe pain, Edward A. MacManus, just returned to New York, is none the less enthusiastic over the second production which he has completed in Porto Rico for Associated Exhibitors.

The new MacManus picture is after an original story by Charles A. Logue and now bears the working title, "Allah Is Allah."

In Country Store Comedy Film

Larry Semon's latest comedy, "The Counter Jumper," as the title suggests, deals with a country general store. Lucille Carlisle is leading woman.

"The Counter Jumper" is said to be up to the high standard established by Semon, and to be due for a boisterous welcome.

Universal to Re-issue Valentino Picture

Universal announces the re-issue of "All Night," a feature production made several years ago with Carmel Myers and Rodolph Valentino as the leading players. It will be released as a Universal Special and will be accompanied by new prints, paper, press sheets, slides, lobby cards and other accessories.

Universal recently re-issued the "Delicious Little Devil," a feature production with Mae Murray and Rodolph Valentino. It met with instant success and exhibitors all over the country have cleaned up with it. "All Night" will be released under similar conditions. It is being put out as the result of a demand on the part of exhibitors for more Rodolph Valentino re-issues.

"Once to Every Woman," another Universal picture in which Valentino had an important role and which has been shown in thousands of theatres throughout the country during the last two years, suddenly took a new lease on life about six months ago. The demand for it became so great new prints had to be ordered and new press sheets and accessories made up.

New Sales Records Show Big Business

Exchange of Associated First National Pictures, Inc., are in the midst of a "Harvest Time" sales contest which shows that business has "come back" with a big punch.

The contest opened October 2 and closes November 25. Reports for the first three weeks indicate that sales records are being smashed in each of the branch exchanges, and branch managers and salesmen are enthusiastic over the big business which is being brought in under the First National banner.

The awards consist of a first prize of $300, a second of $200, third of $150 and a fourth of $100 to the winning salesmen in each of the following sales districts: Canadian, Eastern, Western, Mid-Western, Central, and Southern. In other words, there will be four awards in each district, or twenty-four in all, which means that one salesman out of every four should come forth a winner. In case of a tie for any of the prizes, each of the contestants so tied will receive the full amount of the prize tied for.

Philadelphia Gives Film Big Reception

The Rex Ingram production, "The Prisoner of Zenda," was given its Philadelphia premiere at the Aldine Theatre, on the evening of October 23, at which time was celebrated the taking over of the theatre by Marcus Loew, president of Metro Pictures Corporation. Twenty-five motion picture stars accompanied Mr. Loew in a private car from New York.

In Philadelphia they were met by a band, which took its place at the head of an automobile parade to the City Hall. The company was next received by Mayor Moore, and Mr. Loew was given the key to the city at the reception which took place. Rex Ingram, maker of "The Prisoner of Zenda," and Alice Terry, Princess Flavia in the film and Mrs. Ingram in real life, were also presented to the Mayor. In the evening the party was present at the premiere. A supper dance in honor of the celebrities was held at the Bellevue Stratford Hotel.

The newspapers of Philadelphia gave high praise to the picture.

Advertising Campaign

Twenty-five thousand dollars, will be expended by Sawyer and Lubin in an exploitation campaign for "Quincy Adams Sawyer" the forthcoming Metro-SL special production translating to the screen this famous novel by Charles Felton Pidgin.

Sawyer and Lubin's programme for the campaign includes: A full page advertisement in the Saturday Evening Post; nation-wide distribution of an eight-page broadside explaining how to cash in on this; a special photoplay edition of the novel; publication of a condensed version in over 500 newspapers; distribution of effective advertising novelties, and of autographed photographs of the cast; oil paintings for lobby display, and huge banners, large enough to carry names and photographs of all the players.

Co-operation of the publishers of the book, Grossett and Dunlap, has been obtained, and the result is a special photoplay edition of the novel, illustrated with twelve scenes from the photoplay. A complete short story version of the photoplay will be published in more than 500 newspapers. Many novelties have been devised.

Organization Adds to Sales Force

W. B. Frank, general sales manager of Associated Exhibitors, announces addition of several new members to that organization's already large staff of salesmen.

A. H. Livzey becomes a member of the force at the Detroit branch, Vincent Trainor at Newark, Floyd Rice at Atlanta and John C. Cain at Pittsburgh, while Jack Schaefer is appointed sales representative in the New Orleans office.

Will Soon Send Out Prints of Film

Select exchanges throughout the country are receiving daily shipments of advertising accessories on the big J. Parker Read, Jr., picture, "Pawned," which the Select company are about to release. Prints will be in the branches within the next few days.

"Pawned" is from a story by Frank L. Packard, author of "The Miracle Man." Irvin V. Willatt directed the filming. Tom Moore and Edith Roberts are the featured players.

Big Audiences See Griffith Film

Entering its second week at the Apollo Theatre, New York, "One Exciting Night," the D. W. Griffith production, continues to draw capacity audiences, United Artists states.

For the purpose of bringing new faces and new methods to his silversheet the players, for the most part, were selected because of their lack of motion picture experience.

Exhibitors Anxious for S. L. Film

In connection with the forthcoming release of "Quincy Adams Sawyer" by Metro Pictures Corporation, it is said that hundreds of exhibitors throughout the New England states are requesting immediate bookings for this film.

"Quincy Adams Sawyer" is an S-L special, produced under the supervision of Arthur H. Sawyer and directed by Clarence Badger.

Making Big Preparations for Paramount Convention

Word comes from Los Angeles that elaborate plans are being formulated for the entertainment of the Famous Players-Lasky convention which opens in that city November 21.

The Eastern delegation, headed by Adolph Zukor, Jesse L. Lasky and S. R. Kent and comprising the home office executives and eastern district and branch managers, will leave by special train over the New York Central November 16. The train will run as the second section of the Lake Shore Limited to Chicago, where the delegation from the North Central exchanges will be picked up. From Chicago the route will be over the Santa Fe, with a stop at Kansas City to take on the representatives from the Middle West.

The party will arrive in Los Angeles Monday, November 20, and will be met at the station by Mayor Cryer, member of the City Council, representatives of the Chambers of Commerce of Los Angeles and Hollywood and other prominent citizens. The visitors will be escorted to the Hotel Ambassador, which will be the convention headquarters, and there they will be officially welcomed by Mayor Cryer.

Following the opening of the convention a big dinner will be given at the Lasky studio, the guests including hundreds of Hollywood picture people and prominent citizens of Los Angeles and Hollywood. The business sessions will last four days and at their conclusion another dinner will be given in honor of the visitors on Friday evening at the Ambassador.

Between seventy-five and a hundred official representatives of the company will attend the convention, which will be the largest gathering of its kind the West Coast film capital has ever entertained.

Those going to the convention with the main party are as follows: Adolph Zukor, Jesse L. Lasky, S. R. Kent, E. E. Shauer, Marcus Loew, Gerald E. Akers, Harry Ballance, P. A. Bloch, of Philadelphia; A. M. Botsford, advertising manager; P. N. Brinch, of Boston; H. H. Buxhaum, New York district manager; John Clark, divisional sales manager; H. B. Franklin, G. B. J. Frawley, of the home office; Harry Hunter, of Washington; J. H. MacIntyre, of Portland, Me.; John D. Powers, of New Haven; Charles E. McCarthy, publicity manager; Henry Salsbury, of the home office; Claud Saunders, exploitation manager; Walter R. Scates, of Boston; George J. Schaefer, New England district manager; Mel Shauer, accessory sales manager; W. E. Smith, Philadelhia district manager; George Spidell, general purchasing agent; E. W. Sweigert, of Wilkes-Barre; George Weeks, divisional sales manager; M. W. Kempner, of Albany; Allen S. Moritz, of Buffalo; Otto Bolle, of Chicago; G. A. Durlam, of Milwaukee; H. E. Elder, of Cincinnati; J. E. Fontaine, of Cleveland; H. W. Given, of Detroit; M. M. Hirsch, M. C. Hughes, of Pittsburgh; A. B. Leak, of Sioux Falls; Charles M. Reagan, of Indianapolis; Philip Reisman, Minneapolis district manager; H. A. Poss, Detroit district manager; Frederick Strief, of Minneapolis; C. C. Wallace, of Chicago; B. Blotcky, of Kansas City; F. F. Creswell, of Atlanta; D. Prince, of Atlanta; R. C. LiBeau, Kansas City district manager; R. J. McManus, of St. Louis; A. W. Nichols, of Des Moines; Frank Newman, of Kansas City; R. D. Thompson, of Omaha; Oscar Morgan and George Meeker, representing Cosmopolitan, and A. O. Dillenbeck, of the Hanff-Metzger advertising agency.

Players Chosen to Suit Screen Roles

The characters in George Ade's screen story, "Back Home and Broke," which is now being produced at the Paramount Long Island studio with Thomas Meighan, are certain well-known small town types, and to be assured of characterizations which will be true to life, Director Al Green and Meighan, together with Mr. Ade, have been carefully considering players for these well-defined parts. Accordingly a cast of seasoned screen and stage players has been chosen to portray the realistic activities of the townspeople of Bradford.

Frederick Burton, who appeared recently with Alice Brady in "Anna Ascends," the screen version of Harry Chapman Ford's play, has the role of a small town banker in the Ade story. Another former member of the "Anna Ascends" cast is Florence Dixon, now playing Olivia Hornby, Tom Meighan's fickle sweetheart in "Back Home and Broke."

Others in the cast are Lila Lee, Cyril Ring, Laurance Wheat and Gertrude Quinlan, Ned Burton, Charles Abbe, Maud Turner Gordon, Ned Borden and James Marlowe.

"The Young Rajah" for Early Release

Rodolph Valentino in "The Young Rajah," an adaptation of the play, "Amos Judd," by Alethea Luce and the novel of the same name by the late John Ames Mitchell, is the Paramount feature for release November 12.

Here is, it is said, one of the most fascinating stories in the whole realm of American fiction, scenarized by June Mathis, who adapted "Blood and Sand" and "The Four Horsemen," and directed by Philip Rosen, one of the most capable men on the Paramount directorial staff. The picture has been most lavishly produced, it is said, with a reproduction of the Indian Durbar and a college boat race, with a background of handsome steam yachts and a myriad of darting motorboats, among its high lights.

Wanda Hawley, as leading woman, and Charles Ogle head the supporting cast.

Selznick Holds Successful Showing of "One Week of Love" at Hotel

What proved to be a crowd representative of "Who's Who in the Motion Picture Industry" gathered at the Ritz-Carlton Hotel, New York, on Friday evening, November 3, applauded enthusiastically Selznick's newest melodramatic production, "One Week of Love," co-starring Elaine Hammerstein and Conway Tearle, and later adjourned to the Crystal Room where they pranced, danced and frolicked to the syncopated strains of a Paul Whiteman aggregation of jazz hounds. Pronounced the "prince of entertainers," L. J. Selznick, president of Selznick Corporation, was sought out by the same 2,000 film folks who jammed into the spacious hall at each of the two showings, made necessary because of the unexpected large attendance, and warmly congratulated for giving the trade one of the most thrilling productions of the season.

While special trade showings at exclusive New York hotels have become common occurrences, the Selznick showing was blazed with a pretentiousness and replete with an atmosphere of sociability that put it in a class all by its lonesome. The showing was carefully staged without a single hitch, the presentation being artistically given. That the audiences enjoyed the picture was evidenced from the frequent outbursts of applause. Following each showing the guests were invited to the Crystal Room where dancing was in full swing until the wee morning hours.

Seek $5,500 for Breach of Film Contract

Suit has been filed in the New York Supreme Court by the Harmony Film Company of Los Angeles, Cal., against the Sunnywest Films, Inc., and Jacob Berkowitz, its president, and Bernard H. Mills, its treasurer, to recover $5,500. In the complaint filed in the County Clerk's office, it is alleged that on February 4, last, an agreement was entered into between the litigants, whereby it was agreed that the defendants for a valuable consideration would pay to the plaintiff $3,000 on May 1, last, and $2,500 on July 1, last. It is charged by the plaintiff that it has lived up to all the requirements of the agreement, but despite repeated demands the Harmony people declare they have been unable to collect the $5,500. The papers in the suit were filed by Woodward, Dennis & Buhler, of 261 Broadway, counsel for plaintiffs.

Suit to recover $9,248.06 from the Clark-Cornelious Corporation has been brought in the New York Supreme Court by Milhurn Morante and Frank D. Fowler of Long Beach, Cal., through their attorneys, Phillips, Mahoney and Leihell of 51 Chambers street. According to the complaint filed in the County Clerk's office, it is alleged that on May 24 last the plaintiffs drew up a bill of exchange to defendant requiring the latter to pay to the order of the plaintiff the sum sued for on October 15 last, at the Pacific Bank, 729 Seventh avenue. It is alleged that the bill of exchange was given by defendants for a valuable consideration, and was duly accepted by the Clark-Cornelious Corporation.

However, when the paper fell due it is alleged the Clark-Cornelious Corporation failed to honor same, and allowed the paper to go to protest. Failing since then to collect the indebtedness plaintiffs were obliged to bring suit for recovery.

According to a report of Arthur Ofner, referee, filed in the New York Supreme Court, Josiah B. Millet, associated with the New England Motion Picture Corporation, is entitled to $2,500 compensation from the Master Productions, Ltd., Emil Wertheimer, Arthur L. Fullman, J. Frank Brockless, Inc., and Arnold B. Carrick for depreciation to the value of "Land of Rising Sun," the ownership of which is claimed by Millet.

Millet brought suit in the Supreme Court for damages for an "invasion of and interference with his exhibition rights to the picture in Great Britain," and the matter was referred to Mr. Ofner to adjudicate. The picture deals with various forms of life in Japan, and had a private exhibit in this city at which Japanese Ambassador at Washington was present, and subsequently it was exhibited at the Rialto Theatre.

"Curse of Drink" Political Tieup

L. Lawrence Weber and Bobby North's exploitation forces this past week negotiated a tieup that ranks among the best of the season. The tieup involved clever exploitation for that firm's production, "The Curse of Drink." The Prohibition question became an issue in virtually every State engaged in pre-election controversies.

St. Louis

Sam Werner of the Federated Exchange, St. Louis, with his lineup of pictures for 1922-23 complete, is concentrating every effort on getting a 100 per cent. showing for his pictures.

Jack Underwood of Enterprise Exchange in St. Louis joins Mr. Leonard in the statement that conditions generally among the exhibitors are improving, and despite the theatre situation in this section the State right exchanges with box office pictures will not want for dates.

The Engagement of the ASTOR THEATRE, in NEW YORK, of

The REX INGRAM PRODUCTION

TRIFLING WOMEN

Was Limited to FOUR WEEKS.

But the success of the photoplay there was far beyond the bounds of popularity set by many another picture considered sensational

REG US PAT OFF

A METRO PICTURE

METRO PICTURES CORPORATION

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain
Sir William Jury Managing Direetor.

IDEA, STORY, SCENARIO, DIRECTION
ALL ARE MR. INGRAM'S

The REX INGRAM PRODUCTION

TRIFLING WOMEN

Photographed by
JOHN F. SEITZ

REG US PAT OFF

A METRO PICTURE

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir Wm. Jury, Managing Director.

What did the NEW YORK papers say?

TRADE:

"Greatest triumph of Rex Ingram's career"
—*Exhibitor's Herald*

"Another Ingram success"—*N. Y. Review*

"A great picture, a magnificent production and a corking story"—*Film Daily*

"Ingram has again demonstrated he has few equals"
—*M. P. News*

"Screen has never shown any finer production ... than ... 'Trifling Women'"
—*Exhibitor's Trade Review*

DAILY:

"Without doubt Mr. Ingram's best"—*Telegram*

"An evening of exciting entertainment"—*Times*

"A superb motion picture"
—*Evening World*

"A brilliant occasion"—*Globe*

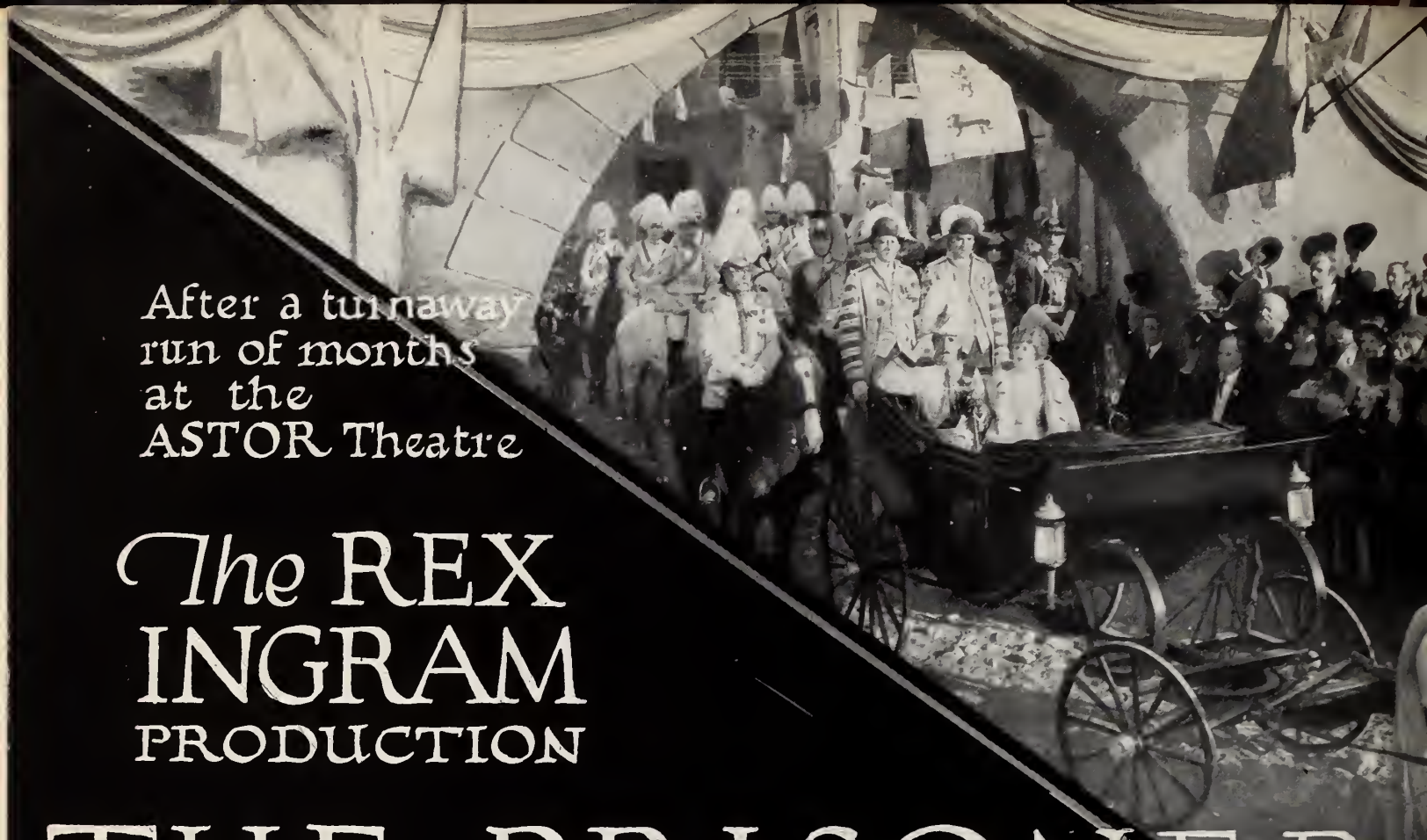
"One of the best things Ingram has yet done"—*Daily News*

"Rex Ingram has several claims to greatness ... He demonstrates them again in 'Trifling Women'"—*Mail*

"Gorgeous and glittering exhibition"—*World*

If youre troubled with trifling profits, book **TRIFLING WOMEN** *and corral the cash in big chunks - - - - -*

Distributed Exclusively by **METRO PICTURES CORPORATION**



After a runaway run of months at the ASTOR Theatre

The REX INGRAM PRODUCTION

THE PRISONER OF ZENDA

was taken to the CAPITOL . . . . and then held captive for a second week on a charge of unprecedented popularity

REG US PAT OFF

A METRO PICTURE

Adapted from ANTHONY HOPE'S novel by MARY O'HARA

Photographed by JOHN F. SEITZ
Stage version by EDWARD ROSE

Jury Imperial Pictures, Ltd. Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Dir.

Distributed Exclusively by

METRO PICTURES CORPORATION

Colleen Moore

WHO WILL BE FEATURED IN FIVE BIG PRODUCTIONS
THIS SEASON.

Harold Lloyd in
"DR. JACK"
For Pathe Release

Scenes from
Weiss Brothers' Artclass
Bible Spectacle
"AFTER SIX DAYS"

Frank Mayo in

"WOLF LAW"

A Universal Production

Scenes from
"QUINCY ADAMS SAWYER"
An S-L Production
Released by Metro

Scenes from
"THE
DANGEROUS AGE"
A First
National Attraction

John Gilbert in

"ST ELMO"

A Fox Production

Scenes from
"SHADOWS"
A Ben P. Schulberg
Production Released
Through Al Lichtman
Corporation

HAL ROACH presents

"Snub" Pollard Comedies

Two reels

FIRST with Harold Lloyd in the famous one-reel comedies that people still talk about, they were so good.

Next in the Harold Lloyd two-reel comedies, that set new marks in comedy success.

Then star in one-reel comedies that have played in *more* theatres than any one-reel comedies ever made.

Hal Roach made Pollard the star of two-reel comedies on proven merit. "Snub" earned it; he didn't just get it.

Pathécomedy

TRADE MARK

"Pollard comedies have the 'punch' in every reel." Wm. Webb, Star Theatre, Corinth, Miss.

"Pollard comedies always please."—P. V. Hoerr, Grand Theatre, Mankota, Minn.

"Pollard comedies please 100 per cent."—G. F. Wysockey, Gem Theatre, Oconto, Wis.

"Patrons like Pollard comedies very much."—A. Lundquist, Palace, Grand Marais, Mich.

"Two-reel Pollard comedies will go big where broad comedy is liked."—M. P. World.

Charles

"Spee

A real mortgage lifter: A bonanza to under-worked box-offices

Again Charles Hutchison does the impossible; again he exceeds himself in daring deeds. No matter what sort of an audience you have, they'll go wild at this marvellous whirlwind of strength, agility, nerve and dare-deviltry

Produced and Directed by
GEO. B. SEITZ

Pathéserial

Hutchison

d"

ith

Lucy Fox

"The attendance at my theatre was falling off considerably on Tuesdays. I put on a Charles Hutchison Pathe-serial. My attendance on Tuesdays is now tripled." — Vernon Coffman, Lyric Theatre, Moweaqua, Ill.

"For stunts and thrills Charles Hutchison can start the sweat on William Duncan, George Walsh and Doug Fairbanks. And Lucy Fox! Oh, boy! Give us more like Lucy!"—J. C. Jenkins, Auditorium Theatre, Neligh, Neb.

From start to finish a blood tingling, hair-raising, red blooded romance.

HAL ROACH presents

"Our Gang" Comedies

Two reels

"Big laughs from little kids"

We promised it; the comedies are delivering it!

"Let Hal Roach maintain the same high quality of production in the remainder of the Our Gang series as in 'One Terrible Day,' and Pathe will have added another short subject worthy of the widest circulation."—*Exhibitors Herald.*

"Extremely funny."—*N. Y. World.*

"'One Terrible Day' will excite the risibilities from the time the first scene is flashed upon the screen."—*M. P. World.*

"The best thing on the Rivoli program this week is the funniest comedy in some time, 'One Terrible Day.'"—*N. Y. Post.*

Pathécomedy

As new as 1923; as bright as the midday sun.

CARLYLE BLACKWELL
Who plays the role of Captain Drummond in "Bulldog Drummond," a Hodkinson Release.

Phillips Engaged

Edward Phillips has been engaged for a leading part in "The Ninth Commandment," Cosmopolitan picturization of Fannie Hurst's story of the same name upon which Frank Borzage, of "Humoresque" fame, will begin work next week in California. Phillips appeared in the role of Joe Ullman in "Just Around the Corner," another Cosmopolitan picturization of a Fannie Hurst story and has also appeared on the screen with such stars as Mary Pickford, Alice Joyce and others.

Books Arliss Film

William Moore, of the Rialto Theatre, Washington, D. C., has booked "The Man Who Played God," the latest George Arliss photoplay, a United Artists' release, for the week of November 12. Special previews of this Distinctive Productions feature for leading Washington dignitaries are being arranged by Mr. Moore.

Rose Tapley Returns

After five years' absence from the screen, Rose Tapley returns in George Melford's Paramount production of "Java Head" in the role of Rhoda Ammidon. She is the screen mother of four charming girls, and she likes her children and her part so well that she is hoping for another young mother part, which she says is her natural role.

Adapting Novel

Edmund Goulding, playwright, is making an adaptation of F. Marion Crawford's novel, "The White Sister," for Inspiration Pictures Corporation. Lillian Gish will appear as the star. Mr. Goulding recently finished an original story called "Fury," as a starring vehicle for Richard Barthelmess. He is now at work on another story for the same star.

Says Showmen Will Benefit by Contest

With sturdy insistence that exhibitors will directly profit from patron interests intelligently served, Pathe rests its latest sales contest on claims which are not often pressed in such a connection. This contest, which began at midnight on November 4 and will end at midnight on December 30, is named in honor of E. A. Eschmann, general sales manager.

"From the beginning of this contest," says Mr. Eschmann, "every Pathe salesman becomes consciously a missionary for bigger and more stable picture attendance. That his services have operated in that direction for more than two years past is proved by the present enormous vogue of Pathe short subjects.

"This contest, therefore, with its generous prizes, is largely in the nature of a reward for having in so great a degree consolidated exhibitor faith in the popular attractions contained in the entire list of widely varied Pathe subjects."

The prizes in the Eschmann Sales Contest will foot up a total of about $7,000—according to the number of salesmen competitors at each branch exchange. The first, second and third prizes are divided as follows: Manager—$750, $500 and $300; Assistant Manager—$400, $275 and $175; Each Salesman—$300, $200 and $125; Booker—$270, $175 and $100; Cashier—$250, $175 and $100. In case of a tie all branches so tying shall receive equal prizes.

The figures on which the results will be based and on which the winners will be determined were arrived at by computations which are considered to make this the most equitable form of contest yet evolved. It provides just consideration, first of all, for the men on the firing line—for the salesmen, who are in direct communication with the exhibitors and upon whom producers and distributors must rely very largely to hold their product in the public estimation which it deserves.

Stars Play Second Fiddle to Stories

A new policy in picture production has been established at Universal City by Carl Laemmle, president of Universal, according to a statement just issued at the Universal home office. A sharp trend away from the star system has resulted, and at present Universal is devoting its efforts mostly to pictures with high quality casts but no featured players.

This innovation has come about as the result of several experiments by Universal with non-star pictures. In the last few months several of these have been made and inserted in the Universal Attraction schedule. Each of them was a decided success it is said. Among them were such popular pictures as "The Long Chance," with Henry B. Walthall, Marjorie Daw and Ralph Graves in the cast, and "The Jilt," with Marguerite de la Motte, Matt Moore and Ralph Graves.

Universal now has six important non-star pictures in production. More attention even than ever before is to be paid to the worth of the stories, and less to the individual star, it is said.

Sacred Film Given Strong Endorsement

A special meeting of the Better Films Committee of Atlanta, Ga., was called October 30 to preview the Abraham series of Sacred Films brought from the Coast by Larry Weingarten. Mrs. B. M. Boykin, president of the Better Films Committee, presided at the meeting.

Following the screening the committee gave the production its emphatic endorsement. Mrs. Boykin said: "Sacred Films is to be congratulated. This latest of its productions approaches the high standard it has set in educational, inspirational and entertaining values with its former pictures. We have implicit belief that Sacred Films will prove of great value in furthering the cause of cleaner pictures."

Mr. Weingarten responded and told the committee that its endorsement was appreciated, but asked that it go further and aid in creating a demand for such pictures.

Greenberg Appointed

American Releasing Corporation announces the appointment of Jack Greenberg as it resident manager in Philadelphia, succeeding Edgar Moss.

Mr. Greenberg comes to American from the Selznick organization, with which he has been connected in Philadelphia for several years.

Hughes to Direct

Rupert Hughes has completed the continuity for his next photoplay for Goldwyn, based upon his recently published novel of motion picture life in Hollywood, "Souls for Sale." Mr. Hughes will direct, edit and title the production.

Announces Names of Several in Cast

Hugo Ballin, who is to make a screen version of Thackeray's "Vanity Fair," for Goldwyn distribution, with his wife, Mabel Ballin, as Becky Sharpe, has announced the names of several other important players in the cast.

Among them are Harrison Ford, Eleanor Boardman, Willard Louis, Earle Fox, Robert Mack, William Humphrey and Tempe Pigott.

Goldwyn Appoints Edgar Moss

Goldwyn announces the appointment of Edgar Moss as resident manager of its branch exchange in Philadelphia following Felix Mendelssohn who was recently made supervisor of the territory embraced in the Philadelphia, Washington and Pittsburgh exchanges.

Jane Novak to Star in "Thelma"

"Thelma," a Chester Bennett production starring Jane Novak, will be issued by the Film Booking Offices of America late in November. The story is by Marie Corelli, and in book form and as a play, was exceptionally popular, it is stated.

It is announced by the Film Booking Offices as the biggest and most lavish production of Miss Novak's career, both as a star and as a leading woman.

Griffith to Direct

E. H. Griffith has been engaged as a director by Cosmopolitan Productions, and his first picture will be "The Go Getter," picturized from a Peter B. Kyne story and featuring Seena Owen and T. Roy Barnes. Work on this picture began Monday.

"Rich Men's Wives" Sets New Records

Philadelphia (Special)—"Rich Men's Wives," the initial Schulberg-Lichtman release which is distributed in this territory by Ben Amsterdam of Masterpiece Film Attractions broke all records for a week's run at the Aldine for six months.

The first day's business was the biggest in six months. The daily gross increased during the week and reached new high levels. The Aldine is owned by the Stanley Company which recently took it over from the Felt Brothers.

Pathe Says "Dr. Jack" Is Harold Lloyd's Greatest Picture Achievement

With Harold Lloyd "in the air" everywhere as being one of the most popular of screen comedians, Pathe announces that that enviable position will be made doubly secure by the forthcoming feature comedy release, "Dr. Jack." When General Manager Elmer Pearson, during his recent visit to the West Coast, saw "Dr. Jack" screened at the Hal Roach Studios and in preview at three different types of theatres, he unhesitatingly pronounced it to be the comedian's greatest and most widely-appealing achievement—"the summit of popular screen entertainment, while providing more hearty laughs than even 'Grandma's Boy' supplies."

This verdict has been fully ratified as the result of screenings for other Pathe officials and executives and the screen committee at the home office. The inference is plain—that Lloyd need entertain no misgivings about the public reception of "Dr. Jack," following on the heels of the extraordinary record made by "Grandma's Boy" in the first five months of its run. "Dr. Jack," in fact, is a friendly challenge made to its immediate predecessor, whose outstanding, uninterrupted runs, up to this date, range from nineteen to two weeks of capacity houses in the following citics: Los Angeles, Portland, Ore., Atlantic City, San Francisco, Chicago, Boston, Indianapolis, Toledo, New York City, Louisville, Pittsburgh, Chicago, Omaha, Seattle, Uniontown, Pa.

"Dr. Jack" is described as being triumphantly and familiarly human in its visualization, in a compact feature comedy form, of humorous and comical aspects of real life. The story and the characters are declared ideally to bear out the simple and captivating theme—common sense, instead of scientific subtlety, in treating human ills that are largely imaginary. The title character is a poor but lovable young country doctor whose keen gaze sees straight through the little hypocrisies of his "patients" and cures them by ingenious, practical methods in which "medicine" plays a ridiculously small part. This quality is illustrated by incidents that start the laughs going from the very beginning.

In the meantime the pretty daughter of an enormously rich father is being scientifically treated for a "mysterious illness"—of which she shows no evidences—by a pompous "Herr Professor," who has firmly established himself in the household, which he rules with the authority of a monarch. The rich father's level-headed lawyer, however—who has observed the common-sense methods employed by Dr. Jack, introduces him "for consultation." His cheery waving aside of the Herr Professor's scientific diagnosis and coddling treatment enrage the latter, whose opportunity for revenge comes when young Dr. Jack is almost immediately caught kissing his pretty and quite agreeable patient.

The two have fallen violently in love with each other. Dr. Jack declares that what she needs is "sunshine and some excitement." When the kissing episode gets him ordered from the house—he doesn't go, for the girl, and an "escaped lunatic" scare which upsets the whole household, combine to enable Dr. Jack to carry out the funniest series of incidents in Harold Lloyd's entire professional career.

Nothing but the screen itself is adequate to describe the riot of continuous comic action which is the theme of "Dr. Jack."

Many Unique Exploitation Possibilities in Harold Lloyd's "Dr. Jack"

To the exhibitor who believes the word exploitation means spending of money, "Dr. Jack," Harold Lloyd's first feature under his new Pathe contract, will be a welcome stranger.

Pathe officials believe that with a star as potent at the box office as Harold Lloyd and with the ideas, stunts, bally-hoo, novelties, posters, large ads and stories that have been conceived on this comedy sensation, that the exploitation possibilities are limited only by the brain power, personality and elbow-grease that the exhibitor puts into his showing and not the wads of greenbacks he spends after he books.

On previous Lloyds, ideas that cost little, led one enterprising exhibitor to send samples of wall paper to his patrons, notifying them that the run had been extended, because the crowds had pushed the paper off the wall.

Another showman has used the Lloyd cutout goggles repeatedly to put across a Harold Lloyd parade, which attracted two hundred kids marching down the main street, all advertising his showing of Lloyd. The entire stunt cost him two dollars.

Lobby cutouts, Lloyd impersonation contests, tie-ups with local optical shops displaying the goggles, have been ideas that have been successful and cost the showman comparatively nothing. On "Dr. Jack" the Pathe exploitation department are emphasizing the doctor's prescription idea for mail bally-hoo, and special invitations.

A novelty herald in the form of a playing card with Harold Lloyd's face replacing the Jack of Spades will be an innovation for the showman to use as a calling card of "Dr. Jack." The cost of these are three dollars per thousand.

A "Dr. Jack happy bag," a cardboard miniature representing a doctor's kit designed for bally-hoo by shops—to fill these kits with articles they sell and display in their windows—is a novelty that is bound to be popular, due not only to its out-of-the-ordinary appeal and usefulness, but its low cost.

Showmen who remember the popularity of the Gob's hat used in conjunction with "A Sailor-Made Man" will be happy to know that a cutout doctor's high hat will be ready for exploitation on "Dr. Jack." The cost again is low with results of proved high value.

All of these items, supplemented with cabinet photos of Lloyd for souvenirs at special matinees, oil paintings, posters and poster cutouts, with an array of advertising which include four quarter pages and one half page, are all endeavors to place the exploitation of Lloyd on a safe-and-sane basis so that to put over some big distinctive stunt or a bally-hoo that is exceptional will not break a showman's bank pile, but be an effective means of increasing it, says Pathe offices.

A special service campaign book, called "expLLOYDation" visualizing pictures of every plan, idea and stunt, will be available to the showman who wishes to wreck records with "Dr. Jack."

Mission Secures "Dr. Jack" for Big Exclusive Run

Pathe's guaranteed contract with the Mission Theatre, Los Angeles, whereby that house secures an exclusive Southern California run of Harold Lloyd's new five-reel comedy, "Dr. Jack," is reported to be exceptional in the history of feature pictures of any type.

At the time of the execution of this contract all of the Los Angeles daily newspapers gave much space to the transaction. The following from the Los Angeles Express of October 20 is corroborated in its essentials at the Pathe home office:

"The Mission Theatre has secured Harold Lloyd's next five-reel comedy production, 'Dr. Jack,' at a figure which puts in the shade any monies put on record as having been guaranteed for the run of big feature productions. This sum of money includes the rental guarantee with the stipulation that 'Dr. Jack' will be shown at no other theatre in Southern California during the entire season.

"This extraordinary clause gives the Mission Theatre one of the most unusual booking arrangements ever accorded to a first-run picture. Harold Lloyd's new picture, when it goes on the Mission Theatre screen, cannot, by force of contract, be exhibited in any other Southern California city until the end of the 1922-23 season, which extends toward next June."

Magazines Reflecting Lloyd's Popularity

For many months past, Pathe notes, practically all of the successful "fan" magazines have steadily increased the space devoted to pictures and articles dealing with Harold Lloyd and his screen comedy productions.

As all exhibitors are aware, there is no more reliable printed record reflecting the general screen patron estimate of a star and his typical productions than is contained in these widely circulated publications.

At the present time, with the coming of "Dr. Jack," Lloyd's second feature length comedy, these records agree in placing Harold Lloyd in a class by himself at the top of the list of screen comedians.

Lloyd Demonstrates His Versatility

That Harold Lloyd, the comedian, should be able to demonstrate first class qualities of a real hero-lover without abating any of the power of his characteristic comedy "punch," is described as one of the most impressive achievements of Lloyd in his forthcoming five-reel production, "Dr. Jack."

The many other unusual qualities of this production is declared to lift it into an unique position among screen masterpieces.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Making Minor Accessories Show Results in Place of Merely Giving Them Away

WHILE this story deals directly with the distribution of the "fanfotos" of the Paramount stars put out by Paramount to advertise the players, it should be considered not in connection with these souvenirs but as a method of handling the distribution of *any* novelty accessory.

The fanfotos, as most exhibitors know, are a set if eighteen sepia prints of Paramount stars, autographed by the star and reproduced to give an almost perfect imitation of the original photograph. They were sold for $15 a thousand in quantities.

Most managers merely offered them as souvenirs to some special performance, used them backed with the program for some special week, or merely handed them out as advertisements.

Lem Wanted More

Lem Stewart, exploitation director for Southern Enterprises, possessed of greater vision, figured that they could be made to give more for the money, and he offered a special prize of $25 to the Southern Enterprises manager making the most effective use of the accessory. The conditions of the contest are best covered by these extracts from the circular letter he sent out:

"We believe they can be made a powerful sales asset—the purpose of these is not merely for distribution. The prize will be awarded that method which not only shows the greatest immediate return on the expenditure, but at the same time creates future good will. What this department is after is the method of getting the maximum sales value out of these photos."

The additional advice was given that people value most what they have to pay for, and the suggestion made that they be given value by demanding something in return—information, attendance or mailing list.

The prize was awarded Frank J. Miller, manager of theatres in Augusta, Ga., who conducted the identification contest in conjunction with the local newspaper, getting advertising valued at about $800 in return for his small investment of 59 sets of tickets and fifty pairs of passes good during Paramount Week.

His idea is not as new as some of the others, but effectiveness and not novelty was to be the test of the contest.

How He Worked It

The newspaper was permited to take all the credit for the stunt in return for the advertising. This included a four-column display—almost a quarter page—for three weeks before the contest, a number of readers, and a double truck the opening day of Paramount Week.

The eighteen pictures were displayed in a prominent window, with the rules of the contest. This was done a week in advance. On the Sunday which ushered in Paramount Week a double truck with eighteen advertisements was run. Each advertisement displayed a cut of one of the eighteen stars. Fifty sets of photos and fifty pairs of seats were offered for the fifty best lists. In addition to the identification, the contestant was required to name some of the plays in which each star had recently appeared and a play of theirs scheduled for early release, tying up to the display ads in the Saturday Evening Post and other papers.

Five thousand replies were received, and the winners were announced by the paper through the medium of the same double truck on Tuesday, this time with the identifications under the cuts, that the contestants might verify their lists.

In spite of the large number of replies received, there was no difficulty in deciding the winners, since minor errors made the reduction of the list a simple matter.

The checking was done more on the lists of plays than upon the names, since most of the players were well known, and the decision was made upon the fullness of the information given as to past and future appearances.

The Strand, Birmingham, Ala., opened an information booth in a local music store, the crowds drawn to the store through curi-

Not So Good

With righteous indignation, the Newark Star-Eagle asks a correction of the story recently appearing in this department concerning an athletic meet held in Newark and which, according to the story, was planned by the Branford Theatre and sold to the newspaper.

The amusement editor states that the idea originated in the offices of the Star-Eagle and not from the Branford, and that the painting for "The Eternal Flame" on the banner and bass drum as shown in the cut did not appear in the parade, there or elsewhere. It adds that the prize distribution was made on the field the day of the meet and not at the theatre, and adds: "Not only in your paper but in other motion picture publications there have been many misstatements on stunts we have put over for the local theatres. We do not mind the local manager of the theatre getting due credit, but we insist on correct statements."

Evidently some short-sighted press representative is killing the goose which lays the golden eggs.

Paramount Lobby Is Not Strikingly New

This Paramount lobby suggestion is by no means new. It has been used on a lot of other South Sea Island stories and probably will be used on a lot more, but it is simple and will catch the eye.

It is suggested that the lobby floor be sanded, to carry out the idea, but this depends on what you have on the floor of your foyer and auditorium. If there is sufficient marble or tile between the lobby and the carpets to let the sand be shaken off, the sand is a good stunt. Otherwise, it would be well to leave the sand out.

Japanese matting can be used to cover the box office if grass is not easy to procure. Make a conical roof and then sheath the sides, first bathing it in green dye, if you wish, or painting it in green and red stripes, alternating with the natural straw color. Matting can also be used as the mat for the still frames in place of the usual boards, and if Hallowe'en is not too remote, perhaps you can get some of the skull lanterns to suggest the head hunters.

The banner shows the title of one of the leading songs from the current Ziegfeld Follies, and perhaps you can tie the music store to a display on the song. It is worth a try, at any rate.

A Paramount Release

THIS CONVENTIONAL LOBBY WILL SELL "EBB TIDE" IN A PINCH

It is not up to the Paramount standard, but it suggests the usual idea and is simple and effective. The cutouts are from the three sheets and the grass should come from some marsh or river bank, if you can find one. The banner is a slogan, and not the title.

osity making a sufficient number of purchases, once they were there, to more than repay the space.

Here a girl offered to reply to any questions concerning Paramount stars, and a portrait of the applicant's favorite player was given him free. To obtain this, he was required to fill in a blank giving name and address and star preference, supplying the house with a mailing list and data for special circularization. A side angle to this scheme was the distribution of ten pairs of seats each day to the visitors.

To draw for these would be to constitute a lottery and the attendant was instructed to use her good judgment in the distribution, giving out the passes to persons she thought would most appreciate them. This added to interest through uncertainty. If the attendant waited upon someone who did not seem to be a dyed-in-the-wool fan, she would hand out a pair of seats with the suggestion that the recipient really should see "Nice People," and make a convert.

This must be done intelligently, but you need an intelligent girl to answer the questions properly.

Guessed the Contents

A. L. Snell, of the Imperial Theatre, Gadsden, Ala., put a set of the photographs in a chest in the lobby, together with a five-dollar gold piece. Blanks were supplied on which persons were permitted to guess at the contents of the chest. Many guessed fanfotos and were given one, but on one thought to add the five dollars.

Several hundred names were added to the mailing list.

The fotos were then given as souvenirs at a "weak" matinee.

Two Punch Stunts

A. H. Cobb, Jr., of the Alamo Theatre, Griffin, Ga., had small cards printed up with five numbers. A number was punched each time the holder witnessed a Paramount picture. On the fifth visit the card was turned in with the holder's name and address and the name of the star desired. This gave the mailing list.

New cards could be obtained on request and a second and succeeding photographs obtained. Ten dollars is offered the patron first obtaining a complete set, which will require the witnessing of 90 Paramount plays and the investment of $22.50 in the case of an adult or $9 in the event a child first completes the series. Many of the patrons have already obtained two or more of the fotos.

I. C. Holloway, of Columbus, Ga., confined his punch idea to the children. A Columbus paper started the story of Jackie Coogan's career in six chapters. On the Tuesday following the first publication, every child who presented the first chapter of the story was given a ticket good any afternoon of that week, and good, as well, to a special showing of "The Little Princess" on Saturday morning. The tickets cost the kiddies one cent.

After their dual use they retained the cards, and when ten punches had been acquired they were entitled to their choice of any one of eleven of the portraits.

His adult stunt was to display the fotos in a window and give copies to the persons who could correctly name the stars in ten recent pictures indicated on a slip supplied all applicants. As the slips had to be signed, this also served to freshen the mailing list.

One of the Best

In the opinion of this writer, one of the best stunts was turned in by A. C. Cowles, of the Rex Theatre, Spartanburg, S. C. It was held out of first money, probably because it was limited in its scope, but its attention value was far in excess of the number of persons approached, particularly in a small town.

Mr. Cowles took one hundred photographs (twenty-five sets of four each), had had them cut into quarters. Four quarters, *precisely alike*, were then mailed to as many women patrons. For example, one woman got four slips each showing the upper right hand quarter of Gloria Swanson's face.

It was her task to lay off three of these quarters to three other women, each of whom also had a section of the Swanson picture, but a different quarter. Each woman who assembled all four quarters of the picture was given an uncut picture of the same star and a free admission to the theatre.

Only one hundred photographs were sent out, but no woman knew who had received other quarters, so she asked everyone she knew and many she did not know that she might complete the portrait. Several thousand inquiries were made.

This is a variation of the old Fred Greene cut advertisement, but in this case there were no holdouts. All four quarters were sent out.

Opinion Getters

Charles H. Amos merely offered a foto to any person who would tell over their signature and address why they liked Paramount pictures. The best answer was rewarded with a thirty-day pass but everyone got a foto. This gave him newspaper mention a window display and several hundred names of persons who had crystallized their appreciation through having had to put it into written words—which is the real angle of this stunt.

C. B. Wines, of the Diamond Theatre, Tuscaloosa, hooked to the Paramount national advertising. You had to read these advertisements to be able to reply to the questionnaire which brought out a free foto. He got a tie-up with the newsdealer.

Other managers worked along lines similar to those given above, so their stunts are not repeated but this symposium if retained in your files will give you stunts through which you will be able to put over any similar stunt. For example, a 25-punch card might be rewarded with a Jackie Coogan snuggle pup, or ten punched cards laid off to your freinds being a set of Lorna Doone pearls. The schemes are elastic and may be stretched to fit your requirements.

A Paramount Release

"THE OLD HOMESTEAD" SEEMS TO HAVE LOST A STORY

But there was enough left to sell the play to advantage in the Modjeska Theatre, Augusta, Ga. The display was planned by Frank J. Miller, Manager of Theatres. The lantern was cutout and an amber globe placed behind it. The house was also lighted from behind.

A Pathe Release

AN EFFECTIVE FRONT FOR "GRANDMA'S BOY" FROM OKLAHOMA

Lloyd is killing them down South, and Ollie Brownlee, of the Palace Theatre, Muskogee, got his share with a telling black and white front with checkered border and two giant cutouts from the lithographs. He gained 40 per cent.

A First National Release

"THE MASQUERADER" ENJOYS A LONG STREET CAR RIDE

The Strand Theatre, Pasadena, used the bannered street car for 'The Masquerader" and gave Guy Bates Post a pass over the entire system. The paper is pasted to a canvas foundation to guard against blowdown; a better idea than rigging up a board.

Eight Pages

Eight-page hook-up sections were common some years ago, but they have dropped down to a double of late. In Cumberland, Md., Leslie F. Whelan, Washington Paramounteer, arranged for an eight-page hook-up for "The Old Homestead" at the Liberty Theatre. He had twenty-four merchant ads, so he wrote a 24-word panegyric for the play, printed it and then sank one word into each of the advertising displays. The stunt was to mark these words in the ads for ticket prizes and $30 in cash.

With the legend printed out, this was more simple than making the reader find the words and then arrange them himself, but Whelan evidently wisely figured that digging them out would be enough of a job to tax the Cumberland intellect. Eight words should be the limit to a do it yourself arrangement.

Style Show for $13

Charles E. Saseen, of the Queen theatre, Galveston, put on a style show with "Her Gilded Cage," and got a third more business than usual at a cost to him of only $13. This was for eighteen inches of extra advertising.

The local merchant who co-operated paid for the building of a stage and runway, gave window and store interior displays, hired extra light men, paid for special wiring, used large newspaper spaces and stood all of the other expenses and then thanked Mr. Saseen for his co-operation.

And he brought in a lot of new people, some of whom may become regulars.

Hart Holds Record

Perhaps because he was just about to get married J. M. Edgar Hart, of the Palace theatre, El Paso, ran up on gilded cages. Anyhow he put a gilt cage with a cutout in the centre of his lobby as a sop to convention and then went ahead and put cages around the four three-sheet boards, with potted plants at the base of each. It made a very neat display.

Then he took some of his house staff over to the Stadium, where Geraldine Farrar was about to give a concert, and opened and placed the 3,000 folding chairs used, thoughtfully placing a herald in each seat. It was a back breaking job to swing all the chairs, but Edgar never was afraid of work.

Different Windows Win Best Position

The best windows are generally those most difficult to get into, and they are the best often because they are exclusive. To get recognition is to win a certain cachet of achievement.

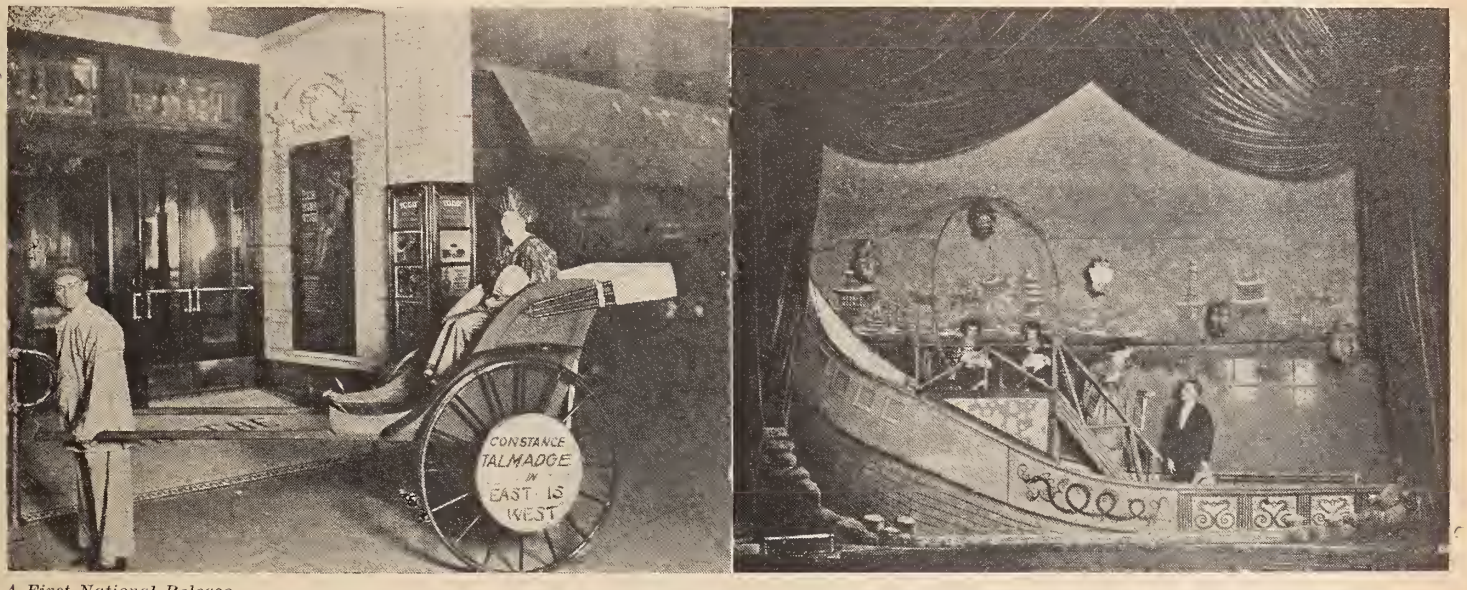
The Liberty theatre, Pittsburgh, recently won a store window through an unusual display.

A First National Release

THE ART WINDOW DISPLAY

This is supposed to be "the Goddess of Art proclaiming the beauties of 'The Eternal Flame,' while two humble students bow at her feet." Maybe it is that, but certainly it is a fine display and no one cares much what it means. They get the message that Miss Talmadge is at the Liberty, and that is the main point. The eternal three foot candle is also in evidence and works in well with the rest of the structure.

Painted lobby floors are not new, but combining a pasted lithograph cut-out as the basis of a floor design seems to be the next step in advance. It was worked by Tom Clemmons, of the Tivoli theatre, Beaumont, Texas, for Mabel Normand in "Head Over Heels," and worked into a very pretty effect.



A First National Release

TWO EARLY STUNTS ON "EAST IS WEST" REPORTED BY A. G. STOLTE, OF THE DES MOINES THEATRE

One shows a 'rickshaw used for the street work and the other an adaptation of the Rothapfel prologue, a sketch of which was recently given in this department. This is all well enough as a prologue, if you still go in for such things, but it is better when worked in a store window, as can very easily be arranged if you persuade the merchant that it will make people look at his other windows.

Auto Perambulator Stimulates Memory

Election may be over, but you can use the auto reminder for any other local event to help put over "Remembrance," just as effectively as did the Main theatre, Uniontown, Pa.

A Goldwyn Release

A PERAMBULATING TICKLER

This can be worked on any local event of a non-competitive nature, and if you pick out something of general local interest, you can banner as many cars as you are willing to buy the cloth for by hooking the local club or working through garage managers.

The Main also used the same text on tack cards all over town.

Had Novel Scheme for "Pharaoh" Film

One of the El Paso newspapers gets its print paper wound on pasteboard cylinders instead of the iron tubes used in other sections. They are waste after the paper is run off, and they gladly gave them to J. M. Edgar Hart, of the Palace theatre, when he asked for them. Painted up to represent marble, they gave a palace effect to the lobby for "The Love of Pharoah" that was really striking.

For this centre display he built a compo board reproduction of the treasure chamber, which figures in the story, and in the top of this he set a phonograph on the disc of which was one of the Oriental shimmy dancers now sold by most phonograph shops. With an Oriental record on the machine and a repeater attachment, he achieved a striking display at very little cost, and the structure wholly concealed the phonograph, permitting only the dancer to show.

It was a good display even for this lobby specialist and the better because it kept the dressing against the walls and made the entire lobby space the display.

A Hodkinson Release

A FOYER STAGE FOR THE DISPLAY OF SLIM SHOULDERS

How the Nemo Theatre, Johnstown, Pa., put over the Irene Castle Promenade in conjunction with the film feature. The drapery is simply effected and this provides a suitable backing for almost any cutout not too violent in its depicted action.

Plan Book Schemes Win in Los Angeles

There still seems to exist a too-common impression that plan books are printed merely to give a job to some press agent, and far too many of them go into the waste basket practically unread.

Miller's theatre, Los Angeles, put over "Timothy's Quest" to three weeks of continuously good business recently, and did it on the schemes laid forth in the American plan book. The advertising was picked out from the book, and drives were made successively on parents, teachers and school children; the latter being supplemented by 50,000 cards to the kiddies with the announcement of an essay contest.

Another angle was the drive on women's clubs, and any organization selling 10,000 or more tickets was entitled to 25% of the proceeds for the club funds. In smaller towns this quota should be reduced to proportion to the house, but the scheme can be worked advantageously and the women's clubs will get solidly behind a picture of this type.

Purely plan book schemes held up business for a three week run. Get a new slant on the press books.

A First National Release

IT COMES EASY WHEN YOU LEARN HOW TO TURN THE TRICK

The only difference between this and hundreds of similar banners is that H. C. Everhart, of the Fotosho Theatre, Suffolk, Va., added "Buy in Suffolk" to the Smilin' Through banner—and the merchants paid for it and got it up as well.

Bundled Them In

There is no particular connection between Bill Hart and old clothes, but down in Austin, Texas, some 200 school children were unable to attend school because of a lack of proper clothing.

Ray Whitfield, of the Majestic theatre, announced that all children who would bring a bundle of clothing to the theatre on Saturday morning between eleven and one could see "Traveling On" free, and he just let the piles of discarded but still wearable garments accumulate for the moral effect it had upon the adults. Working in with the local paper, he also got all manner of write-ups of the sort that have a lasting effect because they deal with the house rather than the show of the day.

Dancing Exploits

An "Old Homestead" dance was one of the stunts of the Crown theatre, New London, Conn. Prizes were offered for the best rural costumes, and this gave an excuse for putting out "Old Homestead" stills some weeks in advance of the showing. This was also good for display windows.

If you can, lay off the dance to some local organization and be content with the publicity it will bring.

An American Release

HERE YOU CAN PLAY THE RACES OR PLAY CHECKERS AS YOU LIKE

Tom Clemmons, of the Tivoli Theatre, Beaumont, Texas, borrowed a race game from a carnival for "My Old Kentucky Home," and dressed his house staff in Jockey costumes. The floor was done in a checkerboard design with red and white watercolor.

A Double Raffles Made for Comment

Even the Raffles idea; ancient though it may be, is capable of being freshened. The police pinched a Raffles used by the Mary Anderson for "The Masquerader." The plea was that he was causing crowds to congregate.

The action was loudly denounced by a second man who claimed that the person under arrest was not the Raffles at all and that he alone was the sole and authorized name-blown-in-the-bottle Raffles.

As the police had tipped the reporters off that they were going to make the arrest, the incident was fully covered in the papers, of course, from a humorous angle, which always makes for the best reading.

And that laid the foundation for a tie-up with the Post on masquerades and assumed identities contributed by the readers. It clung to the front page for four days. Of course, the double Raffles and the pinch was a plant.

Hooked Up U. S. M.

Most theatres do their mail exploitation with one and two-cent stamps, but the Alhambra theatre, Los Angeles, did it with a hook-up.

It persuaded the local postmaster to proclaim a Fast Mail Week, when special efforts would be made to speed up mail deliveries. Prizes, donated by the house, were offered for the most speedy handling of the mails by carrier, by delivery wagons and letter sorters, and the newspapers fell for the novelty idea and helped things along with reading stories.

And all the mail trucks were bannered for the Fox release. That's coming pretty soft.

Endorsed by Flappers

In some Southern cities the flappers are "off" Rodolph Valentino because he wears a pigtail in "Blood and Sand," but Ray Whitfield, of the Majestic theatre, Austin, Texas, persuaded the Valentino club to come in a body and give their endorsement to the picture. As the club is composed of the socially elect, it had its due effect.

Mr. Whitfield also sent out a thousand highly perfumed notes giving publicity to the attraction, and distributed a thousand rotogravures.

Not Murder, But—

J. M. Blanchard, of the Strand Theatre, Sunbury, Pa., often supplies the Rotary or Kiwanis club with the letterheads on which the weekly notice is sent out. A recent Kiwanis notice has the "Drive carefully" stunt spread over the top fifth of the sheet, and at the bottom is the line: "Stationery supplied by the Strand. You may think this is getting away with murder, but it's Manslaughter."

It took Blanchard and Eli Orowitz, the Philadelphia Paramounteer, to evolve that line, but it's a peach. See if you can work it. The public service angle will justify any business club in using the warning.

His Old Suitcases Made Fine Display

J. P. Harrison, of the Hippodrome theatre, Waco, had used the cutout stars so often that when he came to play "A Trip to Paramountown" he felt that something would put over the short length to better advantage.

The "trip" gave him his idea. From a trunk store he borrowed a lot of old suitcases and these were hung in the lobby and stacked around the base of the wall, fifteen or twenty being used. The big announcement was made on a battered old trunk.

After the showing a damp cloth erased the water colors and he sent them back to the store. The cost was only that for paint, plus a few passes to the obliging storekeeper. The effect was unusually good.

Kidded a Kiddie

Taking the gifts the gods provided, Manager Dundee, of the Strand theatre, Sioux Falls, S. D., hooked his publicity on "Hurricane's Gal" to the discovery of a girl foundling just as he was ready to break his advertising. He did not plant the youngster, but merely rode on the ready-made publicity, and worked it so well that the interest he aroused in the infant found a good home for the waif instead of letting her go to the asylum.

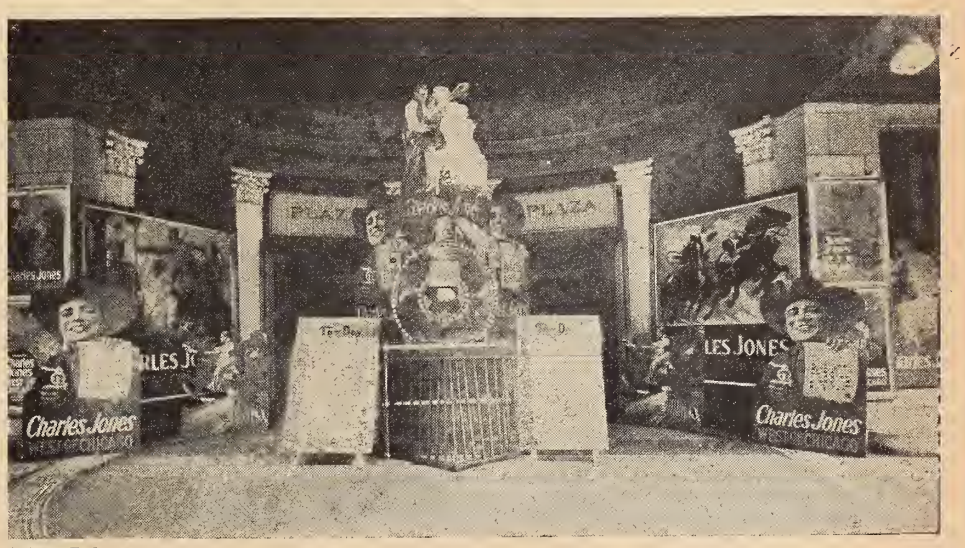
His first shot was a pseudo news story in which it was reported that a tough character, known as "Hurricane" Wilson, had been seen in the vicinity. From that he ran into frankly press story, making capital of the initial hoax.

Timely Stuff

Only one manager seems to have hooked his bookings on "The Masquerader" to the Cabinet crisis in England.

William Reinke, of the Orpheum Theatre, St. Joseph, Mo., used a red ink edition to tell that the House of Parliament was in an uproar and that John Chilcote had been shown the exit.

People had to read to find out that it was a sting, and it centered interest on the play. The papers cost him $15 and the charter of the newsboys three dollars more, but he got a lot back for that eighteen dollars.



A Fox Release

A NEW STYLE ENGINE CUTOUT FOR A CHARLES JONES PLAY

It will work just as well for "The Fast Mail," but it was designed for "West of Chicago" by E. J. Bauman, of the Plaza Theatre, Wheeling, W. Va. It is a flat, apparently cut from the lithographs, with a built-on cowcatcher, which adds to the realism.

Gift Suggestion Is Tied to Remembrance

Because the Alamo theatre, Louisville, left the house name off a window strip, it was able to put 200 of these in prominent stores and gift shops for the run of the Rupert Hughes play, "Remembrance." It might have gained some windows with the house name, but it got more, and more prominent locations by apparently giving it all to the store. The house gain came from the widespread hammering of Remembrance Week.

A Goldwyn Release

THE ALAMO STREAMER

The original is about 13 by 20, black on white and so well displayed that it has a strong attractor value. No one card was worth much, but the 200 had a strong cumulative value in getting the title over while not seeming to do so.

The house also used the ten-name personal-notification stunt, distributing sheets to all school children and giving free admission to all who presented their forms filled in with the names, addresses and telephone numbers of ten persons who had been personally notified of the play.

Shaped Doorknobs

It may interest small town exhibitors to know that they can get shaped doorknobs at comparatively small cost. Not long ago it was necessary to have a die cut and the cost was almost prohibitive, but now it is possible to cut shapes on any platen press with a design made of steel cutting rule at a cost of only a few dollars.

The steel rule is bent to shape and set into a bed of spongy rubber, the whole mounted on a hardwood block. This is set into a chase, precisely as is a type job and the cards are fed onto the platen as in a regular printing job; the rubber buffer preventing the rule from cutting into the platen backing too deeply. It is as simple as running off a printing job and should cost no more.

Shaped doorknobs and hangers get more attention than straight cards, and the cost is no longer prohibitive.

A Film Booking Office Release

THERE ARE MANY NEW IDEAS IN THIS LOBBY DISPLAY

It was designed by J. W. Haas, of Clune's Theatre, Los Angeles. Note the log ends at the left, the rustic letters pendant from the icicles and the slab sides used as a backing for paintings and paper. It is a departure from the general run.

Hacked Perambulator

Richmond, Va., is the home of a Confederate Museum, where are found relics of the Civil War, and the museum is one of the prides of the city.

J. H. Reville used a peramublator when he played "Sonny" at the Broadway Theatre. "Sonny" deals with a boy who fought in the World War, and it struck him he could hook to the older scrap, so he advertised that the car, to the limit of its capacity, would take visitors out to the museum free.

Just a matter of petting up local pride, but it gave real news value to the perambulator—and "Sonny."

Kidding Publicity

Of course, Hugo Plath used the impossible statements for "If You Believe It, It's So," and told how the Kaiser supported the American Legion and how John D. Rockefeller had to hock his watch to buy gas. And because it was new in Abilene, Texas, it was as good as though it had never been done before.

But what interests those who are familiar with the stunt, is Mr. Plath's build-up on the idea.

In the lobby he had a curio display with George Washington's hatchet, the stone with which David slew Goliah and similar antiquities, all covered with the legend. It got a big laugh and helped to run business up.

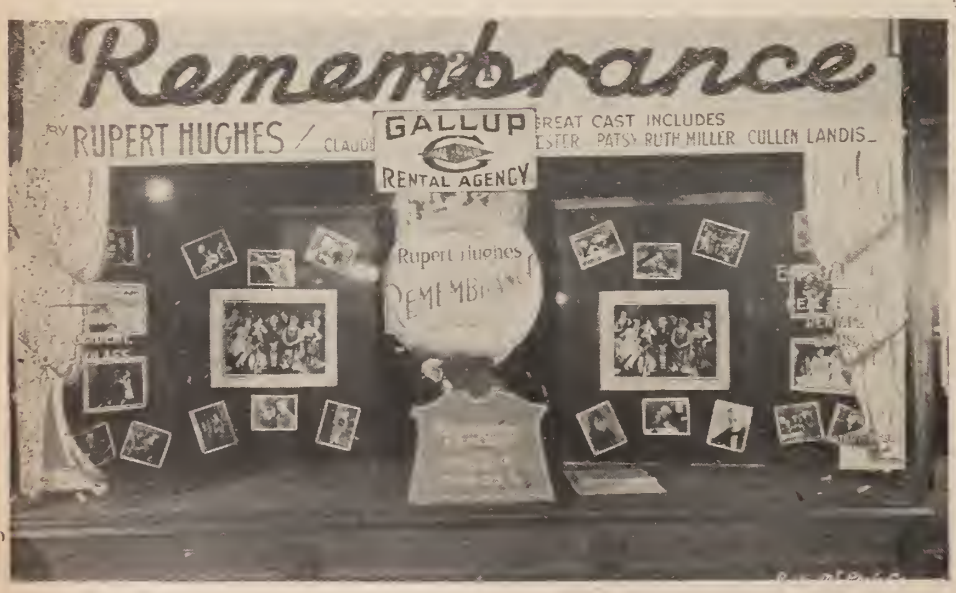
Playing "The World's Champion," he found that a miniature prize ring in the lobby got in the women who might not have responded to a full sized display.

Went the Limit

In addition to doing about all the stunts suggested by the Southern Enterprises exploitation department on "Nice People," J. P. Harrison, of the Hippodrome theatre, Waco, went ahead.

Eight restaurants and soda stores had cards on all tables reading "Reserved for Nice People," and he painted ten miles of sidewalk in the residential section with the title of the play, making more than 800 impressions; which sounds like the most extensive sidewalk painting to date. The letters were three and one-half inches high.

In addition to the classified ads, so generally used in the South, Mr. Harrison got a streamer over each page.



A Goldwyn Release

THE AMERICA THEATRE, DENVER, INVADED REAL ESTATE

It hooked the window of a rental agency to an entire display for the Rupert Hughes play with a cutout of Pop Grout supporting the world instead of just his own family with a wealth of stills to back up the cutout and the banner

A Paramount Release

HERE IS A CRACKERJACK LOBBY ON "BLOOD AND SAND"

This was used by the National Theatre, Breckenridge, Texas, and is a falsework top and sides. The stills and cutouts show through apparent breaks in the plastering, and the lettering is the real Spanish.

Texas Plaza Toros Is Correctly Done

John Victor, of the National Theatre, Breckenridge, Texas, knows a bullfight when he sees one, and he added some neat trimmings to the general plaza idea for "Blood and Sand." For one thing, he substitutes "boletas" for "tickets" over the box office window, and the two entrance doors are "entrada del sol" and "entrada de sombre," in other words to the sunny and shady sides of the arena, the shady side commanding a higher price than seats where the sun shines in the eyes of the spectators.

The lobby was built in with a falsework and the lighting was the long, slender tube lights, dyed green to heighten the effect. Red and green draperies were used inside of the openings, and the stills and cutouts are mounted to suggest that they show through the broken masonry.

In spite of the pretentious effect, the cost is placed at below $15.

Used House Drapes for Window Display

When Roy C. Smart, of the Noble Theatre, Anniston, Ala., got ready for Norma Talmadge in "Smilin' Through" he started with a house trailer two and a half weeks ahead, and worked in with slides the last week before the two-day engagement.

In the lobby he arranged a niche, on a platform, making this of a set of curtains taken from one of the boxes, and backing it with white crepe paper. It contained a cutout of Miss Talmadge, and was so shallow that no special lighting was required.

When the film opened he took the drapes over to a local store and set in place of the cutout a wax figure, dressed in hoopskirts and with a wig curled as shown in the photographs of Miss Talmadge in this play. The backing was replaced by a black ground touched with gold, which also was made the general color scheme, a lettered card done in gold on black telling that the star played a girl of 1850 and of 1922. On either side of the display was a single model of the fall styles with the semi-hoopskirt effect, one of which was given a card which bore the lettering "The modern interpretation of the style of yesteryear."

The main streets were painted every few blocks, the words being fifteen feet apart and starting with the first word, so that it showed

1922
Through
Smilin'
Go
Let's

These were half the street width in town and full width in the suburbs.

The photograph shows how the garden effect was carried out in the marquise.

Now for "The Storm"

Down in Houston, Charles McFarland, of the Queen Theatre, and Wakefield, the Universal exploitation man, collaborated on "The Storm" and got a lot of talk by offering $50 in prizes for the best stories of storms, a local paper being hooked to the idea.

Storm warnings were thrown on the sidewalk by means of a stereopticon, and were inserted in the weather reports, and a lobby display was built to show the forest fire, the lighting being all in red.

Dug Lobby Floor to Make Display

According to the First National Exploitation, the Doric theatre, Toronto, a suburban house, dug up a portion of its lobby to make a garden display for "Smilin' Through." The floor was tiled and a square of about ten feet was raised to permit sodding as a foundation for the gate set.

Possibly the management figured that the stunt would impress the patron, but it would have been much more simple to have made a box of the same size, filled it with dirt for a few inches, laying the sods on that and banking in with moss.

If the stunt possessed any value at all it was in the advertisement gained while the setting was being prepared. Apart from this the idea has no real advantage over the box plan.

Eddie Collins, of the Rialto theatre, Dennison, Texas, figured that half a cage would do for Gloria Swanson, so he built it on a half circle and backed it against a sateen ground with a cutout of the star. It carried out the idea and cost only $3. It was not as good, perhaps, but it was good enough to hit up the receipts about ten per cent.

A First National Release

TWO OF THE STUNTS ROY SMART USED ON "SMILIN' THROUGH" AT THE NOBLE THEATRE

It's new down in Anniston, Ala., because it has not been shown there before, and an intelligent campaign shot the receipts well above the fifty per cent. increase. The window display was first used in the lobby, and then moved to a store to hook in to the modified hoopskirt idea in the current season's styles. The effect was much richer than the photograph suggests.

A Paramount Release

A CLEVER UTILIZATION OF A CUTOUT ON "PINK GODS"

Planned by Frank J. Miller, of Augusta, Ga. The background is replaced by translucent cloth, illuminated from behind, and the pink diamond is also back-lighted, as well as the jeweled ball above, which carries on the idea. Modjeska Theatre.

This Looks Good

Although the First National press story is lacking in detail, it suggests the germ of a good idea used by the Virginia theatre, Champaign, Ill., for "The Bond Boy."

It will be recalled that a shadow effect is strikingly used in the play. The Virginia used a three sheet cutout in a shadow box which swung to and fro, alternately coming into the rays of a spotlight and passing into the darkness on either side. Just how this was arranged is not told, but screens on either side will probably give the desired effect and permit movement to augment the attention value of the cutout.

Changed the Town

When we were in San Francisco last summer we told Milt Samis, of the Roth & Partington houses, about the Saturday opening idea, in discussing the handicap of having to advertise two shows in the Saturday and Sunday editions.

Milt evidently took the idea along up the line for he writes that they are opening the feature on Saturday now and that they like it so well most of the other San Francisco houses have followed suit.

We believe that the Jensen & Von Herberg houses were the first to adopt the Saturday opening that they might get the two big days on the early part of the run and profit from the word of mouth advertising from the larger crowds.

Did you ever think it over? It's a great scheme.

A Cyclone Policy

Out in Peoria, Ill., well removed from the cyclone belt, the Palace theatre took out a cyclone insurance policy because of the big blow in "The Old Homestead." They professed to be afraid that the wind would blow the house down. The agent made no charge for the policy; which was framed and exhibited with a tie-up card for the big wind in the picture.

Make the insurance agent come in with a hook-up advertisement.

Hyman Had Hook-up for "Old Homestead"

Of course, Brooklyn is not precisely New York. It is a part of the greater city, but the papers are not quite so hard boiled, but even at that a hook-up page is something to tie bouquets to, and Edward L. Hyman landed a hook-up page for real estate dealers.

He ran out of real estate men before he ran out of space, but a dry goods store was glad to come in to remark that it could furnish the Old Homesteads once they were built, so the page was 100 per cent. Eddie paid for a generous centre space and was given a good play in the heading in return, the top strip reading, "See Denman Thompson's 'The Old Homestead' at the Brooklyn Mark Strand Theatre today and learn of the advantages and affections fostered by a good home." Below that the page was split, half going to the show and the remainder to a continuation of the home argument, the ribbon dropping two inches.

This might not be much in a smaller place, but it counts in Brooklyn.

Drumming Up Trade

One of the music stores in Pittsburgh has a mechanical drum in which an electrical device replaces the sticks. The First National's Pittsburgh exploiter tied the store to copies of the plugger song for "The Eternal Flame," stuck in a cutout of the branding scene and switched the juice into the drumming device. It was noisy, but seemingly efficient, though in general such exploitation will not attract the persons best able to enjoy a production of this nature.

Shoed the Show

Adapting a stunt from the plan book, the Capitol Theatre, New Bedford, Mass., took the "the old shoes pay for the new shoes" idea into the lobby.

A bed was placed in the lobby and below was a pair of old shoes as shabby as could be found, alongside a pair of dainty new pumps. A sign on the footboard told the line, with a suggestion that the play be witnessed to see how it was done.

The phonograph hook-up was employed as well as the "Remembrance" contest, the latter proving very popular with the newspaper readers.

A Universal Release

THE LOBBY DISPLAY AND A WINDOW ON "THE STORM" FROM THE STRAND THEATRE, MEMPHIS

The displays were planned by H. B. Clarke, who got the window for three weeks for this attraction and ran on the single display. The lobby was made to match the window and so capitalize the earlier display. Evidently it did, for the picture played to a strong business throughout the week.

Plays Up Thrills in "The Fast Mail"

Using the thrills to sell a melodrama is no new idea, but it was very capably carried out by Loew's Palace Theatre, Washington, when "The Fast Mail" was the attraction. One is sold in picture and the others on catalogue, but only the four big punches are used, where the play offers many more,

DANGER!—ACTION!!—SPEED!!!
STOP LOOK AND LISTEN
SEE THE THRILLING DIXIELAND STEEPLECHASE!
SEE THE RACING RIVER STEAMBOAT EXPLODE!
SEE THE DAREDEVIL LEAP TO A SPEEDING TRAIN!
SEE THE GREATEST MELODRAMA EVER FILMED!
SEE
THE FAST MAIL
CAST INCLUDES CHARLES JONES EILEEN PERCY ADOLPHE MENJOU
DIRECTED BY BERNARD J. DURNING
MACK BENNETT COMEDY—"BOW-WOW"—PATHE NEWS VIEWS—TOPICS OF THE DAY
PALACE SYMPHONY ORCHESTRA—OVERTURE, "MORNING, NOON AND NIGHT"
LOEW'S PALACE THEATER

A Fox Release

A MELODRAMA PUNCH

and in a type display the list can be extended to cover the loss of the cut. But the cut has a selling value of its own, familiar as situation now is. Races with trains abound in melodrama, yet somehow they seem not to have lost their punch, and the Palace not only puts it over, but links it closely to the title, which is well displayed in spite of a slight crowding of the space, a 120 by 3. It is a good example of clean cut work along conventional lines where the conventional is apt to be the best seller.

—*P. T. A.*—

Sells 'Old Homestead' on Chief Character

This is the display used by the Temple Theatre, Toledo, on "The Old Homestead," which it played in advance of New York. Several other houses have taken the same general idea, though this has been adapted from the press book to the Temple general design. The lettering for the title is good, but the star names should have been set into the oval in type rather than in hand letters. We think that the best selling should mention the transformations and improvements wrought by the director and scenarists. This should be done in such a way as not to suggest a material change in the story, for there is none, but "The Old Homestead" of the screen is a better and stronger play than the drama of the stage, and this fact should be made use of to get a sale to those who may feel that the play is old fashioned. It makes a good display, but there is more to be said in the selling talk than has been written into most advertisements up to date. It is worthy of a better recommendation, though overpraise is to be avoided. Tell them it is good, but do not tell them what a really fine production it really is. Concentrate on the first day's business, and those who come then will do the remainder of the selling for you.

Striking Figure Is a Real Sales Asset

This figure of Viola Dana in "The Five Dollar Baby" has been used in many displays and always to advantage. This is from the Ohio Theatre, Indianapolis, and is one of the best handlings, but it seems difficult to turn out a poor advertisement with

Viola Dana
In Irvin S. Cobb's celebrated story of a heart in hock.....
The $5 Baby
Do You Know That You Can Pawn a Baby?
Comedy "The Steeplechase"
International News Weekly
OHIO Theatre

A Metro Release

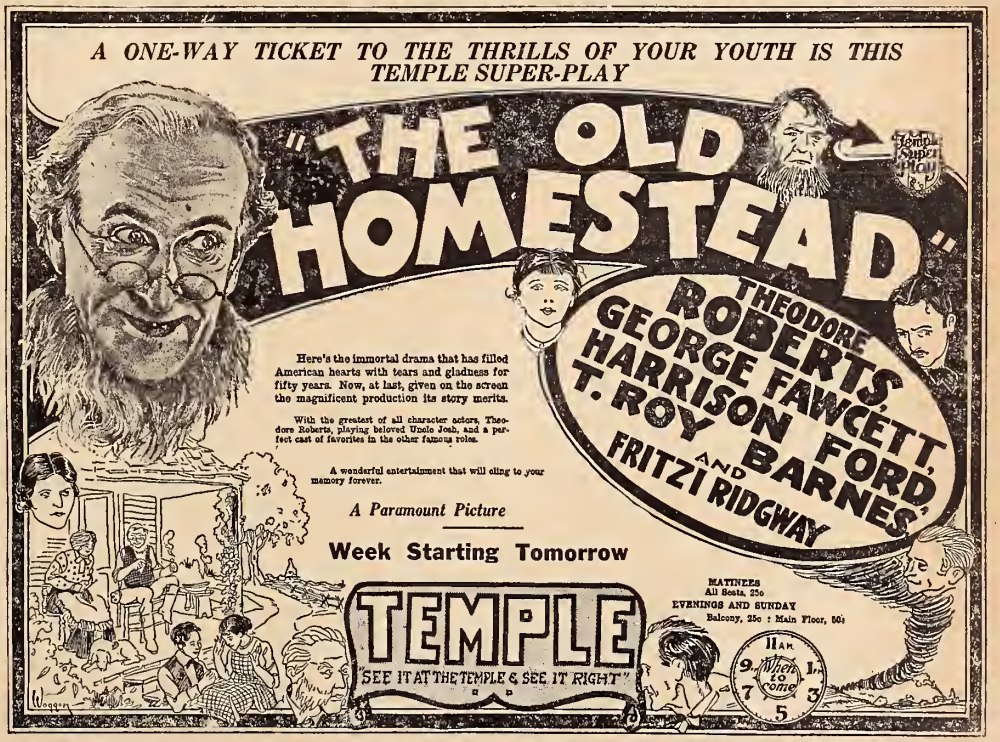
A CHARACTERISTIC ADVERTISEMENT

this as a foundation. What we like best about this display is the way in which it is sold on the heavy face type and then sold in greater detail with the smaller print. The upper half of the space does all the reel selling needed. The rest is merely to assure the reader that his first impression is correct, and to clinch the sale of the story. The cut alone can do a lot of selling, for the figure shows Miss Dana in the type of character in which she excells and her followers know that she must be good. The man who does not follow the stars with the avidity of a fan will be attracted by the pose and women will declare her to be "cute," so everyone will be reached for a sale. This advertisement is a striking example of the fact that a good single figure will generally sell better than an elaborate scene with many small figures. There are, of course, exceptions to the rule, but not many.

—*P. T. A.*—

Gets Matinee Crowds With Reduction Ads.

Ralph Ruffner, of the Capitol Theatre, Vancouver, knew that he could do a good night business with "Manslaughter" if only he could get the play talked about. He made a splash ad down seven columns of an eight column sheet, pulling his top lines from the Paramount display in the Saturday Evening Post and getting most of the rest, including his art work, from the plan book and stills, throwing in the personal guarantee. Probably he did not refer to Miss Joy when he talked about the "Big Bertha of the films," but that reminiscent line seems to have helped to put it over. But his best bet was a 105 line by two which offered a slight reduction in price at the early matinees. That got the women in, and the matinee business is not often good in Vancouver. It is not one of those towns where the women and the night workers fill the house. Here in New York more than half the matinee audiences are composed of men who work nights, but most of Vancouver goes to bed when it gets dark and if Ruff could sell his matinees for thirty cents, he not only made money on those, but he brought in a better night business, for the women went out and talked. Ruff cannot use many of the jazzy lines with which he is best known. The town is too conservative, so he has to think of other ideas, but he manages to keep the


A ONE-WAY TICKET TO THE THRILLS OF YOUR YOUTH IS THIS TEMPLE SUPER-PLAY
"THE OLD HOMESTEAD"
THEODORE ROBERTS
GEORGE FAWCETT
HARRISON FORD
T. ROY BARNES
AND FRITZI RIDGWAY
Here's the immortal drama that has filled American hearts with tears and gladness for fifty years. Now, at last, given on the screen the magnificent production its story merits.
With the greatest of all character actors, Theodore Roberts, playing beloved Uncle Josh, and a perfect cast of favorites in the other famous roles.
A wonderful entertainment that will cling to your memory forever.
A Paramount Picture
Week Starting Tomorrow
TEMPLE
SEE IT AT THE TEMPLE & SEE IT RIGHT
MATINEES All Seats, 25c
EVENINGS AND SUNDAY Balcony, 25c : Main Floor, 50c

A Paramount Release

ONE OF "THE OLD HOMESTEAD" DISPLAYS

business up to the top. He has a new form of personal guarantee. It is the old money-back idea, but is headed "A statement. Backed by a guarantee" and is signed by J. R. Muir and himself, as managers. It starts off "Manslaughter is the greatest all-around picture ever presented in Vancouver. You can believe that implicitly, or your money back if you should believe that your confidence in our advertising has been abused." It goes on to tell of the special

FLASH!
For 30c Today at 2:45
You can witness the greatest picture ever presented in Vancouver, played by our big orchestra, and hear an operatic number (sextette from Lucia), sung by six artists. That's a real bargain. Beat the night crowds. Attend the Matinee and be ahead both in cash and comfort.
"Manslaughter"
CECIL B. DE MILLE'S DAZZLING INDICTMENT OF THE SPEED-LOVING LADIES OF TODAY.
Thomas Meighan heads an all-star supporting cast
You've never seen anything like it
SIMULTANEOUS RUN IN 250 OF NORTH AMERICA'S LEADING THEATRES
Capitol Theatre

A Paramount Release

THE MATINEE SELLER

appeal to autoists, ministers, judges, policemen, and about all others, but the first lines are what count. This is a better phrasing than your money back if you do not like it, for it puts the refund back of the integrity of the house advertising rather than behind the picture. In this phase it will work for future advertising as well as for the immediate picture whereas the usual form benefits only the title being put over. That "confidence in our advertising" is a line worth spending dollars to the Capitol for weeks to come.

—P. T. A.—

This Busy Artist Spoils a Display

The artist for the Colonial Theatre, Indianapolis, is not afraid of work, but he is too darned willing. He wants to do it all, even where the compositor at his worst would be better than the artist at his best. Mere willingness is of no value where it is not tempered by good judgment. He set out to make a good job and he spoiled it by working overtime. That bank about the name should have been set in type instead of hand lettered. It would have been more easily read—and you have to read to be sold on this old time play. The title, too, is sunk into the still and is not saved much by the outline so that the net result is that if you like Tom Moore you may be interested. This is not enough. Every angle should have been sold to the limit, and the points should have been sold in type. In some instances the old-fashioned costumes have not been liked where a little advance selling of the old costumes *as a novelty* would have not only obviated this but would have been an additional selling point. Picture audiences are queer people. They are narrow in their general likes and broad in their dislikes, and yet they can be sold on costume plays if they are sold on the right angles. Here there is nothing but a blurb about Tom Moore that will not sell him to any one who does not already like him, and there is nothing else to hang a ticket sale upon. No stranger is going to buy tickets for "Tom Moore again—the same Tom with the same golden smile, but in a kind of part." The same man might

TOM MOORE
"Mr. BARNES of NEW YORK"
Tom Moore again—the same Tom with the same golden smile, but in a kind of part. He's a dashing, happy-go-lucky Yankee, blazing a trail of adventure through the most romantic part of Europe. He'll charm the heart right out of your chest and bring the thrill of real romance and mystery to every one who sees him.
American Harmonists SOUL STIRRING MUSICAL ARTISTS Liberty Sextette
PICK O' THE PICTURES MUSIC THEIR CHARMS
COLONIAL

A Goldwyn Release

TOO MUCH HARD WORK

be sold on a brisk story of the sort of costumes they wore in the eighties. He might be interested in that and through that be sold on the star. Evidently the Colonial thinks that a picture and some words is an advertisement. There is more to it than that—a lot more.

—P. T. A.—

Jigsaw Once More

Jig saw puzzles still pull good business. The Hippodrome Theatre, Cleveland, gave the News $300 for prizes in a cut-up contest, with a cut of George Arliss in "The Man Who Played God." That was split into some sixty prizes. It bought more than $300 worth of publicity and gave the News a good circulation feature as well. The decision was based on the neatness of the pasted puzzle plus a hundred word story on the type of picture the competitor liked best. That was supposed to give the house a line on the taste of its patrons, but most of them sought to curry favor by telling how much they liked Arliss, and that phase fluked. That, however, was only a by-product, so it did not matter.

—P. T. A.—

Grauman Displays Are Much Improved

Recently we said we had stopped showing the advertising for Grauman's Theatres, Los Angeles, because they were so poorly done. The last few examples have been better, though they are still far from being models. The fault with the Grauman stuff has always been that there was too much art work and too little sales copy. If they looked pretty on the cardboard before they were sent to the printer, no one seemed to care a whoop whether they looked well in the page or not. Probably no one knew. Possibly they did not care, for Grauman seems to pin his faith to prologues and productions. But it is apparent that something has happened to shake up the houses a little, for now it is possible to read the argument and to tell almost at a glance what attraction is being shown. The spaces have

A Paramount Release

TWO GRAUMAN ADS.

been cut to two columns in width, but they still come down most of the page, with the result that they string down the page, which does not make for the best display. Of the two the Rialto is the better because there is more room for the title, the star and title for "Blood and Sand" form four lines, and they are set too close together so that there is no white space against which they may be shown, where the one word title for the de Mille play gets a better chance at the glance because there is white behind it. Probably this just happened, because we do not believe that the Grauman artist is capable of thinking in terms of advertising, but hit upon a good placement through some happy accident. The entire space is hand lettered through the panel in the lower left hand corner would have been much better had it been put in a type mortise. The Valentino cut is an atrocity. If we were the Grauman press agent and had that artist under us, the Los Angeles papers would be filled with stories of a murder that for brutality and the refinement of torture would be unparalleled in the annals of crime. Just plain killing is too good for a man who will take money for perpetrating the advertising butchery that is shown in many of the Grauman spaces.

—P. T. A.—

Helped "Grandma's Boy" to Clean Up

Although Harold Lloyd will sell himself Roy Smart, of the Noble Theatre, Anniston, Ala., knew that intensive work would sell a lot more tickets, so he waded in.

All grandmothers were admitted free the first matinee between one and three, and for the same performance he permitted a local druggist to sell one hundred tickets at one cent each. In return the druggist carried a three tens in the local paper and gave over his best window.

Several furnishing stores also gave windows and in return were permitted to advertise that all men wearing one of their new fall hats would be admitted free. This also brought merchant advertising to back up Mr. Smart's displays.

The usual routine stuff and some smaller extras were used, and at a cost of $17.50, he put it over to a 65% increase.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

HIDDEN WOMAN. Most Americans have been good but this must have been made before Fido learned to bark. Patronage: family. Attendance: poor. R. J. Relf, Star Theatre, Decorah, Iowa.

MY OLD KENTUCKY HOME. Conventional blue grass play with a fair horse race. Fair acting and a picture that did just fair business. Only a program picture—nothing more, possibly not that. Advertising: usual. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Associated Exhibitors

REAL ADVENTURE. This is a real program picture. Pleased all: lots of favorable comments. Advertising: regular. Patronage: neighborhood. Attendance: fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

F. B. O.

BARRICADE. Good picture. Patrons pleased. Attendance: fair. Royal Theatre, Reading, Pennsylvania.

FOOLISH AGE. Remarkable picture. The most remarkable part being that they had the nerve to release it. Advertising: posters, newspapers. Patronage: small town. Attendance: poor. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

GAY AND DEVILISH. Plenty of pep with some big laughs. Otis Harlan steals the honors from Doris May. Advertising: regular. Patronage: average. Attendance: fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

LIFE'S GREATEST QUESTION. An excellent Royal Northwest Mounted Police picture starring Roy Stewart. Plenty of action and extra good photography. Advertising: threes, ones. Patronage: neighborhood. Attendance: good. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

QUEEN OF THE TURF. Not good enough to boost and not bad enough to knock. Just a picture. Advertising: slides, newspaper, photos and banner boys. Patronage: mixed. Attendance: light. Big Ben Theatre, Ilion, New York.

First National

COURAGE. I had passed this one up but as the reports were good I went back and got it. It is a good picture but failed to draw. In fact, we got express only out of it. Advertising: posters only. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

DOMESTIC RELATIONS. Katherine MacDonald has been seen here lately in some "awful bloomers." This is better, but the patrons here remember the past and patronize accordingly and while this is better than some of the others I suffered because of the inferior product shown before. This is a fair program picture. Advertising: usual. Patronage: health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ETERNAL FLAME. As good a picture as they make, but costume stuff don't go here. Acting, direction perfect. Advertising: usual. Patronage: small town. Attendance: poor for Talmadge. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

KINDRED OF THE DUST. Very good outdoor story. Title not the best for those not acquainted with the book by Peter B. Kyne. Patrons went out complimenting it. Miriam Cooper and Ralph Graves starred in in. Patronage: neighborhood. Admission: 22c. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

MAN-WOMAN-MARRIAGE. Very good drama but a little long. But my patrons were well satisfied with this one. Some commented on it. Advertising: newspaper, ones, threes. Patronage: mixed. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

MIDNIGHT BELL. Good Ray picture. Mystery plot. Two days of nice business here. Music played to action helps 100%. All favorable comments. Advertising: usual billing. Patronage: small town. Attendance: exceptional. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

PENROD. Very good, but I starved to death account of high rental. No more for me. Advertising: six, three, ones, slide, lobby. Patronage: all classes. Attendance: fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

POLLY OF THE FOLLIES. Very good comedy drama, consider it the best thing of its kind we have ever run. My patrons praised it very highly and asked for more of the same kind. Advertising: regular. Patronage: small town. Attendance: good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

POLLY OF THE FOLLIES. Here is one your audience will like. Pleased 100%. Thas. L. Haynes, Town Hall, Old Lyme, Connecticut.

SKY PILOT. Very good production. Plenty of action. Pleased. Advertising: regular. Patronage: small town. Attendance: good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

STAR DUST. Only a fair picture. Advertising: usual. Patronage: resort. Attendance: fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

THE WOMAN GIVES. Pleased only about fifty per cent. Distributor should revise the Norma Talmadge valuations in the small towns. We lose money on all her pictures. Consequently, we shall use something else that will entertain just as much and leave a little profit for us. Advertising: posters, press, slide. Patronage: small town. Attendance: poor. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

WOMAN IN HIS HOUSE. Just as good as "Child Thou Gavest Me." The kid is great and you can promise a lot on this one and never have a kick. Patronage: mixed. Attendance: fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Fox

BIG TOWN ROUNDUP. Not up to Mix standard. Pleased sixty per cent. Would do in a pinch. Advertising: ones, three, photos, program, slide. Patronage: small town. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

FIGHTING STREAK. Not up to the Mix standard. The people expect fun, not tragedy, from Mix. Advertising: posters. Patronage: rural. Attendance: fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

FIGHTING STREAK. My patrons said this was the best Mix ever made. Pleased 100% and that's saying a whole lot for Mix in this little town. Business good and the price was right on this one. Advertising: usual. Patronage: small town. Attendance: good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

FOOTFALLS. Fox should be ashamed of selling such a picture as this is. For me, a failure entirely in title, picture. Direction rotten. Advertising: photos, ones, newspaper, slide. Patronage: general. Attendance: poor. Chas. Martin, Family Theatre, Mt. Morris, New York.

HONOR FIRST. John Gilbert is fast becoming a favorite with my patrons. Had a lot of comments on this picture. Advertising: two ones, one three, set 11x14s. Patronage: mixed. Attendance: good. (White population of this town 845). Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

LAST TRAIL. A picture that drew a good Saturday ngiht house for us and gave good satisfaction. Advertising: six, ones, photos. Patronage: small town. Attendance: good. S. S. Pace, Jettie Theatre, Texline, Texas.

LAST TRAIL. Very good picture. Specialed it to a nice business two days. Patronage: general. Attendance: very good. S. H. Blair, Majestic Theatre, Belleville, Kansas.

LITTLE MISS SMILES. Poor excuse for a program picture. Didn't please at all. Weak plot, poorly played. For me, no good. Advertising: ones, threes, slide. Patronage: small town. Attendance: poor (the title killed it, thank goodness). C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

OATHBOUND. First of 1922-23 Dustin Farnum series. Excellent program feature. Advertising: usual, posters. Patronage:

mixed. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

QUEEN OF SHEBA. Betty Blythe sure was a "knockout." The chariot race was fair. Balance nothing out of the ordinary, except the dazzling costuming. Advertising: threes, six, 11x14, cards, papers, slides, programs. Patronage: country. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

ROUGH SHOD. Good Western, a little better than his others. Liked by those who like Westerns. Advertising: newspaper and posters. Patronage: mostly men. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SHACKLES OF GOLD. Good Wm. Farnum picture that drew a little more than average business and pleased all. Advertising: ordinary methods. Patronage: mixed. Attendance: good. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

Goldwyn

BEATING THE GAME. Tom Moore, as usual, always good. Drew well and pleased everybody: what more do you want? Advertising: slide, paper and photos. Patronage: all classes. Attendance: good. A. E. Rogers, Temple Theatre, Dexter, New York.

BEATING THE GAME. A clever picture that satisfies. Pleased those who saw it. Advertising: usual. Patronage: general. Attendance: fair. C. R. McCown, Strand Theatre, Nashville, Tennessee.

COME ON OVER. An Irish romance that seemed to delight our patrons. Not big, but pleasing. Advertising: usual. Patronage: mixed. Attendance: poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

GLORIOUS FOOL. A very good little picture. You will not make a mistake to play it. Patronage: small town. Attendance: poor, but not on account of picture; all who like pictures seem to have Dengue fever here. Mrs. J. D. Dunaway, Arcade Theatre, Summerville, South Carolina.

HEAD OVER HEELS. Just an ordinary comedy. Patrons did not leave theatre with much praise. Advertising: usual. Patronage: better class. Attendance: fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

MR. BARNES OF NEW YORK. An old one held up and recently released. Killed Tom Moore here. Patronage: family. Attendance: fair. R. J. Relf, Star Theatre, Decorah, Iowa.

PENALTY. Lon Chaney's acting great. Picture pleased 100 per cent. As good as most specials. Advertising: three, ones, slide. Patronage: small town. Attendance: fair. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

TOBY'S BOW. A well acted, entertaining Tom Moore picture. Patrons well satisfied, pleased 100 per cent. Poor title; did not draw. Hard to advertise picture with this kind of title. Ran two-reel comedy with it. Advertising: ones, threes, slide. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

YELLOW MEN AND GOLD. If it is adventure and action you want, you will get both in this one. Pleased about 75 per cent. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

Wid Gunning, Inc.

GIRL FROM GOD'S COUNTRY. A nice little picture and made us a little money. Animals take here and draw the crowds. Got this very reasonable. Advertising: good. Patronage: village and country. Attendance: good. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Mr. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut, says all that is to be said, and says it so well that he gets all the space that can be spared, and this week instead of chatting between ourselves, let's all consider Mr. Haynes' worth-while letter on the next page.

VAN.

Hodkinson

BREAKING POINT. Absolutely the worst piece of cheese for me seen in years. No story, acting rotten. Advertising: ones, threes, photos, newspapers, lobby. Patronage: mixed. Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

EAST LYNNE. Most of my patrons enjoyed it as they had read the story of same, and even the ones that had not read it enjoyed it as well. A very good production. Patronage: mostly ladies. Attendance: good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

FACE OF THE WORLD. The only good part of this production is the name. But had no complaints on it. Advertising: newspaper, ones, threes, 11x14s. Patronage: mostly ladies. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

JACK O' LANTERN. A dandy Hallowe'en picture. Plenty of fun and mystery. Advertising: posters. Patronage: rural. Attendance: fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

OTHER WOMEN'S CLOTHES. A good picture, above the average program material. The star is as pretty as they make them, and a good actress, too. (Mabel Ballin). Patronage: rural. Attendance: fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

SLIM SHOULDERS. A very good picture with Irene Castle: pleased good business prevailing. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Metro

ALIAS LADYFINGERS. Pleasing program picture with funny finish. Advertising: twenty-four sheets, photos, newspapers. Patronage: mixed. Attendance: good. J. Kenrick, Strand Theatre, Ithaca, New York.

CONQUERING POWER. As a special it proved a failure. Did not draw well and failed to please. Patronage: small town. L. M. Zug, Rialto Theatre, Jerome, Idaho.

GLASS HOUSES. Typical Viola Dana picture which went over good. They like the star here. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

PEACOCK ALLEY. (Mae Murray, star). The first Metro picture we ever ran that did not lose us money. Exploitation: window cards, billboards, photos, liberal newspaper space, heralds and slides. Patronage: mixed. Attendance good. Big Ben Theatre, Ilion, New York.

PEACOCK ALLEY. For me, just mediocre. Did not come up to the expectations. Too much so-called acting. Pleased the women mostly. Advertising: twenty-four sheet, newspaper, slide. Patronage: college town. Attendance: fair. O. T. MacMillan, Crescent Theatre, Ithaca, New York.

SHERLOCK BROWN. Bert Lytell is falling rapidly. In my opinion story very impossible. In fact, so poor it was funny. Patronage: general. Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Paramount

BLOOD AND SAND. Very good picture in every respect. Advertising: big. Patronage: mixed. Attendance: good. Daniel Buss, Star Theatre, Tonawanda, New York.

BLOOD AND SAND. Got bit with this as it flopped hard on week's stand. Picture good but not exceptional. Advertising: heavy, all types. Attendance: poor. L. R. Barhydt, Empire Theatre, Salem, Massachusetts.

BLOOD AND SAND. Can hardly express this picture's value, as I broke all attendance records with it at raised prices. Everyone pleased: came to see it a second time in several instances. Stars draw. A box office magnet, a money maker if exploited right. Advertising: lobby display, threes, regular advertising, cut outs, 2,000 heralds. Patronage: mixed. Attendance: biggest ever. W. H. Mayhew, Broadway Theatre, Cisco, Texas.

BORDERLAND. Pleased about sixty per cent. of patrons. Well produced and acted, but many opinions were "too much of the beyond stuff." Advertising: usual. Patronage: health seekers and tourists. Attendance: fairly good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BRIDE'S PLAY. A rather ordinary story very splendidly staged and produced. It failed to get usual patronage. Advertising: regular, mailing list, etc. Patronage: small town. Attendance: fair. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

BRIDE'S PLAY. A good Paramount picture but this print was ruined by cutting; absolutely ruined the picture. Advertising: ones, newspaper, photos, etc. Patronage: country town. Attendance: fair. H. V. Harvey, Palace Theatre, Dixon, California.

FOR THE DEFENSE. Not up to the standard set by Famous Players. Patronage: mixed. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

THE GOLEM. For me, the biggest piece of cheese I ever ran. Don't boost it. Advertising: lobby, newspaper. Patronage: mixed. Attendance: very poor. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

HELIOTROPE. A good picture that really lived up to the press boo-. I went out after it strong and sure got results. It pleased in our town 100 per cent. Advertising: extra heavy. Patronage: small town. Attendance: very good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

HER HUSBAND S TRADEMARK. A wonderful story and well acted. Miss Swanson is very popular here. Pleased 100 per cent. Advertising: lobby, newspaper, twenty-fours and cutouts. Patronage: mixed. Attendance: good. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

HOME STRETCH. Somewhat old but a very good picture of the regular program variety. Horse race is a thriller. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

LADIES MUST LIVE. Entertaining:

well acted, but story rather far fetched. Needs good music: will not likely go over on it's own merits. Advertising: lobby only. Patronage: mixed. Attendance: good (fair in town). L. A. Hoover, Allen Theatre, Farmington, New Mexico.

LAW AND THE WOMAN. .A mighty good melodrama that will please everyone. Don't be afraid of this one; it's among the best. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

OUR LEADING CITIZEN. Excellent comedy drama. Everybody pleased and satisfied. Advertising: regular. Patronage: mixed. Attendance: good. F. S. Widenor, Opera House, Belvidere, New Jersey.

PINK GODS. Not so good. Bebe Daniels failed to please this time though I don't know why. Advertising: slide, newspaper, twenty-four sheet. Patronage: college town. Attendance: good. O. T. MacMillan, Crescent Theatre, Ithaca, New York.

RED PEACOCK. People went out of their way to tell me how rotten it was. I had been dodging it for some time. Did not advertise much. Attendance: poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

SATURDAY NIGHT. Some exhibitors' reports were not favorable, but for us, the picture was accepted by our patrons as being exceptionally fine. Advertising; extra. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, O.

SATURDAY NIGHT. .A-1 picture from every standpoint. Pleased the better class. Book this. Advertising, heralds, cards, etc. Attendance, fair. J. I. McCarthy, Majestic Theatre, Charleston, Tennessee.

SEA WOLF. Very good picture which pleased 90%. Advertising: heralds, photos and paper. Patronage: town. Attendance: good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

SHEIK. A beautiful picture. The scenery and setting were wonderful. Advertising: window cards, heralds, slide, photos. Patronage: mixed. Attendance: good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

SIREN CALL. Satisfactory production, not as good as her "Moran" or "Woman Who Walked Alone." A fair program picture with good photography and a trite story. Don't promise that it is the "greatest." How the "dizzy" press agent that edits the press sheets you get overworks the superlatives! Can't you see them putting out the bunk? Don't it sicken you to look their efforts over when you, the exhibitor, have to set advertisements for, say four shows a week? Patronage: rural town. Attendance: fair. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

SOUTH OF SUVA. Very poor picture: Minter losing out. Needs stronger cast around her to keep up Minter prestige. Attendance: fair. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

WOMAN WHO WALKED ALONE. Good. Patronage: regular. Attendance: good. Wm. H. Mayhew, Broadway Theatre, Cisco, Texas.

Pathé

LURE OF EGYPT. Pleased ninety per cent. A very good picture for reasonable rental. Advertising: photos, ones, bills. Patronage: town. Attendance: good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

Selznick

EVIDENCE. We have yet to play our first Elaine Hammerstein which does not satisfy. "Evidence" should please any audience. Advertising: threes and ones. Patronage: neighborhood. Attendance: fair. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

ROAD TO AMBITION. A fairly good program picture; that's all that can be said of this one. Advertising: slides, one sheets. Patronage: small town. Attendance: good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

LOVE IS AN AWFUL THING. A splendid picture featuring Owen Moore, and one of his very best. This picture was screened before a large number of invited guests and the Oklahoma Theatre Owners and Managers Association by Selznick and Select Pictures Corporation, with the compliments of Manager Touchton, of the Oklahoma City Local Exchange. The picture was good, very good, and a good buy for any theatre, no matter where located, and would bear a return date later. William Noble, Skirven Roof Garden, Oklahoma City, Oklahoma.

THE MOTH. Unsatisfactory Norma Talmadge revival. Lots of adverse criticism from patrons. Advertising: regular. Patronage: average. Attendance: fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

United Artists

LITTLE LORD FAUNTLEROY. Pleased immensely here. Play it. Advertising: heralds, mailing list, etc. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LOVE LIGHT. Quite old, but somehow or other I had never booked it, but am glad that I finally showed it. It is one of the finest pictures ever seen here and men, women and children all told me it was great. Mary Pickford did some real acting in this. If any other exhibitors have passed this up as I did, they will make no mistake in booking it—and step on it heavy. Patronage: small town. Attendance: fair (stormy weather). A. La Valla, Community Theatre, Bethel, Connecticut.

THROUGH THE BACK DOOR. Mary Pickford usually good. She seems to go over good with my patrons, and the above picture pleased all. Patronage: mostly ladies. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

Mr. Haynes Says It All

"Dear Van: I say dear because you have endeared yourself to we exhibitors with your Straight From the Shoulder Reports, and take my pen in hand (or rather, typewriter), to say how much I appreciate these reports and the good they accomplish.

"I think more of one of these reviews, straight from the exhibitor, than all the salesmen put together. I keep pretty close tabs on these reports and find about 95 per cent. are right. Sometimes I find an exhibitor will "pan" a picture because he had a poor house; in my opinion it is not what pulls them but what makes them stay after you get them in, and tell you how they like it when they go out, and Oh! What a Glorious Feeling!

"Many a picture I have cancelled or substituted after reading the comments.

"I take another trade paper which makes an attempt to give the exhibitor's views but it does not say how the exhibitor or his patrons liked it, which, in my opinion, is the most important; and this paper is very seldom read by me but goes in the files and becomes covered with dust.

"Not so with the World. I have now every issue for three years and same is often referred to and when it comes the first thing I do is to turn to the Straight From the Shoulder Reports." Thos. L. Haynes, Old Lyme Amusement Co., Old Lyme, Connecticut.

Exhibitor friends, you have made this letter possible.

THROUGH THE BACK DOOR. Very pleasing picture. Liked better than "Three Musketeers." One you can step out on. Ran two days to good business. E. L. Wharton, Orpheum Theatre, Glascow, Montana.

Universal

DANGEROUS LITTLE DEMON. A fine program picture; was well received. Advertising: regular. Patronage: neighborhood. Attendance: fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

DAUGHTER OF THE LAW. Not as good as I expected and could not see much to it. Really would not recommend it. Put this on as a Commercial Club benefit; naturally had a full house but that did not help us much. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

DOCTOR JIM. Pretty good, but by no means a special, for me, as some of the reports claim. Patronage: small town. Attendance: good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

MAN WHO MARRIED HIS OWN WIFE. Frank Mayo is very good and his support is excellent. A good story. Advertising: newspaper, slide. Patronage: family. Attendance: good. Arthur G. Pearson, Melrose Auditorium, Melrose, Massachusetts.

MAN WHO MARRIED HIS OWN WIFE. Judging from what my patrons said in regard to this one, it must be a humdinger and should rank as a special feature at advance prices. I did not see it so cannot comment. Prices right on this, as they always are on Universals. Advertising: usual. Patronage: small town. Attendance: good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

MAN WHO MARRIED HIS OWN WIFE. A pretty good program picture. This one could have been done in three reels. Pleased about 50%. Some good comedy which helped to put picture over. Advertising: slides, ones, threes. Patronage: small town. Attendance: good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

MAN WHO MARRIED HIS OWN WIFE. A pleasing program picture. Frank Mayo does fine in this. Advertising: usual. Patronage: general. Attendance: fair. Jno. W. Creamer. Strand Theatre, Chillicothe, Missouri.

NOBODY'S FOOL. A new star for me

that got over very good. Advertising: regular. Patronage: small town. Attendance: fair. Leslie Hables, Reel Joy Theatre, King City, California.

THE STORM. House Peters, Matt Moore and Virginia Valli. Very few pictures surpass "The Storm" either in cast, plot, direction, photography or continuity. I venture to say that this picture will suit all persons seeing it, with no regrets for having done so. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

TRIMMED. A Hoot Gibson Western picture and for us ranks with the real good drawing cards. This one is in line with Gibson's former pictures and is a dandy in its class. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

Vitagraph

BRING HIM IN. Good program picture, nothing more. Advertising: lobby and daily papers. Attendance: fair. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

COURAGE OF MARGE O'DOON. Very good picture but think seven reels a little long. Curwood pictures always take here. Advertising: ordinary. Patronage: rural. Attendance: good. H. G. Frisbee, Community Theatre, Meredith, New York.

TOO MUCH BUSINESS. This is a very good comedy-drama from beginning to end. Book it; you can't go wrong. Everybody liked it. Advertising: ones, threes, photos. Patronage: mixed. Attendance: fair. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

Comedies

GOLF (Vitagraph). A two reel Larry Semon comedy that is a complete knockout; house in an entire uproar. Plenty of vim and vinegar. Advertising: posters. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Exhibitors depend on these reports for their booking tips. Producers read them. Make your reports honest, impartial, just. They will help exhibitors and exert an influence for better bookings and better pictures.

HANDLE WITH CARE (Pathe). Pleased fifty per cent. J. Kendrick, Strand Theatre, Ithaca, New York.

SHENANIGAN KIDS (Goldwyn).—A good cartoon comedy also a good half reel of topics of the day. Advertising; one sheet. Patronage; small. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pa.

TORCHY'S BIG LEAD (Educational). Decidedly inferior to Torchy's other comedies. Advertising: usual. Patronage: general. Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Serials

BUFFALO BILL (Universal). Ran two episodes and it is fine—running special school children's matinee at 3:30 p. m. Pack the house. Advertising: Buffalo Bill hats; regular advertising. Patronage: everybody. Attendance: good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

HOPE DIAMOND MYSTERY (Cosmopolitan). For me, this is a lemon serial. Misrepresented to us; did not please. Vincent J. Votalats, Myrtle Hall, Thornton, Rhode Island.

TIMBER QUEEN (Pathe). Started this October twentieth. Stars right and everybody pleased. Played it with "Hills of Missing Men," also splendid picture. Showed to fourteen hundred people on opening the serial; theatre only seats 250. Advertising: gave a two-cent flash package of candy with every ten-cent ticket. Patronage: family. Attendance: good. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

State Rights

BETTER MAN WINS (Standard). This is one of the cleanest Western-Society dramas run for a long time. It's something different. You can play it as a Western or as a Society drama. It's got action, good moral. Good enough for the better class houses. You can't go wrong on this one. Business good first day; off, second day. Get a six sheet on this. Will pull business. Wm. Thacher, Royal Theatre, Salina, Kansas.

BLACK SHEEP (Pinnacle). Just another Neal Hart with the usual punch and pep. Neal Hart goes over big here. Advertising: six, three, one, slide. Patronage: all classes. Attendance: extra good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MADONNAS AND MEN (Jans). Pleased all who saw it. Several patrons praised it highly. Film in fair shape; photography poor in spots Advertising: ones, three, six, screen ad. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

TAKING CHANCES (Goldstone).—Dick Talmadge is going to be a success. He is at his very best in this picture, and will bear plenty of boosting. I don't think any audience will dislike this one. Mrs. J. D. Dunaway, Arcade Theatre, Summerville, South Carolina.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.)

Mixed Faces

(William Russell—Fox—4,400 feet)

M. P. W.—Follows a popular trend and arouses enough curiosity to make one forget almost completely the implausibility of the tale.

F. D.—Russell good in dual role, but story is a bit weak.

T. R.—A story with a dual role that is none too convincingly told but nevertheless supplies fairly good entertainment for those who are not overly critical.

E. H.—Fair entertainment.

N.—If "Mixed Faces" had stuck either to its comedy or its melodrama it would have been more convincing.

The Man She Brought Back

(Featured Cast—Playgoers Pictures—4,792 feet)

M. P. W.—The picture is entertaining and the emphasis upon ideals and sentiment will have a strong appeal to some.

E. H.—Add to the list of Northwest mounted stories this Playgoers Production, in which the hero runs true to form and brings in his man.

F. D.—Just another northwest mounted police picture.

N.—The production's redeeming features consist of some very attractive wood land exteriors.

T. R.—An exciting picture with a romantic plot, liberally spiced with thrills, well directed and handsomely photographed.

Till We Meet Again

(Mae Marsh—Associated Exhibitors—5,822 feet)

M. P. W.—Has the popular note.

E. H.—It is richly staged, holds the interest and should prove satisfactory entertainment.

F. D.—Will offer very good entertainment for those who like a variety of situations and atmosphere.

N.—Thrills, romance, mystery, a very fine cast, excellent direction, photography of a very high quality, elaborate settings, a stirring climax.

T. R.—The numerous admirers of fast moving crook melodrama will find entertainment exactly to their taste in this picture.

On the High Seas

(Dorothy Dalton—Paramount—5,050 feet)

M. P. W.—Plenty of sea thrills, a sharpness in character contrasts and an absorbing story.

F. D.—A thoroughly live production, consistently good action and realistic atmosphere and thrills make it a sure-fire entertainment of its kind.

T. R.—Rather light romantic fare buoyed up to level of agreeable entertainment through the efforts of Dorothy Dalton, Jack Holt and Mitchell Lewis.

N.—Positively the most exciting story of the bounding deep that has ever been shown.

E. H.—A sea adventure story of more than usual interest.

Skin Deep

(Milton Sills—First National—6,500 feet)

M. P. W.—In "Skin Deep," Thomas H. Ince has produced a film that, in its straightforward manner of story telling, stands alone in the field. There is real drama and life throughout the six and a half reels, and plenty of moments of suspense.

T. R.—It is full of action, has some humor and pathos, and should not only satisfy but win real praise from the majority.

E. H.—Presents exhibitors with unique combination of a satisfactory picture and a ready-made, high grade exploitation opportunity.

N.—This is a picture with punch plus. . . . It's different. . . . It grips.

F. D.—Patriotic melodrama that will draw big business in the right house.

The Bond Boy

(Richard Barthelmess—First National—6,902 feet)

M. P. W.—Barthelmess again scores a great personal hit and does some exceedingly fine work.

N.—Belongs to the better class. Henry King doesn't make any other kind.

T. R.—Exhibitors cannot afford to overlook "The Bond Boy," which registers as one of the season's best attractions.

F. D.—Barthelmess deserves better material, but it may please his admirers.

E. H.—It is a great drama and one that will win further honors for this star.

Newest Reviews and Comments

CHARLES S. SEWELL *Editor of Reviews*

"One Week of Love"

Selznick Feature With Elaine Hammerstein and Conway Tearle is High Class Box-Office Picture

Reviewed by C. S. Sewell

There are several points of interest in "One Week of Love," the new Selznick special, featuring Elaine Hammerstein and Conway Tearle, that should make it a big box-office bet. First, there is a closely knit dramatic story which holds the interest with a large portion of the footage involving only the two leading characters. Then, there is a very well handled railroad wreck scene where the onrushing waters, resulting from a mountain flood, wash away a high trestle. This is spectacular and thrilling, and is decidedly unique in that the train on which the heroine is riding, does not stop at the edge of the broken part, but falls about a hundred feet into the stream, from which she is rescued by the hero after a desperate fight against the raging torrent.

Added to this is the fact that it is a picture with a variety of atmosphere. It starts off like a light and airy society comedy drama set amidst scenes of wealth and social splendor. This is followed by an exciting aeroplane race in which the heroine is lost in a fog, a scene which is well photographed. Then a thrill comes when a wing of her machine breaks and it crashes into a hut in the mountains of Mexico, where she is taken prisoner by three rough men who cut cards to see to whom she shall belong.

The scenes in the lonely mountain hut, to which the renegade American takes her, and which result in his regeneration and her awakening to the fact that she loves him instead of the society swell to whom she is engaged, are dramatic. Then follows a scene with a punch where the stranger shows his nobility and her fiance shows himself to be a cad. The action then takes an unexpected twist and ends in thrilling melodrama with the wreck and flood scenes.

This is a showman's picture, containing as it does, situations of a type which have proven their box-office worth on the speaking stage. They have been skillfully combined into a coherent story, embellished with the additional effects possible only in screen productions so that they should get over with even greater punch, which is accentuated by the unexpected thrill that comes when the train plunges into the stream instead of stopping "just in time to save the heroine."

Credit is due to E. J. Montagne and George Archainbaud for a smooth-running scenario, to George Archainbaud for his skillful direction and to Jules Cronjager for his excellent photography.

A feature of this production is the unusually small number of major characters, which naturally concentrates the interest. There are really only three of any importance, while only a few more have any individual work. Elaine Hammerstein is attractive in the leading role, acts with intelligence and gives one of the best portrayals of her career. Conway Tearle gives a noteworthy performance as the American who became a renegade because of disappointment in love and is also regenerated through love. Hallam Cooley gives a thoroughly satisfactory performance as the girl's fiance, who proves to be a cad, and Kate Lester is well cast as her aristocratic aunt.

The Cast

Beth Wynn.....Elaine Hammerstein
Buck Fearnley.....Conway Tearle
Francis Fraser.....Hallam Cooley
Mrs. Wynn.....Kate Lester

Story by E. J. Montagne and George Archainbaud.
Directed by George Archainbaud.
Length, 7,000 Feet.

The Story

Beth Wynn, pampered and blase society belle, after an exciting party agrees to marry Francis Fraser if he beats her in an aeroplane race. Becoming lost in fog, the wing of her machine breaks and she crashes into a hut in the mountains of Mexico. Three men claim her as a prize and cut cards for her; a Mexican wins, but the renegade American, with a spark of pity, buys her and takes her to his isolated cabin. Loathing him, she gradually brings about the awakening of his finer qualities long dormant and in the end comes to love him. Regenerated, he gives her back to her fiance, but just as their train leaves word is brought that a mountain flood is sweeping down on the railroad. A high bridge is washed away, the train plunges into the swollen stream. The girl is rescued by the regenerated American who has reached the scene by means of a short cut, while her fiance is washed away by the raging torrent. With this crisis the definite realization of their love comes to the happy pair.

IN THIS ISSUE

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Village Blacksmith, The (Fox)
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"WONDERS OF THE SEA" IS FILM OF FEATURE LENGTH, 4,500 FEET

Through a typographical error, the length of "Wonders of the Sea" was shown in review in our issue of November 4 as two reels. This is a feature production, and the exact length is 4,500 feet, and in justice to Williamson Brothers and Submarine Films we are pleased to make this correction.

The exact length of this picture as shown on Broadway was 4,100 feet, and it was shown on the same bill with a seven-reel feature and two-reel comedy; but due to the unique and intensely interesting nature of the film, which holds the spectator's attention throughout, seemed to be very much shorter than its real length.

This feature should prove a big box-office attraction. It has just completed a three weeks' run at the Reisenfeld theatres on Broadway and enjoys the unique distinction of being the only feature attraction that has ever been presented at the Rialto, then switched to the Rivoli and the following week returned to the Rialto for a further engagement.—C. S. S.

"The Village Blacksmith"

Fox "1923 Melodrama," Based on Longfellow's Poem, is Effective Entertainment for the Masses

Reviewed by C. S. Sewell

Using as a basis Longfellow's immortal poem of the same title, William Fox has produced "The Village Blacksmith" which is now in the second week of an indefinite run at the Forty-Fourth Street Theatre, New York, and which is described on the program as "a 1923 melodrama." This expression aptly describes it, for it is dashing, well-made, up-to-date, with plenty of heart interest and touches of comedy, and several thrills, and frankly melodramatic. It is excellent entertainment for the masses and contains the kind of material which audiences have shown that they like.

Practically everyone is familiar with the poem and this furnishes an excellent exploitation angle to build on and attract patronage. Naturally it was necessary to elaborate on the poem which only furnishes the main character, the village blacksmith. Around him has been constructed a story which in some respects resembles the big Fox success, "Over the Hill," but in this instance it is the father who, through his children, meets with various vicissitudes fashioned by fickle fate. He has three children, one boy who is crippled while still quite small, another who is injured in a train wreck, and while both are unable to help her, his only daughter wrongly accused of making way with church funds, decided to end her life and leaves home in a terrific storm. Father rescues her after she is struck by lightning, brings her traducer to justice and all ends happily with the final recovery of both boys and the happy marriage of his daughter.

The picture starts with a prologue which is quite long and shows the children when quite small, plants the atmosphere, embodies many quotations from the poem as sub-titles, accounts for the injury to little Johnnie and explains the enmity on the part of the village squire. Then the action changes to the body of the story, in which the children are all grown up and the main action takes place. In this section a different set of actors portray the children who were little tots in the prologue.

There is a fine collection of small town types in this production, including the rascally squire, his scapegrace son and shrewish wife, the heroic blacksmith, which is the embodiment of the character described in the poem, a he-gossip, two or three typical melodramatic "rubes." There is also one extremely modern city type, an up-to-date vamp flapper.

The entire cast is well selected. We doubt if a better choice could have been made for the role of the village blacksmith, portrayed by William Walling. He is the "mighty man" with "large and sinewy hands" and "brawny arms" as described by Longfellow. Not only does he fit the role physically, but he gives a fine performance, acting with sincerity and holding your sympathy. Little Pat Moore is appealing in the role of the little boy who becomes crippled by a fall and George Hackathorne gives a good performance as the same character grown up. Ralph Yeardsley is excellent in the unsympathetic role of the squire's son. Tully Marshall is well cast as the "heavy"

and Virginia Valli is attractive as the blacksmith's daughter. In fact, the entire cast, including such well-known players as Dave Butler, Gordon Griffith, Francis Ford, Bessie Love, Eddie Gribbon and others, all give fine performances.

There is an exciting train wreck preceded by an unsuccessful dash by the blacksmith to save the train, and an effective rain storm, during which the climax to the picture occurs. A particularly telling piece of work occurs in the scene where George Hackathorne, as the boy who is unable to use his lower limbs, drags himself through the rain and mud and denounces the villian. He is beaten with a whip and rescued by his father.

The Cast

The Village Blacksmith....William Walling
His Wife.....Virginia True Boardman
Alice, his daughter.....Virginia Valli
Alice, as a child.....Ida Nan McKenzie
Bill, his son.....Dave Butler
Bill, as a child.....Gordon Griffith
Johnnie, another son....George Hackathorne
Johnnie, as a child.....Pat Moore
The Squire.....Tully Marshall
Anson, his son.....Ralph Yeardsley
Anson, as a child.....Henri de la Garrique
Asa Martin.....Franels Ford
Rosemary, his daughter.....Bessie Love
Rosemary, as a child.....Helen Field
Gideon Crane.....Lon Poff
Dr. Brewster.....Mark Fenton
Aunt Hattie.....Cordelia Callahan
Squire's Wife.....Caroline Rankin
Village Gossip.....Eddie Gribbon
Flapper .....Lucile Hatton

Founded on Longfellow's Poem.
Scenario by Paul H. Sloane.
Directed by Jack Ford.
Length, Eight Reels.

The Story

The village blacksmith has two boys and a girl. In the prologue they are shown as small children. Through a dare on the part of the Squire's son, little Johnnie, in climbing a tree, falls and is crippled. The squire is an enemy of the blacksmith, who married the woman he loved. After the children have grown up the main story commences. Bill, the other son, goes away to school and learns to be a doctor. Alice, the daughter, starts a clandestine love affair with the squire's son, a scapegrace, who has just returned from college. The blacksmith discovers this and rebukes her. Bill is injured in a train wreck and confined to his bed. The squire's son steals money which Alice has and which belongs to the church. Alice is accused, and starts out in a terrific storm to end her own life. The two boys cannot help her, but Johnny does drag himself to the squire's house and denounces him. The blacksmith goes out and finds his daughter who has been struck by lightning. Returning he also rescues Johnny, who is being beaten by the squire. He finds out that the squire's son has stolen the money and drags him and his father to the church, where they confess. Alice marries the blacksmith's helper and Bill cures Johnnie of his lameness, and Johnnie also get married.

"Good Men and True"

Good Entertainment Provided by Harry Carey and Cast in F. B. O. Release

Reviewed by Mary Kelly

Harry Carey has an excellent role in this Western which F. B. O. is releasing. The picture has been well-planned and well-acted and holds live entertainment for many. It includes almost everything that makes a Western sure of success, spectacular physical action, comedy touches bordering on burlesque, and melodramatic intrigue.

The suspense starts when the horse and his rider are pitched over the cliff, one of the big thrills. This is one of the several melodramatic events that balk the political ambitions of the hero who is running for the office of sheriff. His enemy's plots are revealed in exciting sequence. Wallace Beery's vivid performance intensifies the effect of these heavy scenes, particularly those in the deserted shack. The drama culminates in the big scene in the road-house where Carey routs a whole army of villains in a spectacular encounter on the stairs.

Tully Marshall is the chief comedy exponent. He shows the funny as well as pathetic side of the type of man for whom one wife is too many. As a symbol of hard luck, he gets a surprising number of laughs and his awkward plunge down the chimney to the scene of need is a happy interruption in the course of the melodrama.

The Cast

J. Wesley Pringle.....Harry Carey
Georgie Hibbler.....Vola Vale
Simon Hibbler.....Thos. Jefferson
S. S. Thorpe.....Noah Beery
Bowerman.....Chas. J. LeMoyne
Fite.....Tully Marshall
Mrs. Fite.....Helen Gilmore

Story by Eugene Manlove Rhodes.
Scenario by George Edwardes Hall.
Direction by Val Paul.
Photography by William Thornby and Robert DeGras.
Length, 5,400 feet.

The Story

Pringle and Thorpe are rivals in the race for sheriff. Thorpe realizes the other's popularity and discards all scruples in planning to destroy it. Pringle is thrown off a cliff while pursuing Thorpe and is believed by his enemies to be dead. When he reappears later Thorpe decides to make a thorough job of defeating him. He imprisons him in a deserted shack, after framing him to appear suspicious in a murder for which Thorpe himself is responsible. An unfortunate man whom Pringle has befriended turns up in time to help him and free him. He hears of his sweetheart's danger in a rough roadhouse and arrives in time to offer dramatic protection. Incidentally he is elected sheriff.

"The Love Gambler"

John Gilbert's Attractive Personality the Popular Feature of this Fox Western

Reviewed by Mary Kelly

"The Love Gambler" relies upon romantic and sympathetic situations that have indicated their popular appeal in times past. Presented as John Gilbert's first definitely starring venture, it is interesting chiefly for this reason.

It is his attractive appearance and personality that stands out as the most appealing feature of the production. His opportunities for impressive acting are few. There is practically no incentive for originality. But the fact that he is a comparatively new type, especially in the class of Westerns, and the conviction that he is capable of really worth-while acting as substantiated by past records, holds, in spite of the limitations here.

The man who can tame wild horses and unruly women by whistling a weird, hypnotic tune, seems at times unconvincing. This character is the hero of the story. It seems like an attempt at novelty with doubtful results. The horse-taming scene is one of the most effective, and, while not especially new, has a force and realism that is lacking in other parts of the picture. Carmel Myers shows too little variety in facial expression to be entirely convincing.

The Cast

Dick Manners.....John Gilbert
Jean McClelland.....Carmel Myers
Joe McClelland.....Bruce Gordon
Tom Gould.....Wm. Lawrence
Curt Evans.....Cap Anderson
Col. Angus McClelland.....James Gordon
Mrs. McClelland.....Mrs. Cohen
Kate.....Barbara Tennant
Cameo Colby.....Edward Cecil
Ricarde (Kate's child).....Doreen Turner

Story by Lillian Bennet-Thompson and George Hubbard.
Scenario by Jules Furthman.
Direction by Joseph Franz.
Photography by Joseph August.
Length, 4,682 feet.

The Story

Dick Manners is famed for his romantic powers over women. He infuriates Jean McClelland, by beating up her sweetheart, Tom Gould, because he was abusing his horse. Taunted by the other men, Dick makes a bet that he will kiss the girl before Monday and also tame the wild horse on her father's ranch. Dapper Dan, the horse that has baffled them all, acts friendly toward Dick when he whistles a peculiar little tune. He rides Dapper Dan to the admiration of them all. He makes good the rest of his bet, but the love affair has some difficulty from then on, due to Dick's kindness to an unfortunate woman, which involves him in some exacting obligations. Eventually Jean's love for him adjusts everything.

Exploitation Angles: Play up the whistling. It will get attention, and stage a girls whistling contest for a novelty.

"The Young Rajah"

Paramount Offering with Rodolph Valentino is Sumptuous Production of Many Moods

Reviewed by Mary Kelly

Similar in style rather in motive to the productions which have made Rodolph Valentino the screen hero of the hour, "The Young Rajah," makes an appeal that is slightly new. It is a sumptuous production of many moods.

Compared to his recent achievement in "Blood and Sand," it leaves a decided impression of being less virile, although none the less attractive to many of the fans. Instead of relying upon an intensely physical theme, as this did, the picture resorts to mysticism as the strongest appeal. This touch of the supernatural has not found expression in religious passages, but rather in spectacular features such as have proven very popular in other pictures.

The young Rajah is a boy of Indian birth, educated in America and endowed with the gift of seeing into the future, as indicated by a white light on his forehead. His predictions are infallibly and sometimes amusingly correct. His final vision of the attack to be made upon his own life, just before the day of his wedding, comes to pass in a scene that is intensely vivid.

There are a number of brilliant episodes executed with a dash and finesse that do the director and the entire cast credit. The production is a pompous spectacle with many contrasts, as for instance, the simple New England home scenes and the elaborate construction of the Maharajah's palace in India. The picture opens with an unusually effective slant on college sports and youthful rivalry.

Valentino's performance is remarkably smooth. The close-ups are many, and his art in emotional expression was never more accomplished. Less vigorous than his roles in the past, he gets fine results with more subtle effort. One of the most vivid personalities in the excellent supporting cast is Joseph Swickard as the Indian mystic.

The Cast

Amos Judd.....Rodolph Valentino
Molly Cabot.....Wanda Hawley
Amos Judd (as a boy).....Pat Moore
Joshua Judd.....Charles Ogle
Sarah Judd.....Fanny Midgely
Horace Bennett.....Robert Ober
Slade .....Jack Giddings
John Cabot.....Edward Jobson
Narada .....Joseph Swickard
Maharajah .....Bertram Grassby
Tehjunder Boy.....J. Farrell MacDonald
General Gadi.....George Periolat
Prince Musnud.....George Field
Miss Van Kovert.....Maude Wayne
Stephen Van Kovert.....William Boyd
Dr. Fettipiace.....Joseph Harrington
Caleb .....Spottiswoode Aitken

Based upon the Novel by John Ames Mitchell and the Play, "Amos Judd," by Alethea Luce.
Scenario by June Mathis.
Direction by Philip Rosen.
Length, 7,705 Feet.

The Story

Amos Judd, heir to the throne of India, is kept in ignorance of his rights until manhood, and is reared by Joshua and Sarah Judd, Americans. His strange gift of seeing

into the future puzzles his friends and particularly the father of Molly Cabot, whom he loves. Amos proves the truth of his predictions, but fails to see the fate which is about to befall him at the hands of a jealous rival of college days. He is wounded but recovers after Molly's care, and in carrying out his visions is forced to go to India without her, after narrowly escaping his enemies. In a vision later, however, he sees himself wedded to her in his own India.

"The Danger Point"

American Releasing Production on Love vs. Business Theme is Picture of Average Interest

Reviewed by C. S. Sewell

How an attractive young woman deliberately set out to win a man whose only thought was his business, and after succeeding becomes convinced that she made a mistake, that her husband cares more for his work than he does for her, with the result that she leaves him only to have unforseen circumstances bring about a reconcililation, is the theme of the American Releasing production, "The Danger Point."

While this basic theme of a wife being neglected in favor of business has been used many times in motion pictures, the manner in which Director Lloyd Ingraham has handled this subject and the little twists given to the story have resulted in a production that should satisfy the average audience. The story is not at all times convincing, and the wife leaves her husband on what seems to be a very slight pretext, but at least she does not leave him for another man. There is another man, however, and when he appears on the train and tries to force his attentions on her, while a wreck conveniently disposes of him and leaves her unharmed, it is refreshing to find that the husband is quick to understand the real situation.

W. P. Carleton is satisfactory in the leading role and while Carmel Myers is attractive to look at she has a trick of showing varying emotions simply by opening her pretty eyes wider and also appears as if she is continually conscious of an audience. The remainder of the cast is entirely adequate and considerable comedy, which is amusing, is furnished by Harry Todd as a bald-headed man who is continually proposing to Margaret Joslin. There is a good human interest element introduced in the character of Jos. J. Dowling as a blind violinist, though it has little bearing on the main theme. There are some good photographic shots and the railroad wreck scenes are satisfactorily handled, and there are spectacular scenes of a burning oil well.

The Cast

Alice Torrance.....Carmel Myers
James Benton.....W. P. Carleton
Duncan Phelps.....Vernon Steel
Benjamin.....Jos. W. Dowling
Sam Biggs.....Harry Todd
Elvira Hubbard.....Margaret Joslin

Story by Victor H. Halperin.
Directed by Lloyd Ingraham.
Photographed by Ross Fisher.
Length, 5,807 Feet.

The Story

James Benton, founder of a Western town that bears his name, is so engrossed in business that he pays no attention to women. Alice Torrance, niece of his oil expert, visits the town and sets out to bring him out of his shell, with the result that they are soon married. After the honeymoon Benton often appears preoccupied and engrossed in business. When just as a big oil well catches on fire, Alice phones Benton and is informed that he cannot talk to her, she concludes she has made a mistake and leaves him. Phelps, who was also a suitor for her hand, gets aboard the same train and is forcing his attentions on her when a wreck occurs and he is mortally wounded. Alice is uninjured, and Phelps before he dies assures Benton of her innocence. Then a reconciliation occurs and all ends happily.

"The Man and the Moment"

Playgoers Picture With Charming English Settings is Based on Elinor Glyn Story

Reviewed by Mary Kelly

This is a picture based upon a story that is highly typical of its author, Elinor Glyn. It belongs to the class of entertainment that is probably more extreme than others in its differing effects upon the spectator. To some it will appeal as a welcome diversion, while to others it will seem like froth.

As is usual with her stories, the theme is devoted to youth and youth's reaction to a more or less transitory phase of love. In this particular case the idea has been developed with a little more strength. A moment's fancy becomes a sincere affection that grows with time and separation. In this way the author has avoided leaving any taste of unwholesomeness and has offset to a considerable degree an effect of cheap frankness, suggested in one of the early scenes.

The mood of the picture on the whole is somber. The suspense is carried, not entirely successfully, through scenes where there is not always enough action to keep up the interest. Hayford Hobbs and Minora Thew, in the two leading roles, are pleasing types. The settings are unusual. An English castle and many charming interiors form an impressive background for the action.

The Cast

Michael Aranstoun.....Hayford Hobbs
Sabine Dalberg.....Minora Thew
Samuel Greenbank.....Charles Ashley
Henry Fordyce.....Charles Vane

Based on the Novel of the Same Name by Elinor Glyn.
Scenario and Direction Not Credited.
Length, 4,470 Feet.

The Story

To escape forced marriage, Sabine Dalberg and Michael Aranstoun agree, at their first meeting, to marry each other and then part. The marriage takes place secretly in the chapel of Aranstoun castle. At the wedding supper Michael, intoxicated by Sabine's loveliness and the knowledge that she is his, crushes her in his arms. In the morning she is gone. Michael searches for her for many months, but without success.

Michael's closest friend is Henry Fordyce who, while knowing of Michael's strange marriage, does not know the girl's name. Fordyce is engaged to be married and takes Michael to meet his fiancee, who is Sabine. Each thinking it is for the others' happiness, a divorce is agreed upon. Then Fordyce accidentally discovers that Sabine is Michael's wife and that they love each other and he brings them together.

"The Lavender Bath Lady"

Gladys Walton Gives One of Her Best Performances in Universal Comedy-Drama

Reviewed by Mary Kelly

An attractive combination of light comedy and melodrama offers pleasing entertainment in this Universal production. Gladys Walton is at her best with plenty of chance for gayety and now and then an appealing moment. The production is more impressive, from the standpoint of material effects than her previous vehicles. It should give her an advanced position in the estimation of the fans, and should satisfy those who have wanted to see her in a more representative performance.

It is her personality and a notable skill in the construction of the drama that makes the picture entertaining. The theme is inspired by an old idea, the Cinderella tale. But the continuity prepared by George Randolph Chester realizes the art of keeping the average spectator so constantly interested that there is little chance for reflecting on the familiarity of the story.

The poor little waif in this case is a shop girl who stumbles onto a crooked conspiracy and good fortune simultaneously. She plays an important part in protecting her good friends from an abduction and burglary. This particular scene is an unusually successful example of a melodramatic climax managed with suspense and an appreciation of comedy values.

The Cast

Mamie Conroy.....Gladys Walton
David Bruce.....Edward Burns
Janette Gregory.....Charlotte Pierce
Simon Gregory.....Tom Ricketts
Dorgan.....Al McQuarrie
Hallett.....Earl Crain
Drake.....Harry Lorraine
Susane.....Mary Winston

Story by Shannon Fife.
Scenario by George Randolph Chester.
Direction by King Baggot.

The Story

Mamie Conroy danced on the roof between her boarding house and the Gregory mansion. The heiress to the Gregory millions and the girl became fast friends. Then one night two men stole through a window into the Gregory mansion and Mamie saw them. She slipped out of her window and across the roof. Inside, she was grabbed by the men, who thought she was the heiress they intended to abduct. Mamie was rather loud in her protests and the crooks had to drop her. Gregory and his granddaughter arrived a moment later. He told Mamie she was his granddaughter from then on. The papers announced she was to go to the Gregory country home. One night Mamie was the centre of a weird battle of running servants, detectives and crooks. She was even arrested as she clutched the family jewels to save them . . . but Grandfather Gregory appeared and Mamie was explained satisfactorily to the young chief and detective, who promptly told her what day she would have to appear . . . in the church!

"Just Dogs"

(Universal—Comedy—Two Reels)

Here is a decidedly novel and very clever comedy in which the entire cast consists of animals. There are several dogs and one monkey, the latter having the leading role. It is a two-reeler that will tickle the kiddies immensely and will also please the older folks. There is a real story concerning a tramp dog and his pal, a monkey. They wander to Barktown, meet a flapper and help her. The flapper's father gets the dog a job with the aerial police. The police dog and monkey chase some burglars and capture them and the film ends with a wedding between the monkey and the flapper. Al Herman deserves credit for the manner in which he has handled this subject and the infinite patience in making it, and although it is interesting, it would be more so if it were shorter.—C. S. S.

"The Price of Progress"

(Pathe—Special—Two Reels)

From several different angles this special short feature on the logging industry should appeal. It leaves vivid impressions of certain features of the processes of felling and handling giant trees, that have not been included in other films devoted to the same subject. A slight story with heart interest value is blended into the scenes. There are thrilling moments of danger, bits of comedy and rare picturesque shots. The picture is rich in educational value, but vivid and entertaining enough to appeal to almost everyone.—M. K.

"Harvest Hands"

(Pathe—Comedy—One Reel)

This comedy will be extremely popular where slapstick is appreciated. It is a fast succession of lively scenes showing the star, Paul Parrott, in one amusing situation after another. An inexperienced farm-laborer is the leading role and the manner in which he constantly pays the penalty for being a new hand brings plenty of laughs. Jobyna Ralston's charming personality helps to make the scenes interesting.—M. K.

The Pep of the Program

News and Reviews of Short Subjects and Serials

"The Big Scoop" and a Two-Reel Novelty Heads Pathe Program of November 19

Johnny Jones and his compact company of juvenile actors in the two-reel comedy called "The Big Scoop," heads Pathe's November 19 release program of eleven subjects. This program also presents "The Price of Progress," a two-reel novelty from the Kiser Studios, producers of the Oregon Trail Series, and which is the subject of Trail Series.

"The Big Scoop" is another juvenile business enterprise film of the sort which has lifted Johnny Jones and little Gertrude Messinger into the front rank of short subject stars and leading ladies.

All of the reviews of West Coast previews of "The Price of Progress" place that picture in a class by itself for the exciting drama it presents of the triumph of man and machinery over Nature's most stupendous obstacles. The human actors in the story are seen as Titans in courage and endurance and as Pygmies in relation to the ponderous, yet almost life-like machines which whisk the giants of the forests from rugged mountain sides to the great river whence they float into the jaws of saw and planing mills.

The Patheserial, "Speed," with Charles Hutchinson, reaches its fifth episode, called "Fighting Mad."

"Harvest Hands," with Paul Parrott, presents a new wrinkle in screen comedy—a caterpillar motor car, which brings the hero to the scene of farm labor prescribed for him by an irate father, and at the finish, plows its way resistlessly through haystacks, barns, houses and everything else on the place.

"I'm On My Way," is the Harold Lloyd re-issue—with Snub Pollard and Bebe Daniels aiding and abetting in the comic consequence of the hero finding it desirable to go away from there.

Pathe Review No. 182 illustrates the "Majesty of Magnetism" in its popular science series, presents photographic gems of the falls of the Catskills, depicts Midwinter Follies as seen by Hy Mayer in "Travelaughs" and shows beautiful Pathecolor in the homeland of the Armenians.

In Screen Snapshots No. 13 screen favorites are seen in unconventional settings.

The Aesop's Film Fable of this program is called "The Rolling Stone," with the addition to the famous moral—"But gets a great polish."

Leading Houses Book Fox Educationals

Though but a short time has elapsed since the establishment of an Educational Division by Fox Film Corporation, it is announced that already the first six subjects are being booked by leading theatres throughout the country and are proving welcome additions to the programs, combining as they do, information and amusement, and are helping to build up a high class of patronage.

It is said that the Fox Educationals are appealing, particularly to the class of wide-awake showmen who realize that short subjects are not merely fillers but form a very essential part of the entertainment, and account of being interesting and novel and furnishing enjoyment and knowledge at the same time, they appeal to the theatre public who are showing their appreciation at the box office.

Buddy Messenger Signed

Twelve-year-old Buddy Messenger, who has gained notice for his splendid work in "Shadows" and in the Universal-Jewel production, "The Flirt," in which he played the part of the small brother tease, Hedrick, has been signed by Julius and Abe Stern for several pictures of boy life. He will start on his new affiliation next week.

New DeHaven Comedy

"Keep 'em Home," Carter DeHaven's fourth two-reel comedy under the contract with P. A. Powers, will be given an early release on the Film Booking Offices of America short subject program. "Keep 'em Home" features Mr. and Mrs. Carter DeHaven and is another domestic comedy built around a novel situation in the lives of newlyweds. The picture was directed by Mal St. Clair.

11 Exclusive Items in Kinograms Reel

The current issue of Kinograms, Educational's news reel, contains no fewer than eleven exclusive subjects, which is believed to be the largest number of exclusive items ever included in any one issue of a news reel.

The subjects thus illustrated only in Kinograms are the following: Preparation for winter time at the New York Zoo; the Minnesota-Ohio State football game; the Missouri Fox Hunt; M. Marcel's 70th birthday celebration (long may he wave); latest Parisian creations for Milady; orphan kiddies in Cleveland laying siege to a helpless pie wagon; an athlete who can walk seven miles an hour; a winsome Eve surrounded by U. S. gobs and plenty of tempting apples, making a pretty battleship pageantry; thick growth of lilies on the St. John Bayou in Louisiana, preventing the passage of river craft; the submarine that is supposed to be the first ever constructed, and used during the Civil War days; E. C. Yellowley, whose drastic methods of prohibition enforcement have ta en some of the color from the exploits of bootleggers, at work in his New York office.

Start Work on Second of Witwer's Series

With the completion of "Fighting Blood," the first of H. C. Witwer's twelve stories which are now being filmed at the R-C Studios, production of the second, "The Knight in Gale," has been already started by Mal St. Clair, who is directing the series. The entire series takes its name from the first picture and will be known as the "Fighting Blood" series.

To date eight of the ewelve stories have been published in Collier's magazine and it is probable that F. B. O. will release the first picture shortly after the appearance of the last story in this magazine.

Baby Peggy Doing a Spanish Film

Baby Peggy, the tiny star of Century Comedies, has been on location at the San Fernando Mission filming her newest Century Special Production. "The Senorita."

She has been surrounded with a bevy of beautiful girls for this production. Her principal supporting lady is Lillian Hackett, while Inez MacDonnell plays a dark-eyed vamp.

Newsy Notes About Short Subjects

The popular series of modern detective stories, "The Further Exploits of Yorke Norroy," by George Bronson Howard, are now being filmed by Universal with Roy Stewart as the star. Duke Worne is making them into two-reelers, with Lucille Rickson, Fontaine LaRue, Jack Perrin and Hayden Stevenson in the cast.

Joe Brandt, of C. B. C., spent several days in St. Louis, recently, where he sold to Sam Werner, of United Film Service, the rights to the 1923 series of Hallroom Boys Comedies.

S. E. Levis, of the Francesca Theatre, San Francisco, who has been running the Ruth Roland serial, "The Timber Queen," on Tuesdays and Wednesdays, reports to Pathe that as a result Tuesday's business is better than Saturday's, and Wednesday's is running it "close up."

On his return from abroad, Julius Stern brought many press notices on Century comedies. Among them were clippings from prominent Berlin newspapers which highly praised the Baby Peggy pictures.

"The Split Outfit" is the next subject in the series of Wilderness Tales by Robert C. Bruce, which will be released by Educational. It is a whimsical story of two prospectors who disagreed while deep in the wilderness.

A comedy featuring the Century Beauties and called "Farmerettes" has just been started by Al. Herman. The cast will be headed by Joe Bonner, supported by Blanche Payson and Betty May.

Nine members of one family, from grandmother to a little shaver, appear in Lloyd Hamilton's forthcoming Educational comedy, "The Educator."

Among the prominent exhibitors who have praised the new Baby Peggy productions made by Century and distributed by Universal is Dave Bershon, of West Coast Theatres, Inc. Mr. Bersbon, after viewing "Little Red Riding Hood" and "Peg of the Movies," states they are the kind needed for high class houses and will make Baby Peggy one of the best bets in the business.

In the ninth of the Plum Center Comedies for F. B. O., Director Robert Eddy has revived the old-fashioned street dentist who pulls teeth promiscuously. This episode will, of course, start Pop Tuttle (Dan Mason) on a series of humorous events.

Among the films approved by the National Board of Review and listed in connection with the Motion Picture Book Week Campaign are the following Educational short subjects: Sherlock Holmes two-reel dramas and Robert Bruce's Wilderness Tale, "And Women Must Weep." Only approved films based on literature are included in the list for Book Week, which is November 12 to 18.

Theatre Gives Educational "Short" Greater "Ad" Display Than Feature

Isis
Big Double PROGRAM
PRESENTING THE FIRST OF A SERIES OF STORIES, EACH COMPLETE IN ITSELF, BRINGING TO THE SCREEN THE ADVENTURES OF
SHERLOCK HOLMES
Master Detective
"THE DEVIL'S FOOT"
AND
Jack Hoxie
in
"BARB WIRE"
A Whirlwind Drama of the Western Plains and Cattle Country.

Charles M. Olson, of the Central Amusement Company, operating the Lyric and Isis Theatres in Indianapolis, knows how to get full value out of his short subjects. After booking Educational's series of Sherlock Holmes two-reel dramas, being a hustling showman, he immediately got to work to put them over in great shape. In connection with the first release, "The Devil's Foot," he arranged a tie-up with the Indianapolis Star and gave a special performance for the newsboys. A large crowd of them gathered in front of the newspaper office and marched to the Lyric Theatre, attracting much attention. As a result, the Star carried a story and two photographs of the crowd under a three-column head, and also carried advance stories.

To cap the climax, as shown in the accompanying cut, in advertising the Isis program in the newspapers the two-reeler was given more prominent display than the feature.

"Cameo Comedies"

(Educational—Comedies—One Reel)

Educational announces that this new series is being issued in response to requests from exhibitors for single reel comedies with plenty of snap, made with the same care and on the same scale as the two-reel slapstick comedies. They are rough and tumble comedies and judging by the first two, should fill this demand and prove an attractive "buy" for exhibitors. There is an unusual amount of action in them, something doing every minute and will keep the average audience in roars. Both start off with a bang and are filled with laughs. Jimmie Adams does good work in the leading roles.

"Crash"

The first of this series is built on a clever idea, well developed for comedy purposes. A young couple and their child are dispossessed and invited to demonstrate a new aeroplane which is a complete "house on wings." They do so, but hubby finds it unmanageable and the result is that the "house" does nose dives, loops-the-loop, and other stunts causing confusion. The manner in which the machine swings around with hubby hanging on to the steering wheel and wifie racing across the walls and ceiling will get many laughs. The "voyage," of course, ends in a crash.—C. S. S.

"Pitter Patter"

Several good comedy ideas have been combined and crowded into this reel with the result that it is full of action, stunts and laughs. There is a terrible rain storm with the roof leaking, a trick flivver, the girl who has to be married by a certain hour and her fiance who is quarantined and has difficulties in getting to her in time. Of course, everything comes out O. K., but in the meantime the hero has all sorts of exciting experiences.—C. S. S.

Pathe Review No. 181

Subjects that should be appealing to anyone comprise this group. The average sights on a busy street of a big city, inspired by William Cullen Bryant's poem, "The Crowded Street," have been photographed with more than a mere superficial interest and create an atmosphere that has a favorable effect on all that follows. How to make a wax frog by using a live model, without injuring him, is the educational feature and some attractive nature studies in color, the scenic contribution.

"Pirates of the Deep"

(Universal—Drama—Two Reels)

This is the third of the series of two-reelers based on Jack London's "Tales of the Fish Patrol," and is one of the most interesting of the series so far. It deals with a raid by a gang of thugs on an oyster bed. The hero, a member of the fish patrol, learns of it and follows the raiders, catching them at work. There is a good fight between the occupants of the two boats, resulting in the capture of the raiders. There is also considerable heart interest supplied by Jack Mulhall and Louise Lorraine in the leading roles.—C. S. S.

"Ginger Face"

(Universal—Comedy—Two Reels)

This is a juvenile comedy starring little Johnny Fox which will prove especially pleasing to the children because of the pranks into which this little freckle-faced star gets when he wanders away from his parents and meets a little colored boy. They go fishing, try to blow up the pond, but their dog retrieves the bomb and chases them. Johnny gets so black he looks like a negro. Returning home his parents fail to recognize him at first, but all ends satisfactorily. For adult patrons there is not as many laughs as usual in Universal-Century comedies.—C. S. S.

IN THIS ISSUE

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Crash (Educational)
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Ginger Face (Universal)
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Pathe Review 181 (Pathe)
Pirates of the Deep (Universal)
Pitter Patter (Educational)
Price of Progress (Pathe)
Rolling Stone (Pathe)
Washed Ashore (Pathe)

"The Rolling Stone"

(Pathe—Cartoon—One Reel)

An entertaining but rather far-fetched version of the famous "Rolling Stone" proverb is furnished in this Aesop fable. It starts out with an engine making a few uncanny ascents and detours. One of the unfortunate passengers, a dog from the upper classes, never reaches his destination. In escaping the engineer, he is attracted by the fumes of flapjacks and it is the pursuit of one of these that illustrates the proverb, which has been augmented to read: "A rolling stone gathers no moss but gets a great polish."—M. K.

"Washed Ashore"

(Pathe—Comedy—One Reel)

Paul Parrott spends most of his time on a cannibal isle in this subject, a revel of slapstick. Much of it is hilarious burlesque, and will go well where this is in demand. His houseboat is an original contrivance, the remnants of a shipwreck, that brings him to the shores of a savage island. Most of the action consists of showing him dodging the pursuit of the wild men and the wilder princess of the tribe, and concludes with a dramatic rescue of a beautiful girl they have imprisoned.—M. K.

"A Bully Pair"

(Universal—Comedy—One Reel)

There have been many comedies with trained animals such as dogs, cats, horses, ducks, donkeys, etc., but this comedy is unique in that it has a trained bull in the cast. This bull does not do any unusually clever stunts but it does do all that can be expected. There is a chase in which the bull is the principal figure and in which the animal does its part well, and the film ends showing the hero and his pal calmly finishing their dinner with the bull also enjoying the situation. It is a rough and tumble comedy and aside from the novelty of the bull's antics, is of only average comedy value. Charlot Molina and Charles King are featured.—C. S. S.

"The Enchanted Fiddle"

(Pathe—One Reel)

The cat and the fiddle produce some irresistible strains that lure the mice to a swift doom in this latest of the Aesop Fables which Pathe is offering. The fiddle's magic is noted by the old farmer whose mule and pigs have strayed, and inspires him to win them back again by music. He succeeds, but the mule pays him back in the well-known way in which mules usually retaliate. The picture is an amusing demonstration of the proverb: "It's a poor rule that doesn't work both ways."—M. K.

"The Graphic"

(Educational—Magazine—One Reel)

Well up to the standard of interest and entertainment set by the previous issues, is the latest number of Educational's Graphic. One section shows an American society belle, who danced with the King of Spain, demonstrating with another partner European adaptations of America's popular dances. A novel subject shows a thrilling jungle fight with a lion which ends by showing it is being staged for a movie. An artist also draws scenes from memory and they are shown fading into pictures of the originals. Another section shows an unusually busy traffic cop in St. Louis whose work continues when he goes home to a family consisting of about ten adopted children.—C. S. S.

Additional Short Subjects on Page 269

PROJECTION

By F. H. RICHARDSON

Conditions Bad

From a projectionist in Jackson, Michigan, comes the following:

I note that many of the men are having trouble with bad splices and other faults in the films. I inclose three of the worst I have ever seen, which came to me recently.

When a chap says that he is a projectionist and demands thirty-five to forty dollars a week, with every other night off, and cannot make better splices than these he certainly needs some fixing.

In our town I believe we have the poorest paid projectionists in all the country. Would you you believe men would work in a "booth" seven days a week, with no nights off, for twenty-five (25) dollars a week?

Well, that is what Jackson men get. Some of them start at 10 A. M. and some at 1 P. M., but they are never through before 11 P. M. or midnight. I for one would appreciate your view of such a situation, and any suggestion you may be willing to make. If you use this in the department, please, for reasons you will understand, don't use my name.

They Are Corkers

The splices are corkers, all right. One is just five-eighths of an inch wide, another three-eighths and badly buckled, and the other more than half an inch.

As to the twenty-five-dollar-a-week, ten-to-thirteen-hours-a-day stunt, may I ask the Jackson exhibitor if he really believes this sort of thing pays? Just sit you down, Mr. Jackson Exhibitor, and reason it out for yourself.

You are employing men to project pictures, and in so doing to reproduce photoplays before audiences which pay an admission to see that reproduction. These men are NOT employed to sweep floors, which almost any one can do about as well as the next one, with just a little practice, but to reproduce photoplays, and you certainly must know that the drawing power of your box office depends not only upon the productions you show on your screen, but also in goodly measure upon HOW THEY ARE SHOWN ON YOUR SCREEN.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Even the most dense theatre manager will be forced to admit that any given production will be made to appear very much better on his screen if projected properly than if projected improperly, and that the difference in attractiveness of any given production to any audience may be made very great indeed by difference in excellence of projection.

Requires Brains and Skill

Do you not realize, Mr. Jackson Exhibitor, that the reproduction of modern photoplays on the screen at 100 per cent value in attractiveness, which means 100 per cent box office drawing power, requires brains, skill and knowledge of no mean order? Is it possible that you are blind to so very obvious a proposition as this?

DO YOU EXPECT OR HOPE TO OBTAIN BRAINS, KNOWLEDGE AND SKILL OF HIGH ORDER FOR TWENTY-FIVE DOLLARS A WEEK? If you do you certainly are straining your "expecter." It is not done, and the attempt you are making to do it is very much worse than foolish, because it is reacting upon you at a cost of many times the difference it would cost to get real ability in your projection room, with ambition and enthusiasm back of it.

I have not even stopped to question the correctness of this man's statement, because I very well remember that when I was last in Jackson the conditions set forth prevailed in that city. If Jackson exhibitors feel themselves unjustly dealt with I will be glad to give them full space to explain their side of it.

Excellent Installation

From the new Palace Theatre, Wichita, Kansas, come the accompanying photographs. If I am not in error, a description of the room was sent in by another brother some time ago and was partly published. Anyhow, the pictures will be interesting, so here they are.

In Figure 1 we have a general view of the projection room, and in Figure 2 of a portion of the front wall.

Beyond the third projector, in Figure 1, is a dissolving stereopticon.

There are many commendable things in this installation. First and most important, I call your attention to the master cord and the method of port shutter suspension. All the shutters are hung by means of a chain to rod A, in Figure 1, by a ring in the end of the chain which hooks over a stud in the rod.

Rod A, Lever Controlled

Rod A is controlled by a lever at its right hand end, shown in Figure 3, which is held

PROJECTION ROOM, MILLER THEATRE, WICHITA

At left, general view. At right, a view of the front wall

in horizontal position by means of the master cord, one end of which attaches to it. You will observe that the master cord is brought down to the upper magazine of each projector, and besides the magazine a metallic fuse is inserted in the cord. That is my only criticism. Projectionist Barnes has started on the right track, but did not go quite far enough, though that may not be his fault. Where the cord comes down by the magazine it should come down around the curve of the magazine and in the front of its base should be a slot just wide and thick enough to admit a film fuse, such as will be shown in my answer to the "Biggest Question," now running in the department. The trouble with the metal fuse, located as it is, is that it probably would not let go for at least several seconds, and in case of fire, if a panic is to be averted, the time of shutters falling is a matter of split seconds.

Fixed as I have suggested, about the first thing the blaze at the projector aperture would strike would be the film fuse, whereupon the shutters would all fall instantly. You have started right, Brother Barnes, but have not gone far enough; also, the master cord should loop down over both the rewinder table and the film storage tank, with a film fuse over each.

Three Vent Flues

You will notice the three vent flues—good; also the lamphouse piped to them. In the second picture you will note that the lens port is stopped down and with a black shield. You will also notice the goodly dimensions of the observation ports. The panel board with ammeter and voltmeter seen in the second picture is duplicated between each projector.

Note the metal carbon receptacle in Figure 3. Notice the projection circuit outlets. Excellent! Beside the switchboard is the carbon stub receptacle. The shield enclosing the condenser beam is good. The front projection room wall should be a darker color.

My compliments to Brother Barnes. Aside from the film fuses and the too-light color of front wall I have nothing but praise for your installation.

SETH E. BARNES

Chief projectionist, Miller Theatre, Wichita, Kansas

Abusive Letters

On my recent visit to Ontario I was shown a letter written to a projectionist whom I shall designate as No. 1; by another projectionist whom we will name No. 2, as I do not care to disclose the actual names or locations. I was not told much as to the particulars, or if I was I have forgotten them. I, however, obtained permission to take the letter, and from it I gather that No. 1 had received films badly mutilated by change-over punch marks and had written the exhange manager, as it was perfectly right and proper for him to do, protesting against the outrage.

Perhaps he did and perhaps he did not say who had the films next before him. Anyhow the exchange would know that, and apparently, waking up, took No. 2 to task for the damage done to the films, whereupon he, No. 2, wrote No. 1 a letter, the like of which I have never seen the equal for pure abuse, rough and indecent language. Among other things he said: "You are a dirty sneak and a small-time liar;" "I don't care a damn who punched the film. That is the exchange's business."

These extracts are merely a sample of the body of the letter. After considerable deliberation I concluded to and did write the local union of which No. 1 is a member (and he is a corking good man too), inclosing the letter and suggesting that the local take the matter up with the local No. 2 belongs to. No. 2 signed his name John Doe, Local No. —. Of course the "John Doe" is fictitious.

Reason for My Action

My reason for taking this action is that it is outrageous for one projectionist to write such a vile, abusive letter to another projectionist for no other reason than that he merely did his plain duty to his profession, his fellow projectionists and to the theatre in which he is employed.

He had made a most commendable effort to stop abuse of the films which he and all projectionists in that territory must use. If it be true that No. 2 did not do the damage, then he certainly himself made no effort to apprehend the man who did. In fact, he frankly says he "doesn't care a damn who punches film." If it be true that No. 2 had no hand in committing the outrage then he could easily have said so and have rebuked No. 1 for his unjust suspicion without resorting to personal abuse. Certainly when he announced that he did not care a damn who damaged film he automatically put himself outside the pale of consideration by all decent projectionists who respect their profession and the property entrusted to their care.

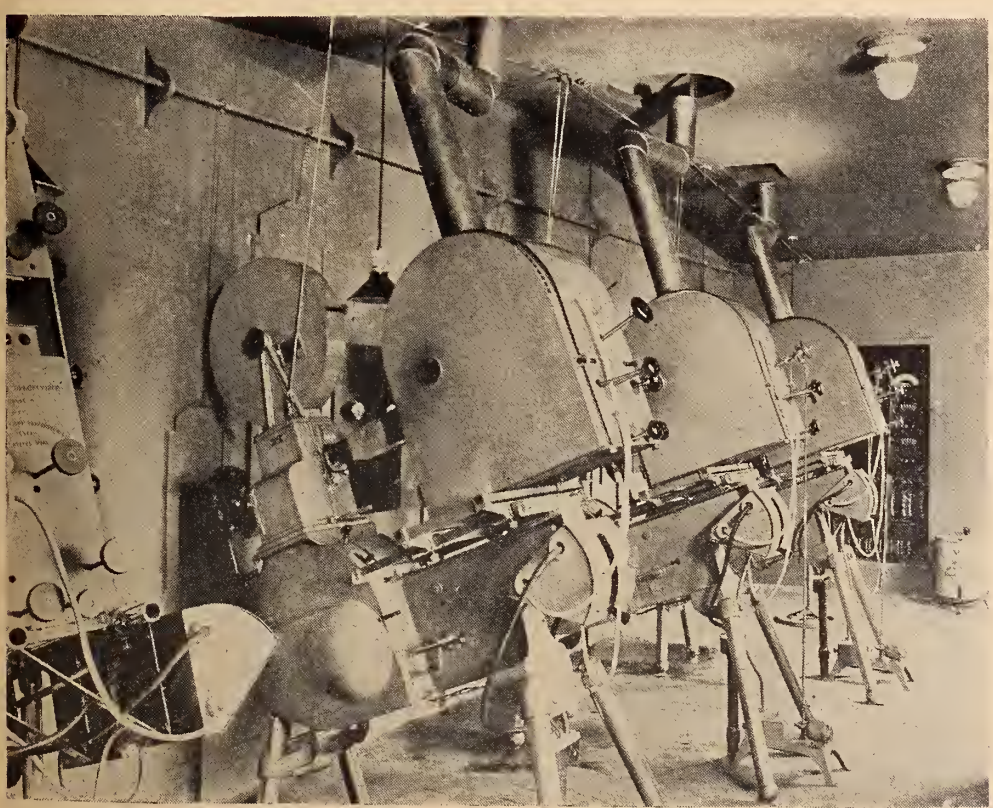
I made no suggestion to the local beyond that the matter be taken up with the other union. I do firmly believe that the local No 2 belongs to should take him sharply to task and assess a substantial fine on the grounds of conduct unbecoming a union man, a projectionist and a member of the organization —language which tended to reflect upon the union he belongs to, because of the fact that he used the local union's number as a part and parcel of his signature. By so doing he made himself directly amenable to the union. or so it seems to me.

Duty of the Union

The function of securing better wages and better working conditions is only a part of the office of a labor union. The duty of the union does NOT end when these things have been accomplished, though I am sorry to say that very many unions stop short when those things have been accomplished

The further duty consists of insisting upon good and efficient work—work which will bring credit and not discredit upon the union. Also a union should be self respecting and certainly should not permit its name to be connected with such language as is contained in the letter in question.

I have refrained from publication of the letter solely because I do not wish to bring discredit upon the local No. 2 is connected with. It is a good local, with many high class men on its rolls; also I have many friends in its membership for whom I have the highest regard and respect. I would really like to publish the entire letter, just to show you to what depths men will go in using personal abuse—when its object is a hundred or more miles away.



A CLOSE-UP

Of projectors and the arrangement of the vent flues

READ What the Hamilton Local Thinks About Richardson's Handbook on Page 246.

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
Me and My Gal	Welsh-Pearsun Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
Fool's of Fortune	Davis-Chaudet			5,609
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid			6,000
Man and Woman	Jans			5,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
The House of Solomon				6,000
Flapper Love				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Gena Owen			6,000
Belle of Alaska	Chester Bennett			4,676
Jungle Adventures	Martin Johnson			5,000
Cardigan				5,832
The Amazing Lovers				6,000

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
The Janitor's Wife				2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Sept. 16		4564
Peaceful Peters	William Fairbanks	Nov. 4		4 690
Streets of New York	Burton King	Nov. 11		7,000

ASSOCIATED EXHIBITORS

The Real Adventure	Florence Vidor	July 8	July 29	4,932
Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
When the Devil Drives	Leah Baird	July 8		4,687
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Dusk to Dawn	Florence Vidor	Sept. 9	Sept. 23	5,200
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Met Again	Mae Marsh	Nov. 4		5,822

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
Danger	Mermaid			2,000
Poor Boy	Mermaid			2,000
Rapid Fire	Mermaid			2,000
Toonerville Trials	Toonerville			2,000
The One Man Reunion	Bruce			1,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
Torchy's Nut Sunday	Johnny Hines			2,000
The Yellow Face	Sherlock Holmes			2,000
Treasure Bound	Mermaid			2,000
Torchy's Feud	Johnny Hines	Sept. 16		2,000
Pardon My Glove	Christie	Sept. 23		2,000
The Devilish Dragon	Tony Sarg			1,000
The Speeder	Hamilton	Sept. 23		2,000
The Blanket Stiff	Bruce	Sept. 23		2,000
Let 'Er Run	Christie	Sept. 30		2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
Fresh Fish	Comedy	Oct. 7		1,000
The Priory School	Drama	Oct. 14		2,000
The Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
Ocean Swells	Christie	Oct. 28		2,000
The First Flivver	Tony Sarg	Oct. 28		1,000
Blazes	Jack White	Nov. 4		2,000
Choose Your Weapons	Christie	Nov. 4		2,000
The Enchanted City	Special	Feb. 18		1,000
The Steeplechaser	Mermaid	Oct. 7		2 000
Hodge Podge	Novelty	Nov. 11		1 000
Chop Suey	Christie Comedy	Nov. 11		2,000
The Split Outfit	Wilderness Tales			1 000
Crash	Cameo Comedy			1,000

FAMOUS PLAYERS-LASKY

While Satan Sleeps	Jack Holt	July 8	July 22	6,675
The Man Unconquerable	Jack Holt	July 29	Aug. 5	5,795
The Greatest Truth	Mia May	August 6	Aug. 5	5.257
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5,486
The Dictator	Wallace Reid	July 15	Aug. 12	5.221
The Bonded Woman	Betty Compson	Aug. 12		5,000

		Review	Consensus	Footage
If You Believe It, It's So	Thomas Meighan	July 22	Aug. 26	6,764
The Young Diana	Marion Davies	Aug. 12		6,744
Mysteries of India	Mia May	Aug. 5		7,505
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,052
Manslaughter	DeMille	Sept. 30		9,461
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4		7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30		11,618
On the High Seas	Dorothy Dalton	Oct. 14		5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28		6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4		7,155
The Man Who Saw Tomorrow	Thomas Meighan	Nov. 11		6993

FILM BOOKING OFFICE OF AMERICA

Up and at 'Em	Doris May	Sept. 9		4580
The Wreckage	Special			
Colleen of the Pines	Jane Novak	July 15	Sept. 2	4738
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5006
Their First Vacation	Carter DeHaven	Sept. 23		2,000
Such Is Life at a Dutch County Fair	Travelaugh	Sept. 23		
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Such Is Life in Amsterdam		Sept. 30		1,000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28		5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
Such Is Life in Busy London	Travelaugh	Nov. 4		1,000
The Broadway Madonna	Revier Prod.	Nov. 11		5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5,382

FIRST NATIONAL

Fool's First	Neilan Prod.	July 8		5,773
Slippery McGee	Morosco Prod.			6,000
Smudge	Charles Ray	July 15		4,716
Alias Julius Caesar	Charles Ray			
Bellboy 13				
Lorna Doone	Maurice Tourneur	Oc. 21		6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7 835
Heroes and Husbands	Katherine MacDonald	Aug. 26		5,460
Rose of the Sea	Anita Stewart	Aug. 19		6.037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Ma and Pa	Sennett Comedy	Sept. 9		2000
Skin Deep	Ince Prod.	Sept. 30		6,500
Home-Made Movies	Comedy	Oct. 7		2,000
The Bond Boy	Richard Barthelmess	Oct. 21		6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6.563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,500
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald			5,966

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
Thrills and Spills	Educational	Sept. 23		
Ancient Rome	Fox Educational	Sept. 23		
Riding the Goat	Fox Cartoon	Sept. 23		
Water Sports	Fox Educational	Sept. 23		
Lights of New York	Special			
The Fast Mail	Special	July 15	July 15	4,880
Just Tony	Tom Mix	Aug. 26	Sept. 23	5,223
West of Chicago	Charles Jones	Aug. 26		4,694
The Reporter	Lupino Lane	Aug. 19		2,000
Honor First	John Gilbert	Aug. 19		5,000
Oathbound	Dustin Farnum	Aug. 12		4,468
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
A Pair of Aces	Lee Kids	Sept. 2		2,000
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
Do and Dare	Tom Mix	Oct. 7	Nov. 11	4,744
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735
Yosemite Trail		Sept. 30	Oct. 28	4,368
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Dandy Dan		Oct. 7		2,000
The Pirate	Lupino Lane	Oct. 7		1,000
Red Hot	Cartoon	Oct. 7		2,000
Kids and Skids	Lee Kids	Oct. 7		
The Fallen Archers	Cartoon	Oct. 7		1,000
Mixed Faces	William Russell	Oct. 14		4,400
Cold Turkey	Cartoon Comedy	Oct. 14		1,000

(Continued on following page)

(Continued from preceding page)

		Review	Consensus	Footage
The Tin Broncho	Sunshine Comedy	Oct. 14		2,000
The City Chap	Al. St. John	Oct. 21		2,000
Lazy Bones	Clyde Cook			2,000
Double Trouble	Lee Kids	Oct. 28		2 000
Splitting Hairs	Sunshine			2,000
Puppy Love	Sunshine			2 000
Without Compromise	William Farnum	Nov. 4		5,173
Bells of San Juan	Charles Jones	Nov. 4		4,587
Step Lively, Please	Sunshine Comedy	Nov. 4		2 000
Bumps and Thumps	Mutt and Jeff	Nov. 4		1 000
Town That Forgot God	Special	Nov. 11		10,451
Arabia	Tom Mix	Nov. 11		4 4 8
The Haunted House	Sunshine Comedy	Nov. 11		2,0.0

GOLDWYN

Centaurs of the Field	Sport Film			1,000
Winter Pep	Sport Film			1,000
Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5 650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin				
Hungry Hearts				
A Blind Bargain				
Broken Chains				

HODKINSON

Hope	Mary Astor	June 24		3,000
Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6 050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28		6,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6.500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.			
The Hero	Gasnier Prod.			
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Stroke of Midnight	Foreign Film	June 17	July 1	6,000
Don't Write Letters	Gareth Hughes	May 13	June 10	4,800
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
A Ladies' Man	Bull Montana	Aug. 26		3 000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14		9,000
Youth to Youth	Billie Dove	Oct. 28		6,000
A Punctured Prince	Bull Montana	Oct. 28		2 000
Enter Madam	Nov. 11	Clara K. Young		6 500
Mud and Sand	Nov. 11	Laurel Comedy		2,000

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
The City Slicker	Lloyd Reissue			1,000
Let's Go	Lloyd Reissue			1000
Hear 'Em Rave	Lloyd Reissue			1000
Wet Weather	Paul Parrott	Sept. 23		1000
Off the Trolley	Lloyd Reissue			1000
The Boy and the Bear	Cartoon Fable	Sept. 23		700
Si Senor	Lloyd Reissue			1000
The Two Explorers	Cartoon Fable	Sept. 16		700
Come and Get Me	Leo Maloney	Sept. 23		2000
Count the Votes	Lloyd Reissue			1000
The Two Slick Traders	Cartoon Fable	Sept. 30		700
Two Scrambled	Lloyd Reissue			1000
The Landlubber	Paul Parrott	Sept. 9		1000
Bone Dry	Paul Parrott	Sept. 9		1000
Speed—Serial	Charles Hutchinson	Sept. 23		2.000
Soak the Sheik	Paul Parrott	Sept. 23		1,000
Face the Camera	Paul Parrott	Sept. 30		1.000
At the Old Stage Door	Lloyd Reissue			1,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2.000
For Rent—Haunted	Comedy	Sept. 30		2.000
The Upper-cut	Parrott	Oct. 7		1.000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2.000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		1,000
The Ropin Fool	Will Rogers	Oct. 28		2,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2 000
Hale and Hearty	Snub Pollard	Nov. 4		1 000
The Drifter	Leo Maloney	Nov. 11		2,000
Hook, Line and Sinker	Snub Pollard	Nov. 11		2,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7		5000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5 000
The Island of Doubt	Wyndham Standing	Sept. 30	Oct. 21	5,483
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Sunshine Harbor	Margaret Beecher			4300
Lonesome Corners	Edgar Jones	Nov. 11		4,622

SELZNICK

A Woman of No Importance	English Film	June 17	July 8	5000
Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Under Oath	E. Hammerstein	Aug. 26		5.175
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Doll's House	Nazimova	Feb. 25	Mar. 4	5500
Fair Lady	Rex Beach Prod.	Apr. 1	Apr. 22	7000
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5.855
Robin Hood	Douglas Fairbanks	Oct. 28		10,000

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
The Wall Nut	Roy Atwell			1000
Hickville's Romeo	Lee Moran			2000
Tracked Down	Art Acord			2000
Matinee Idles	Neely Edwards			1000
Sure Shot Morgan	Special			2000
Cured	Queenie			2000
The Gypsy Trail	Art Acord			2000
Young Ideas	Roy Atwell			1000
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Foolish Lives	Lee Moran			2000
The Soul Herder	Harry Carey			2000
Off the Earth	Neely Edwards			1000
White and Yellow	Jack Mulhall			2000
His First Job	Lewis Sargent			1.000
Giants of the Open	Roy Stewart	Oct. 21		2,000
The Radio King	Serial	Sept. 30		Serial
The Girl Who Ran Wild	Gladys Walton	Oct. 7	Oct. 28	4.506
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7 407
White and Yellow	Jack Mulhall	Oct. 7		2.000
Some Family	Lee Moran	Oct. 14		2 000
The Wrong Man	Harry Carey			2.000
A Kickin' Fool	Comedy	Oct. 7		2.000
Once to Every Boy	Lewis Sargent	Oct. 21		1,000
The Fresh Kid	Johnny Fox and Edna Gregory	Oct. 21		2.000
King of the Greeks	Jack Mulhall			2,000
The Lone Hand	Hoot Gibson	Oct. 21		4 857
Doing 'em Good	Neely Edwards	Oct. 28		1.000
Wedding Pumps	Brownie	Oct. 28		2,000
Rustlers of the Redwoods	Roy Stewart			2.000
The Kentucky Derby	Jewel	Oct. 28		5 398
Wolf Law	Frank Mayo	Oct. 28		4 463
The Cabby	Century	Nov. 4		2.000
A 44-Caliber Mystery	Harry Carey	Nov. 11		2,000
Blue Blood and Red	Roy Stewart	Nov. 4		2 000
Broad Daylight	Lois Wilson	Nov. 11		4 691
Accidental Wealth	Neely Edwards			2,000
Ginger Face	Century Comedy			
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4.251
A Model Messenger	Lewis Sargent	Nov. 11		1 000
Pirates of the Deep	Jack Mulhall	Nov. 18		2,000
The Lavender Bath Lady	Gladys Walton			5 000
The Speed Boy	Lewis Sargent			1,000

VITAGRAPH

Gypsy Passion	French Prod.	Apr. 8	May 6	5601
A Guilty Conscience	Antonio Moreno			
The Angel of Crooked Street	Alice Calhoun	June 3	June 17	5270
The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	5068
The Girl in His Room	Alice Calhoun	July 1	July 22	4523
A Pair of Kings	Larry Semon	July 8		2000
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5 000
The Fighting Guide	William Duncan	Sept. 16		4905
Fortune's Mask	Earle Williams	Oct. 14		4,975

(Continued on following page)

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MISCELLANEOUS

FEDERATED EXCHANGES

		Review	Consensus	Footage
The Whirlwind	Joe Rock			2000
Beware of Blondes	Hallroom Boys Com.			2000

D. W. GRIFFITH

One Exciting Night	All Star Cast		Oct. 21	11,000

PRIZMA

The Land of the Red Man			Aug. 5	1000

M. J. WINKLER

Felix in the Swim	Cartoon		July 29	1000
Fifty-Fifty	Felix Cartoon		Oct. 21	1,000

EAST COAST PRODUCTIONS

West Is Worst	Comedy		Sept. 23	
Big Stakes			Sept. 30	4,700

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star		Aug. 26	7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres	Max Linder		Sept. 9	3800
A Woman's Woman	Mary Alden		Oct. 14	7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day		Aug. 26	5000
The American Toreador	Bill Patton		Sept. 2	5000

ARTCLASS PICTURES

After Six Days	Bible Pictures		Apr. 1	10000

AYWON FILM CORP.

White Hell	Bartlett Prod.		May 27	6100
Barbed Wire			Oct. 7	5,000
The Unconquered	Maciste		Nov. 4	6.500
Another Man's Boots	Anchor Prod.		Nov. 4	5,000
Bull Dog Courage	George Larkin			5,000
Boomerang Justice	George Larkin			5,000
Barriers of Folly				5,000
The Flash				5,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines		Oct. 28	6,000
The Secrets of Paris	Whitman Bennett		Oct. 28	7,000

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half				1475

CLARK CORNELIUS

The Hate Trail			May 13	4588

T. R. COFFIN CO.

Easy Pickin	Comedy		Sept. 2	2000

EPCO FILM CO.

Against the Law			Sept. 30	Not Given

EQUITY PICTURES

The Hardest Way	Fannie Ward		July 29	5400
What's Wrong With the Women?	Goodman Prod.		Aug. 12	6000

C. B. C.

Life's Greatest Question	Roy Stewart		Aug. 19	5000
Sunrise Comedies	Billie West			2000
Cap'n Kidd	Eddie Polo Serial			
More to Be Pitied Than Scorned	Special		July 29	5800
Hallroom Boys	Twice a Month			2,000
The New Mama	Hallroom Boys		Nov. 4	2,000
The Spirit of '23	Hallroom Boys		Nov. 11	2,000

DI LORENZO, INC.

The Trail of Hate	Big Boy Williams	June 3	June 24	5000

MURRAY GARSSON

A Game of Craft	Nick Carter Series		Nov. 4	2,000
The Spirit of Evil	Nick Carter		Nov. 4	2,000
Unseen Forces	Nick Carter		Nov. 4	2,000

GENIUS FILMS

Women Men Marry	Dillon Prod.		Nov. 4	5,986

GEOGRAPHIC FILM CO.

The Garden of Gethsemane	Biblical Story		May 13	1000

PHIL GOLDSTONE

Watch Him Step	Richard Talmadge		May 13	5000
When East Comes West	Franklyn Farnum			5000
The Cub Reporter	Richard Talmadge		Sept. 30	5000
Smiling Jim	Franklyn Farnum			5000

		Review	Consensus	Footage
Deserted at the Altar	Special			
Texas	Franklyn Farnum			5000
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge		Nov. 4	5000

G. H. HAMILTON

In Self Defense			May 6	4900
When Knights Were Bold				5000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling		Sept. 9	4963

JAWITZ PICTURES

Beware of the Law	Marjorie Payne		Nov. 11	4,600

KINETO

Bending the Twig			Sept. 30	1,000
Some Wild Babies			Sept. 30	1,000

BURTON KING

Shylock of Wall Street	Dore Davidson		Oct. 28	6,000

LEE-BRADFORD

Flesh and Spirit			Apr. 15	5000
Squirrel Comedies				2000
The Unconquered Woman	Rubye DeRemer		Sept. 9	4618

JESSE A. LEVINSON

Playthings of an Emperor	All Star Cast		Oct. 21	5,600

BERT LUBIN

Partners of the Sunset	Allene Ray		Apr. 29	4950

NORTH-WEBER

Notoriety	Well-Nigh Prod.		Oct. 14	8,600

O'CONOR PRODUCTIONS

No Brains	Billy Franey			2000
Highly Polished	Billy Franey			2000
Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy		Sept. 16	1000

PERFECT PICTURES

The Power of Love	All Star Cast		Oct 21	5,000

PRODUCERS SECURITY

Squire Phin	Maclyn Arbuckle		May 13	5000
The Country Flapper	Dorothy Gish		Aug. 12	
Trail of the Law	Wilfred Lytell			
The Man Who Paid	Wilfred Lytell			5000
Mr. Potter of Texas	Maclyn Arburkle		Aug. 5	4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

RIALTO PRODUCTIONS

The Wolf Pack			Apr. 15	5000
Nine Seconds From Heaven	Danish Production		July 8	Aug. 12 5000

SECOND NATIONAL

The Night Riders	Western Story		Apr. 22	5750
David and Jonathan	Island Romance			5,000
Broken Shadows	Irish Love Story			5,000
One Moment's Temptation	Lost Heiress			5,000

CHARLES R. SEELING

The Purple Dawn	Bessie Love		Nov. 11	5,000

W. M. SMITH

So This Is Arizona?	Franklyn Farnum		Apr. 22	5800
The Angel Citizen	Franklyn Farnum		Aug. 5	4200
Trail's End	Franklyn Farnum		Nov. 4	4,700

SACRED FILMS, INC.

Abraham and Sarah	Bible Picture		Mar. 11	1000
Abraham and Lot	Bible Film		Aug. 19	1000

SANFORD PRODUCTIONS

The Better Man Wins	Pete Morrison		Oct. 7	5000
Tweedy Comedies				2000

WILLIAM STEINER

The Heart of a Texan	Neal Hart		Aug. 19	4600
West of the Pecos	Neal Hart		Aug. 19	4300
Table-Top-Ranch	Neal Hart		Oct. 7	4,590

UNITY

Why Do Men Marry	Edy Darclea	Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Your Best Friend	Vera Gordon		Apr. 1 June 24	
Rags to Riches			Oct. 7 Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
Little Heroes of the Street	Wesley Barrey			

WEBER AND NORTH

The Curse of Drink	Star Cast		Sept. 9 Sept. 30	5,900
Notoriety	Maurine Powers		Oct. 14 Nov. 4	8,600

WESTERN PICTURES EXPLOITATION CO.

According to Hoyle	David Butler		June 24	5000
Bing, Bang, Boom	David Butler		July 22	5000
Flesh and Blood	Lon Chaney		Aug. 19	5300
The Sage Brush Trail	Roy Stewart		Sept. 2	4470
Blazing Arrows	Lester Cuneo		Nov. 4	5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine		Nov. 4	4,500

Better Equipment

Conducted by E. T. KEYSER

Holding On to the Over Flow and Making Waiting Enjoyable

OCCASIONALLY one runs across an exhibitor whose attitude, reduced to words, is as follows:

"I'm running a picture theatre. I'm showing the best program suited to my clientele that I can afford. I'm putting my picture on a good screen, with the best projection apparatus that I can purchase and this apparatus is operated by skilled men. I'm giving good music, with the best musical instruments and skilled musicians, and my ushers are efficient and courteous.

"My house is well ventilated, cool in summer and comfortably warm in winter. I believe that lets me out, as I am giving all that my clients reasonably expect."

This argument, on the face of it, sounds reasonable at first. The attractions which the exhibitor quoted are considerably more than many of the old-time showmen once thought necessary and are as much as many showmen are offering today.

How About the Overflow?

But consider the subject from the viewpoint of the overflow.

Have you ever gone into a shoe store when every clerk was busy fitting foot coverings on prospective customers? No matter how busy they were, someone always pounced upon you, removed one shoe, and left you with a cheery assurance that your case would be attended to immediately.

Sometimes, the promise was kept, oftener, it was not, but the main idea was that you would not be quite so likely to hop away on one foot to try your luck elsewhere as you would if you had shoes on both feet.

The idea was to nail down the waiting list as effectively as possible and to hang on to the overflow of the establishment.

Now, this is just where the promenade, the rest room, the women's dressing room, the tea room and the men's smoking room do yeoman service to the picture house.

The seats may be full and the program half through when a busy shopper, with an impaired complexion, hits the ticket office. If she knows that it is a case of standing for another fifteen or twenty minutes on feet, which have already traversed many miles of shop aisles, until part of the audience files out, she may wander on to another house, or entirely give up the idea of attending a show.

On the other hand, if she knows that she can go to a comfortable furnished sitting room, sit down at an artistic dresser, and repair the ravages of a soft-coal atmosphere, while waiting for a seat, the chances are greatly in favor of her purchasing a ticket and, later on, getting more enjoyment out of the show than she would have experienced if she had crowded into a middle chair and sat down, hot, tired and knowing that she was not at her best as regards appearance.

Comfortable Waiting

When two or three women, who have engaged in a shopping orgy, agree upon a final meeting place before going home, they are much more likely to gather at a picture house which has a comfortable waiting room, or a well furnished promenade or lobby than one which is not so equipped.

The fact that one may drop into a house at any time and be comfortable while waiting for the next show, is a big advantage to the house furnishing such accommodations.

This is why we are finding more picture houses catering to the patient waiters with comfortably and artis-

A MODEL OF SPACIOUS COMFORT

The roomy and luxurious promenade and foyer of Wichita's Miller Theatre

FOR A QUIET SMOKE OR CHAT
The men's club room and the women's lounge of Loew's Memphis State

tically furnished waiting and dressing rooms which would once have been considered a reckless extravagance.

Furnished to Harmonize

Such rooms may be furnished in wicker and cretonne at a moderate cost, or more luxuriously fitted with overstuffed furniture and with real leather upholstery in the men's smoking or club rooms.

In the residential sections, such portions of the theatre serve the purpose of community meeting rooms, where women may get together and exchange views and gossip, while the men hold experience meetings of their own in the smoking rooms.

The very fact that many of the most progressive theatres in the country have gone away beyond the original intention of the theatre and become, in addition, community centres and meeting places, in many of which babies may be checked and tea and light refreshments may be enjoyed by the patrons, shows that what was once considered a wonderful innovation has become a profitable extension to the theatre's activities.

And it depends entirely upon the neighborhood in which a house is situated, upon the price of its admission and its clientele, whether the foyers, waiting rooms and club rooms shall be equipped simply and comparatively inexpensively or with period furniture.

Provided for in Plans

Plans for many of the new theatres, of even moderate size, show provisions of this nature made for the comfort of the patrons both before and after the show, and the market which these portions of the theatre offer to manufacturers of floor coverings and furniture, to the designers of the lighting fixtures and to artistic decorators indicates that such service to the patrons is profitable for the enterprising house offering it.

This service can be charged off to advertising, with just as much reason as the electric signs, lobby displays, newspaper announcements, programs and the mailing list and it tends to hold the patrons which the other advertising efforts create.

The picture is always the main attraction of the picture house, but these added attractions go far to supplement a good show, to make patrons contented and appreciative and are factors with which to be reckoned in the planning of a new house or the renovation of an old one.

WHERE WAITING IS NO HARDSHIP
Inner foyer of the New Lindo Theatre of Freeport, Ill.

Will Soon Start on New Tivoli

Work on the new Tivoli Theatre, at 14th street and Park Road, northwest Washington, D. C., the newest link in the Crandall chain, will be started as soon as the Sacred Heart Church, which now occupies the site, moves to its new home. The complete plans of the theatre have been received by Harry M. Crandall.

The new church is expected to be finished within a few weeks and the construction of the new theatre will begin immediately after the congregation moves. The Tivoli will have a seating capacity of 2,500, and it is claimed, will be one of the most beautiful moving picture theatres in the country.

Automatic Ticket Register Secures Joe Hornstein as Its Sales Manager

THE outstanding event in the equipment field for the week ending November 4 was the announcement made on November 3 by E. S. Bowman, secretary of the Automatic Ticket Register Corporation, 1780 Broadway, New York, of the appointment as sales manager of Joe Hornstein.

Mr. Hornstein will still continue his management of and retain his interest in the Howells Cine Equipment Corporation, which has been appointed a sales agency for the Automaticket device, but the entire sales policy of the Automatic Ticket Register Corporation will be under his direct management and supervision.

Mr. Hornstein has just returned from a trip, during which he has appointed, as sales agents of the Automatic Ticket Register Corporation, the Exhibitors' Supply Company, with headquarters in Chicago and branches in Indianapolis, St. Louis, Minneapolis and Milwaukee; the Argus Enterprises, with headquarters in Cleveland, Omaha, Salt Lake City and Denver; Dwyer Bros. & Company, of Cincinnati; Exhibitors' Supply Company, of Boston; Hollis, Snith-Morton Company, Inc., of Pittsburgh; and the Washington Theatre Supply Company, of Washington, D. C.

JOE HORNSTEIN

Who smilingly assumes the sales management of the Automatic Ticket Register Corporation.

Change in Policy

The importance of the event is due not only to the prominence of the Automatic Ticket Register Corporation's new sales manager, but to the entire reversal of its former policy of selling direct to the ultimate consumer and substituting therefor the plan of having its product handled, in future, by representative supply houses with exclusive territory.

The new model Automaticket Cash Register, which was brought out in the fall of 1921, found instant favor among progressive exhibitors and is to be found in practically every theatre in Broadway's white light district, the Rialto, Loew's State, the Strand, Rivoli and the Capitol, all being equipped with these devices.

Among recent installations, those in the following houses may be mentioned:

Recent Installations

New Capitol Theatre, Detroit; New Eastman Theatre, Rochester; Lafayette Theatre, Buffalo; New Orpheum Theatre, Hannibal, Mo.; Richards & Nace, Phoenix, Ariz.; Joie Theatre, Fort Smith, Ark.; Loew's New State Theatre, Los Angeles; New Pantages Theatre, Los Angeles; Dawe Theatre, Bridgeport, Conn.; Poli's Theatre, Hartford, Conn.; Crandall's Circuit, Washington, D. C.; Ascher's Circuit, Chicago; Saenger's Liberty, New Orleans; Regent Theatre, Battle Creek, Mich.; Majestic Gardens, Grand Rapids, Mich.; Ozark Theatre, Webster Groves, Mo.; Strand Theatre, Omaha, Neb.; Stern's Castle Theatre, Irvington, N. J.; Keeney's Newark Theatre, Newark; Clinton Square Theatre, Albany; Manhattan Beach Bathing Company, Brooklyn, N. Y.; A. Schrader's Son (industrial plant), Brooklyn, N. Y.; R. H. Macy & Co. (soda fountain department), New York; Rye Baths, Oakland Beach, Rye, N. Y.; Alhambra Theatre, Dayton, Ohio; Dome Theatre, Youngstown, Ohio; New Blue Mouse, Portland; Wilmer & Vincent's Colonial Theatre, Allentown, Pa.; Strand Theatre, Altoona, Pa.; Little's Opera House, Conshohocken, Pa.; Regent Theatre, Harrisburg, Pa.; Stanley Theatre, Philadelphia; Harrisburg Theatre, Pittsburgh; Miles Theatre, Scranton, Pa.; Comerford's Capitol, Wilkes-Barre, Pa.; Strand Theatre, Providence, R. I.; Victory Theatre, Charleston, S. C.; Winter Garden, Seattle; Capitol Theatre, Yakima, Wash.; Gimbel Bros. (soda department), Milwaukee, and Strand Theatre, Freeport, Ill.

The great popularity of the Automatic Seller and Register has been due to its reliability, the ingenious arrangement by which the operating keys are dropped below the table top, giving a clear flush surface for change making, and to the fact that it is built in four types which vend, two, three, four and five different prices of ticket, respectively.

With the appointment of the agents above mentioned, which gives the Automatic Ticket Register Corporation fifteen branch offices and service stations, this popularity will undoubtedly be greatly increased.

Changes in Management

LITTLE ROCK, ARK.—John F. Boyle and others have leased Palace Theatre at Capital avenue and Spring street for term of six years. House will be conducted under management of William May.

COLORADO SPRINGS, COLO.—Fred Footman has taken over Liberty Theatre.

HARTWELL, GA.—Nick Kolgaklis has purchased Star Theatre.

CHICAGO, ILL.—Garfield Theatre on west side of Madison street, between California and San Francisco streets, has been transferred by Nathan T. Brenner to Charles J. Schaefer.

Reco Hoods are made of natural colored glass and show brilliant and permanent effects. Cheaper and better than any dip.

10 Watt—40 Watt Hoods are easily cleaned and last forever.

2 Sizes

REYNOLDS ELECTRIC COMPANY
2624 WEST CONGRESS STREET
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Also make Flashers, Small Motors, etc.

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22166	Moving Picture by States per M..	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS
166 W. ADAMS ST. CHICAGO

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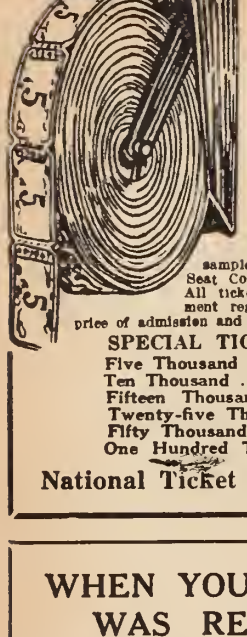

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings. $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, aerial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

WHEN YOUR THEATRE WAS RENOVATED

You laid aside a lot of good equipment that you had out-grown.

DON'T STORE IT
DON'T GIVE IT AWAY

Advertise It in

The Moving Picture World

and GET REAL MONEY for it.

An Inch "FOR SALE" advertisement costs but $5.00.

MACHINES
THEATRE EQUIPMENT
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ERKER BROS. OPTICAL CO.
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Three-Manual Austin Organ, three years old, in perfect condition. Formerly used Criterion Theatre, Atlanta. Present value $13,000. Can be bought cheap. Also two motor generators, 75 amperes D.C. to D.C., 220 volts. Write SIG SAMUELS
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The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

Albany's Record of New Incorporations

With the American Film Developing Machine Corporation, capitalized at $1,250,000, filing papers of incorporation with the secretary of state, the number of new companies entering the motion picture business the week ending November 4, totalled nine and represented a capitalization of $1,402,000. The directors of the machine company included H. H. Meyers, E. F. Murphy, of New York City and H. N. Trimble, of Pittsburgh, Pa. The following gives the capitalization and directors of the companies incorporated:

Who They Are

Astoria Theatre Corporation, $500, Marcus Loew, Nicholas M. Schenck, David Bernstein, New York; Sunrise Comedies, Inc., $20,000, Benjamin Reismer, Jonas J. Smith, Rosie Behrman, Brooklyn; Atlantic Features, Inc., $500; A. N. Mann, M. M. Ebbetstad, R. W. Wood, Jr., New York City; Avery Hopwood, Inc., $100,000, Avery Hopwood, Cleveland, Ohio, D. C. Josephson, A. S. Levy, New York; Troy Palace Amusement Corporation, Brooklyn, $10,000, Nathan Zvirin, F. E. Zvirin, Amanuel Chanin, Brooklyn; Premier Palace, Inc., $500, Samuel Lesselbaum, Max Plesser, Edward M. O. Pratt, New York; Seneca Photoplays, Inc., $500, Lester Blankfield, Joseph Rothman, George F. Matuck, New York; The Irving Productions, $20,000, William Hurlbut, Joseph E. Shea, Harold Orlob, New York.

Pittsburgh Will Have a New Film Building

The plans have been approved by the city authorities for the new Seltzer Building at 1014 and 1016 Forbes street, Pittsburgh, adjoining the Paramount building. Although actual work has not been started, the contractors are under bond to have the building completed and ready for occupancy by January 1, 1923.

The front of the new structure will be of granite tile to the height of the first floor and above that the entire front will be of white brick. The lobby will be thirty feet deep by ten feet wide, finished in Italian marble.

Always Open

A high-powered passenger elevator will be operated night and day, including Sundays and holidays, also a large freight elevator in the rear of the building.

The first floor will have an eighteen-foot ceiling with a mezzanine floor for the offices off the Seltzer Music Company and the rear of the first floor will be used by the Seltzer Company to install a large organ for demonstration and concert work. The upper floors will all contain projection rooms, each exchange having one for its exclusive use.

The second floor has been leased to the Film Booking Offices of America and the sixth floor has been taken by Goldwyn.

Carthage's Collegian Now a Schine House

Announcement has been made by J. N. Schine, of Gloversville, to the effect that the Collegian theatre, in Carthage, N. Y., had been acquired by the Schine Theatrical Corporation, which takes over the house on November 1.

The price was in the neighborhood of $80,000. The theatre was opened in November, 1921, as a motion picture house, and seats 1,000. The new owner will immediately redecorate the interior, and install new lighting fixtures as well as place a new marquisee on the front.

THE CINEMA

NEWS AND PROPERTY GAZETTE
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Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN and IRELAND, LTD.

Crawford to Build a $300,000 House

Roy Crawford, vice-president and treasurer, of Associated Exhibitors, in conjunction with his father, L. M. Crawford, L. M. Miller, of the Miller Theatre, of Wichita, and a number of other western film men, are planning to erect a nineteen hundred seat house in Topeka, Kansas.

The new theatre will, it is said, cost approximately $300,000.

High Intensity Notes

C. H. Fulton, president, Fulco Schaffer Sales Company, has installed two Power's G. E. high intensity arc lamps in the Grove Theatre, Elgin, Illinois.

Carl E. Bunce, St. Louis manager of the Fulco Schaffer Sales Company, reports that the Power's G. E. high intensity lamps are giving excellent results and satisfaction in the New Grand Central Theatre, St. Louis. The installation was made last February.

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Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

INDUSTRIAL FILM COMPANY wants live advertising salesman to call on manufactuerrs, etc. Ground floor proposition to right party. You can buy an interest in this company. Film Producers, care Moving Picture World, New York City.

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ORGANIST of exceptional education and long experience desires change to Eastern States. Organ and salary must be worthy of high-class man. Two weeks' notice. Address Organist, care Moving Picture World, New York.

YOUNG MARRIED MAN, 28, desires position, preferably California, as managing director high-class motion picture theatre; former newspaperman; previous experience supervising management of refined theatres; capable executive; artistic temperament; creative genius; can originate distinctive features in advertising, publicity; references and recommendations highest character. Box 286, Moving Picture World, New York City.

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Problems in connection with REMODELING of THEATRES. A Centralized and Unified Service which will *save you money.*

Write for further information on our unusual service today. We have remodeled scores of theatres all over the country and *saved* and *made* money for the Exhibitor.

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That is the name of a new

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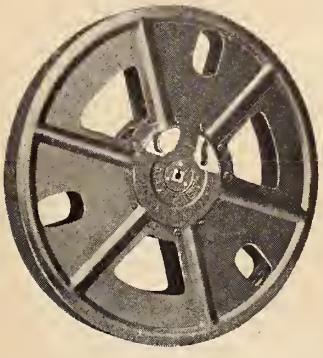
4 True running—always.



Patent Pending

Why not drop us a card and tell us it's up to us to "show" you? It will be a very friendly part of your permanent equipment.

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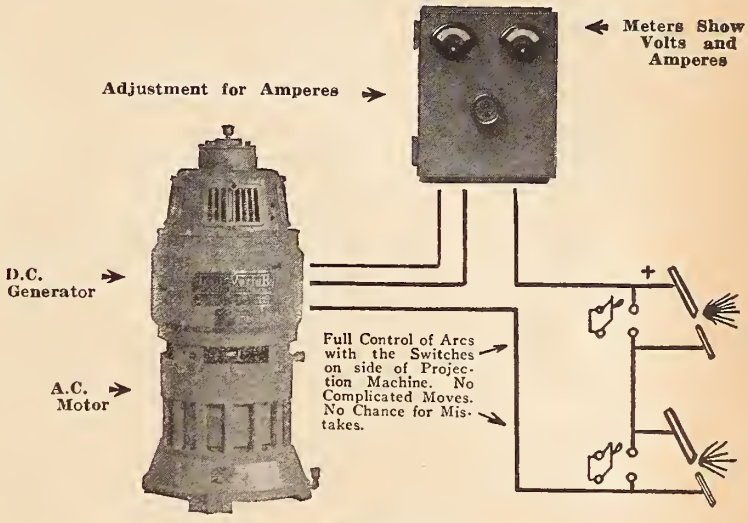
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Full Control of Arcs with the Switches on side of Projection Machine. No Complicated Moves. No Chance for Mistakes.
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All Arcs in Series Two or More
Any Two Simultaneously. Same Amperes in Each Arc.

Gives a Perfect Dissolve

TransVerteR (double arc type), furnishes two perfect arcs in series simultaneously. Each is of the same amperage and light value.

In striking the second arc the one showing is not disturbed in the slightest degree. This gives a perfect dissolve. No ballast is used as automatic voltage is provided.

The projectionist, by a slight turn of a convenient control handle, can instantly increase or decrease the amperage generated and furnished to the arc, thus obtaining the light best adapted for the film being shown.

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DOUGLAS FAIRBANKS'

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Raven Screen Corporation

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MOV-EZY

Means Ease at the Movies

Ten Stand Up While Two Sit Down

That's what it means with the ordinary type of theatre seat every time any newcomers arrive.

Why not eliminate this everlasting annoyance to your patrons by equipping your theatre with the Mov-Ezy Chair, the chair that "Means Ease at the Movies"?

With this remarkable seating arrangement, the spectator, without standing, simply swings his seat to either side to provide ample passageway between rows for those who are entering or leaving.

The Mov-Ezy is a chair in all sense of the word, with a high back and arm rests. It gives your patrons the luxury of watching the picture with as much comfort as if they were in an armchair—besides the extra convenience of never being disturbed by those who are constantly passing.

Theatre owners are amazed by the manner in which this chair has increased their patronage.

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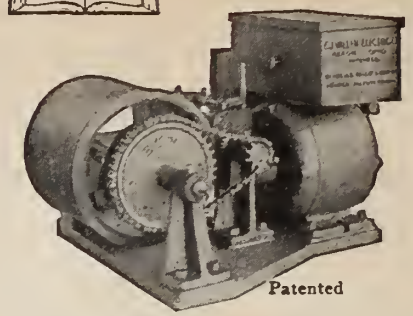

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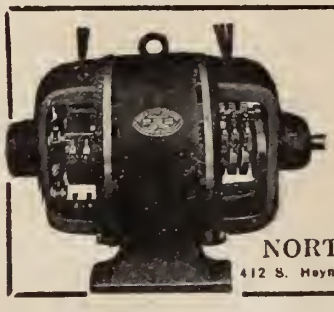

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Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emer gency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.

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Dependable, because every print takes all the quality that is in the negative and carries it through to the screen.

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Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

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POWER'S PROJECTORS
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6 B Improved Projector
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High Intensity
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are under the supervision of executives who have had long experience as practical projectionists with a knowledge of the needs of exhibitors which enables us to give our customers the attention which is nationally known as

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Moving Picture WORLD

THE NEW YORK PUBLIC LIBRARY

Vol. 59, No. 4 NOVEMBER 25, 1922 PRICE 25 CENTS

41 Great Paramount Pictures.

No. 37

ADOLPH ZUKOR PRESENTS A GEORGE FITZMAURICE PRODUCTION

"KICK IN"

WITH

Betty Compson, Bert Lytell and May McAvoy

THE greatest, the most famous, crook play of them all. Bang-up melodrama from start to finish. A whirlwind of action and adventure. With a great star cast, and produced by one of the world's leading directors.

From the play by Willard Mack
Scenario by Ouida Bergere

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

There IS Entertainment Insurance!

Are You Covered?

You go to a theatre for a *whole* evening's entertainment, don't you? Now there are theatres everywhere that *insure you* against a loss of part of your evening—they give as much thought to the selection of short subjects as to the feature picture.

These theatres select their short subjects from this list:

CHRISTIE COMEDIES
HAMILTON COMEDIES
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THE ADVENTURES OF SHERLOCK HOLMES *By Conan Doyle*
WILDERNESS TALES *By Robert C. Bruce*
LYMAN H. HOWE'S HODGE-PODGE
TONY SARG'S ALMANAC
EARL HURD COMEDIES
KINOGRAMS—NEWS WEEKLY
THE GRAPHIC
and
SHORT LENGTH SPECIALS

and they display this sign on their posters and on the lobby-cards in their entrances. It's your insurance.

When You See This Trade-Mark, Go In— It's the Sign of a WHOLE Evening's Entertainment

AND WE'RE TELLING YOUR PATRONS ABOUT IT

THIS AD APPEARS IN

THE SATURDAY EVENING POST
December 2nd Issue

THE LADIES' HOME JOURNAL
Later Issue

TWENTY-FOUR MILLIONS
OF READERS KNOW THE VALUE OF

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

"Shadows" Stands Out Like The Woolworth Building

NOW and then a picture is produced that stands out above the others, just as the Woolworth building stands out above all the buildings that surround it. It is such pictures as these that prove beyond any doubt that picture-making is an art. Such a one is "Shadows"—a picture that stands out above all others.

With a worth-while theme as its foundation, masterfully directed and artistically acted, with its settings and general atmosphere realistic, the story creates in the mind an impression that lasts many days and weeks after one has seen the picture.

Though tragedy, the sad fate of the principal characters does not leave an unpleasant feeling. On the contrary, their fate so arouses the compassion of the spectator, that he feels regret for not being able to help relieve their sufferings.

The acting of Mr. Chaney, who assumes the role of a Chinaman, is remarkable. Better acting he has never done in his life.

Every one of the other players, too, acts well.

It is your duty to give your patrons the best. Here it is

B. P. Schulberg presents
A Tom Forman Production

It's a Preferred Picture

Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

LON CHANEY, one of the real present-day box office magnets, does the finest work of his career in this great picture

"SHADOWS"

"Has a tremendous theme based upon power of forgiveness. Exceedingly artistic production."—"Danny" in Film Daily.

MARGUERITE DE LA MOTTE—Beautiful, talented—a young star who registers the most sympathetic role of her career here

"SHADOWS"

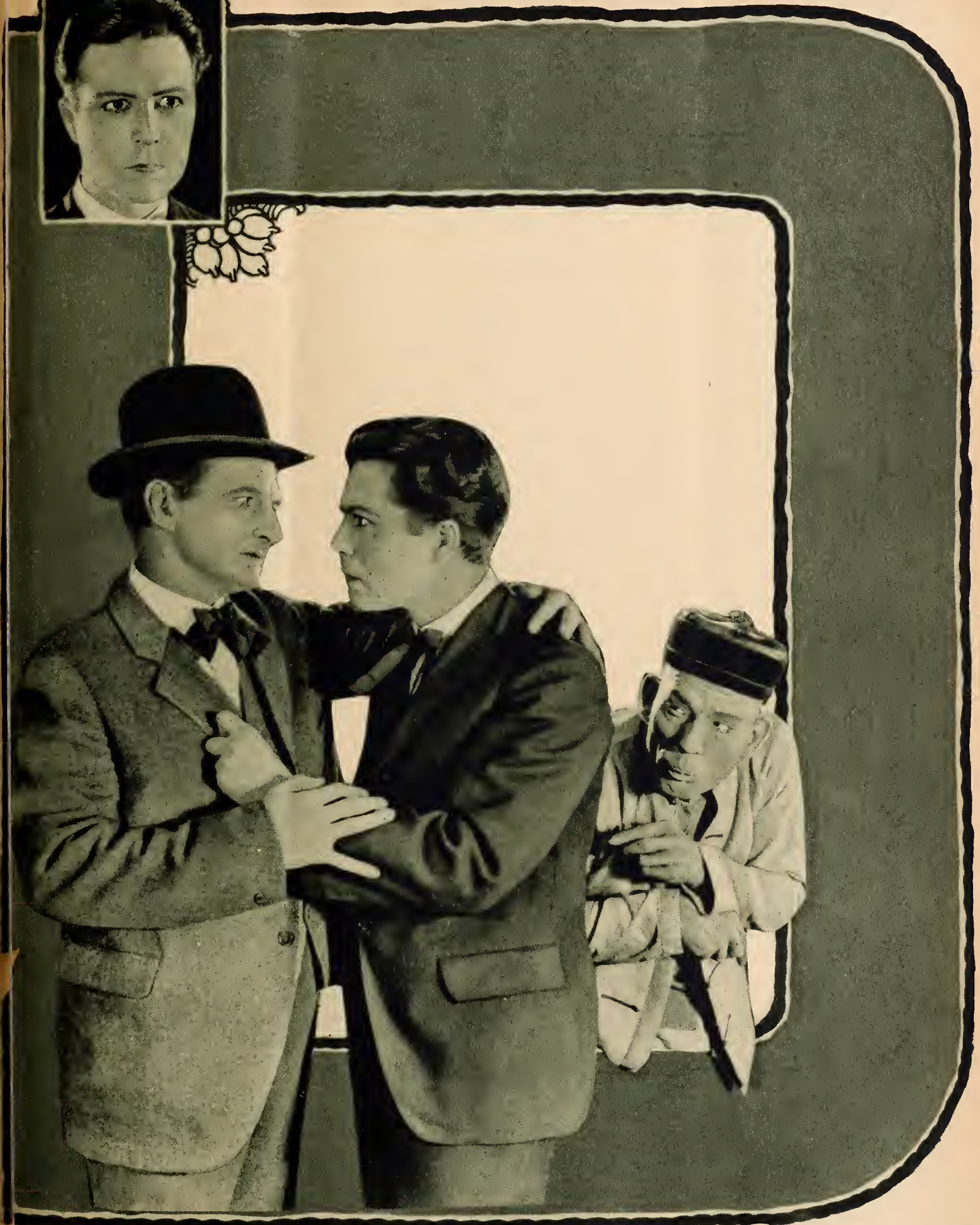
"A lavish production with thrillers that force you to take a firm grip on your seat."—Roger Ferri in Moving Picture World.

JOHN SAINPOLIS, an artist of recognized power, exceeds here his great work in "The Four Horsemen"

"SHADOWS"

"Human interest story based upon faith, revenge and devotion Strongest points Chaney's characterization, atmosphere and spiritual quality."—Laurence Reid, in Motion Picture News.

HARRISON FORD, as the young minister gives his finest performance to the screen



"SHADOWS"

"Is one with 'The Miracle Man' in major appeal."—Exhibitors Trade Review.

WALTER LONG, as a deep sea fisherman, gives his usual superior impersonation

"SHADOWS"

"Lon Chaney is at his best. Piece a credit to producers. the elements of popular appeal."—N. Y. Morning Telegraph.

BUDDY MESSENGER, a great boy actor, proves his power in the role of "Mista Bad Boy"

"SHADOWS" "Excellently made—filled with heart interest, romance and thrills. Box office values carefully considered."—Exhibitors Herald.

TOM FORMAN, director of "Shadows," is unanimously acclaimed for his superb accomplishment

"SHADOWS"

"Will stack up well at the box-office."—Anna Aiken Patters
Weekly Film Review, Atlanta.

The Population of Fossil, Oregon, is

300

of this 300

231

came to the Fossil Theatre in one day to see

A Paramount Picture

Why?

1. Because everybody in Fossil knows all about Paramount Pictures. The national magazines, which have carried Paramount advertising for years, are read in the smallest towns as well as in the big cities.

2. Because the Fossil Theatre used plenty of Paramount accessories, which are as good as the pictures. Mr. Will Hebenton, the owner, used posters, heralds, newspaper cuts and mailing circulars.

Most theatres in towns that small would stick up two 1-sheets and trust to luck.

The owner of the Fossil wanted to make money—and he did!

There's no town too small for

Paramount Pictures
and
Paramount Accessories

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

DESTINY'S ISLE

A William P.S. Earle Production

If you like good "society melodrama" here is one that possesses grip and thrill and suspense with tense situations.

If you like pictures containing a cast that is filled with good names here is one with *eight good names:* Virginia Lee, George Fawcett, Florence Billings, Ward Crane, Mario Majeroni, Ida Darling, Arthur Housman and William B. Davidson.

If you like the whirr and thrill of airplanes and fast motor speedboats, you get them in this picture.

If you like breath-taking fights on rocky cliffs hanging over the edge of the ocean, this picture has them.

If you like the winter beauties of the rich, semi-tropical Florida resorts and the beautiful Bahamas, you get them in this picture.

And snappy, vigorous human direction that starts the story right, takes it along at a fast clip and stops when the story is told.

With an all star cast including

VIRGINIA LEE GEORGE FAWCETT

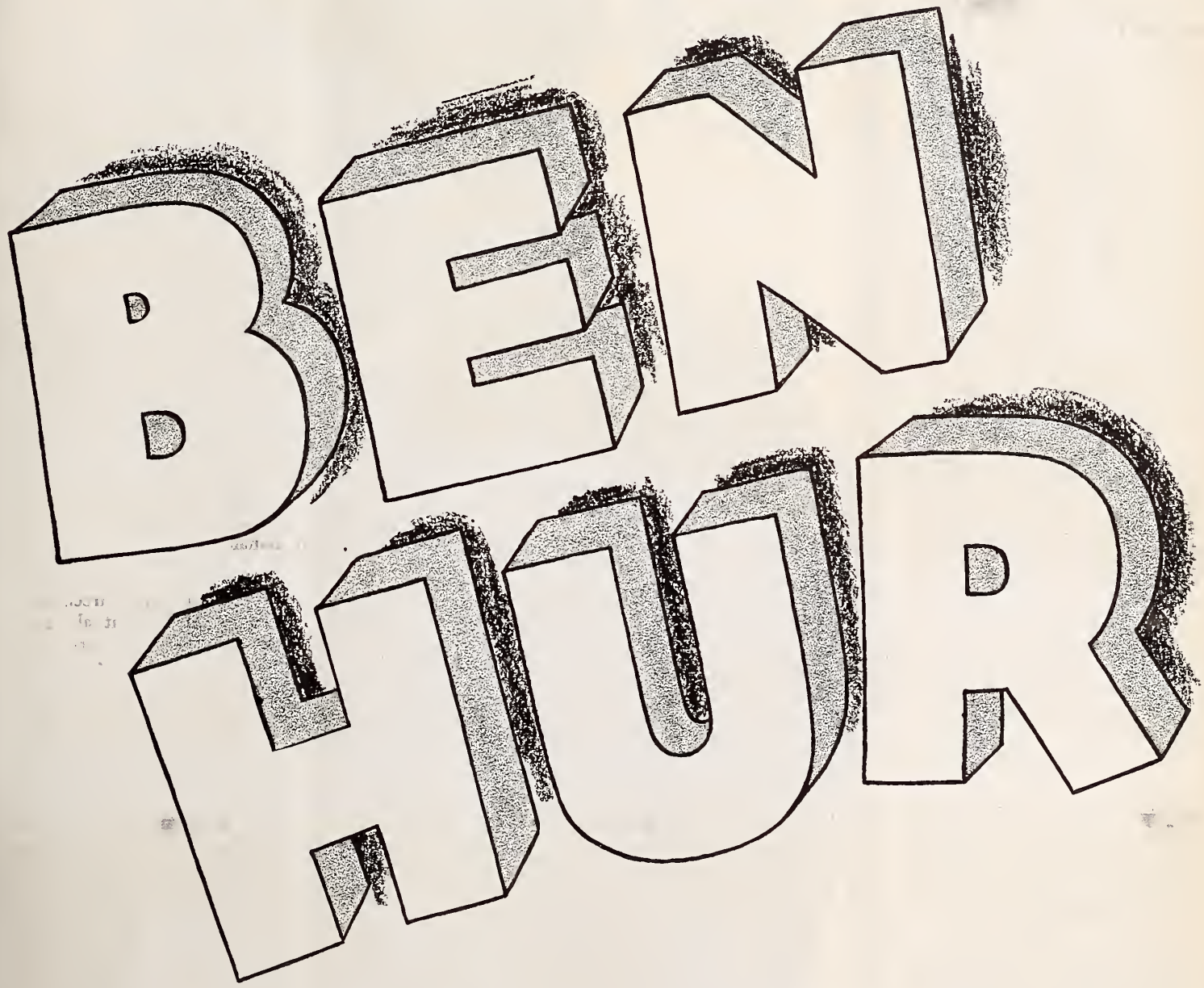
FLORENCE BILLINGS WARD CRANE

Personally directed by Wm. P.S. Earle

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

As a play it grossed over $20,000,000. at the box office



Goldwyn
is producing it!

Goldwyn Gleanings

DID YOU EVER touch a match to a kerosene-soaked pile of chips and watch the flames spread? Well that is the way Goldwyn's "Brothers Under the Skin," greatest of all exploitation stunts, is sweeping the country. Every newspaper of any consequence gave display heads to the story of the "Brothers Under the Skin Association" incorporated last week. New "Brother" Associations are being organized everywhere. There never has been anything like it. Danny, of The Film Daily, said we were lucky. Call it luck, or anything else that you want, but get your share of this wonderful publicity.

WONDERFUL IS A BIG WORD. It needs backing up. Here are the first returns: "Capitol Theatre, New York, Sunday, Nov. 11, Brothers under the Skin, $11,206." These figures look big, but they are even bigger than they look when you consider that it was a week of the strongest sort of opposition at neighboring Broadway theatres. A big picture more than half sold to your public in advance. That's an item to talk about on Thanksgiving Day.

TALKING ABOUT PUBLICITY, our books of clippings carry more than 100 columns of advance publicity on "Remembrance" in newspapers in all sections of the country. And this does not include New York City where Rupert Hughes' latest picture got a fine break. This is the sort of selling cooperation that Goldwyn is giving exhibitors.

UNGRY HEARTS

From the great book by Anzia Yezierska

Additional titles by Montague Glass

Directed by E. Mason Hopper

WE are proud to present this colossal pageant of human loves and sorrows that now takes its place with the few immortal works of the silent drama. Here is a living story of a vast metropolis where life's battle is thrilling, cruel, yet deeply fascinating, where the flower of love blooms sweetly and tenderly while the ceaseless parade of hates and passions, romance and adventure passes by in absorbing procession. Here is a true masterpiece. Here is a picture that will take its place with the greatest.

Ask Goldwyn

Released Nov. 26

The Studio Skeleton

RUN OVER IN YOUR MIND the biggest box office stars of the day. Pola Negri is among them, isn't she? You don't have to answer, of course she is. Well, here is a big piece of news. GOLDWYN IS GOING TO RELEASE THE GREATEST PICTURE THAT POLA NEGRI EVER MADE. It is "Sapho," an adaptation of the world-famous novel and play. This is just one more reason for becoming a Goldwyn exhibitor.

"BEN HUR" is going to be a stupendous production. There is no doubt about that. But one important question remains unanswered and it is causing a lot of discussion in the trade. Who will be the director of Lew Wallace's masterpiece? It is rumored that a choice has narrowed down until it rests between three of the most famous directors in the world. "Ben Hur" will be the prize assignment of the year.

RUPERT HUGHES NEVER STOPS. With "Remembrance" going the rounds of first run theatres, and "Bitterness of Sweets" just completed, he has found time to finish the continuity of "Souls for Sale" and is assembling a cast of stars. A wire from the Goldwyn Studios at Culver City states that Claire Windsor, Richard Dix, Frank Mayo and Lew Cody have been engaged thus far. "Souls for Sale," is a story of life in the Hollywood motion picture colony. It is a "best seller."

A Star and a Picture That Build Up Business

This is a combination every exhibitor wants—And just what he gets with George Arliss in "THE MAN WHO PLAYED GOD." Here's a picture for every kind of theatre patron in any city. Philadelphia reports this: "Drew well throughout engagement, especially in latter part of week." "Business decidedly above average for seven days," is Dallas verdict.

A Big Star and a Big Picture For a Big Public

The great George Arliss, one of the foremost screen actors in America, in a great photoplay of dramatic intensity, gripping action, thrilling romance, sparkling comedy, and a plot that holds the interest to the end. A picture that keeps bringing them in right to the end of the booking.

For the Old, the Middle Aged, the Youth
and Also for the Children

Distinctive Productions, Inc.
presents

GEORGE ARLISS

in

"THE MAN WHO PLAYED GOD"

From a play
by Jules Eckert Goodman
founded on Gouverneur Morris's
story of the same name

Scenario by Forrest Halsey
Photography by Harry A. Fischbeck
Art Director ~ Clark Robinson

Direction by Harmon Weight

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

The Crowning Achievement of Mary Pickford's Career

"The new 'Tess of the Storm Country' is the greatest picture Mary Pickford has ever made. It is more than that. It is one of the great pictures of motion picture history. It is the high water mark of the star's career. Miss Pickford seems the incarnation of eternal youth. She is wonderfully and profoundly satisfying."—N. Y. Evening Mail.

"Mary Pickford's re-creation of 'Tess of the Storm Country' surpasses infinitely most movies that are now in their first blush. It seems by far the best picture ever turned out by a film actress. For an extremely adroit fusion of comedy, pathos and melodrama it has all the other feminine pictures sinking for the third time. You will enjoy this picture."—N. Y. Sun.

'Tess of the Storm Country' is an excellent film, and one that cannot fail to please and entertain any audience. Your beloved Mary is there, charming as ever."—N. Y. Daily News.

"Miss Pickford is as winsome as ever in 'Tess of the Storm Country'—the last word in charm and attractiveness. Improved methods of filming have brought the new version up to the best standards of today."—N. Y. American.

" 'Tess of the Storm Country' is unquestionably a success. It is sure to be a highly profitable production. Miss Pickford herself is splendid."—N. Y. Herald.

" 'Tess of the Storm Country' was and Is the best thing Mary Pickford has ever done. Miss Pickford in her latest edition of the famous picture, far outshines the Mary Pickford of eight years ago. And that is the highest praise we can give."—N. Y. Evening World.

"The unusual Mary Pickford makes this an unusual picture. She is perfectly beautiful."—N. Y. Tribune.

"Mary Pickford makes 'Tess' real, for Miss Pickford acts. She scampers and skips in her old familiar way, but she also acts. She has intensely human moments. Her pantomime is subtle and finished."—N. Y. Times

"Miss Pickford probably has never acted a part more beautiful than she acts this one. The element of suspense is played upon with great effect and the plot so arranged as to arouse the utmost interest."—N. Y. World.

"Mary Pickford's beauty never has appeared softer or lovelier. The photography is superb. The direction ranks among the best. The production is splendidly cast. And Miss Pickford's characterization of the wild, madcap, tender-hearted squatter girl has been beautifully accentuated."—Morning Telegraph.

"The story of 'Tess of the Storm Country' is the kind of mixture of pathos, humor, drama and sentimentality which Mary Pickford always fits into perfectly."—N. Y. Call.

"Mary Pickford never has had, and probably never will have again so excellent a vehicle as 'Tess of the Storm Country' for the exploitation of her natural and dramatic talents. She, herself, was as effective as ever. She appeared more like seventeen than she did five or six years ago."—N. Y. Globe.

"The re-created 'Tess of the Storm Country is the finest achievement of Mary Pickford's career. The story is closely knit and the pictures as they melt before the eye, are rich in atmosphere and beauty."—Evening Telegram.

"Mary Pickford has a new success to her credit. One loves Tess for her sweet simplicity and unspoiled faith as much as for her spirit and spunk when viciousness peers in the window and villainy stalks through the door."—N. Y. Evening Journal.

MARY PICKFORD
in
"Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S Robertson
Photography by Charles Rosher

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

F.B.O. takes extraordinary pride in announcing the greatest HARRY CAREY PICTURE in the history of his entire career

"GOOD MEN AND TRUE"

STARRING

HARRY CAREY

THE *ONLY* GREAT WESTERN STAR ON THE SCREEN!

Presented by P. A. Powers

AT last the honest-to-God super-Western! At last the Western de-luxe!

Harry Carey is *COMING* with all the zip and crash of a Kansas cyclone and here's the attraction that lifts him head and shoulders over all rivals—

Every Carey attraction released by F. B. O. is a roaring, rousing SHOW—BACKED BY A BLAST OF SUPER-EXPLOITATION that makes average press agentry seem puny in comparison. This one spells "MONEY" in great, towering letters. Nail it NOW! Use our smash exploitation. Get the habit of cashing in with Carey!

Superb story by Eugene Manlove Rhodes, Saturday Evening Post favorite. Superb direction by Val Paul—Cast includes Tully Marshall, Vola Vale and Noah Beery.

P. S.—Have you played Harry Carey's First F. B. O. Box Office Winner "THE KICK—BACK" It's Cleaning Up for Exhibitors Everywhere

Distributed by F. B. O.

Film Booking Offices of America, Inc.

Main Offices: F. B. O. Bldg., 723 7th Ave., N. Y. C. *Exchanges Everywhere*

This is a Reproduction of the One Sheet by John Held Jr.

THE MERRIEST WEEK OF THE YEAR!

FOR YOUR PATRONS — FOR YOUR BOX OFFICE

UNIVERSAL

JOY WEEK

DECEMBER 24—30

Specially Selected Universal Comedy Productions

Get busy today—See your Universal Exchange. Put on a Universal Joy Week during Christmas Week and make it one of the biggest, timeliest, as well as merriest weeks of the year! End the old year with an old-fashioned laugh festival and bring joy to your patrons and your box-office. Here are a few of the pictures to select from. Full details at your Universal Exchange.

CENTURY COMEDIES

in two reels, featuring

BABY PEGGY
QUEENIE

JOHNNY FOX

LEE MORAN
BROWNIE

UNIVERSAL COMEDIES

in one reel, featuring

LEWIS SARGENT

NEELY EDWARDS

MARY PICKFORD

in the sensational novelty

"GOING STRAIGHT"

"The Leather Pushers"

IN SIX ROUNDS

1—"Let's Go"
2—"Miss and Get Hit"
3—"Payment Through the Nose"
4—"The Fool and His Honey"
5—"The Taming of the Shrewd"
6—"Whipsawed"

featuring

REGINALD DENNY

"The New Leather Pushers"

IN SIX ROUNDS

1—"Young King Cole"
2—"He Raised Kane"
3—"The Chickasha Bone Crusher"
4—"When Kane Met Abel"
5—"Strike Father, Strike Son"
6—"Joan of Newark"

FREE

Every exhibitor arranging to put on a Universal Joy Week will receive from his Universal Exchange, FREE, a strikingly appropriate poster, an attractive slide and sufficient snipes for his theatre.

ACT AT ONCE!

Coming!

The "SOCIAL BUCCANEER"

Starring

JACK MULHALL

FROM FREDERIC S. ISHAM'S POPULAR NOVEL PUB. BY BOBBS MERRILL CO.

DIRECTED BY ROBERT HILL

10 STIRRING EPISODES of ROMANCE-ADVENTURE-THRILLS

PRESENTED by CARL LAEMMLE

Now you can play it!

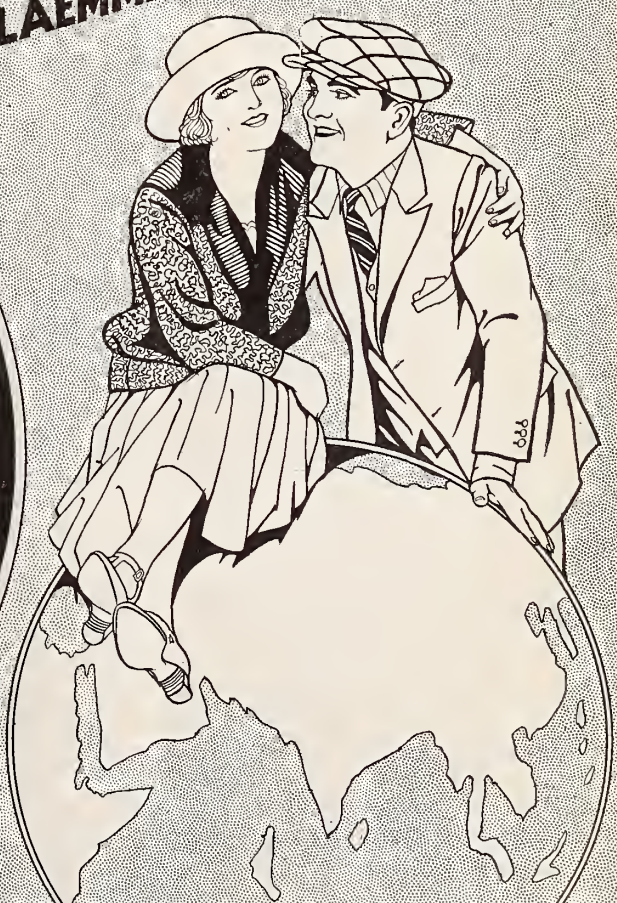
"AROUND THE WORLD in 18 DAYS"

Starring

WM. DESMOND

12 EPISODES - A THRILL IN EVERY LAND ON THE GLOBE!

DIRECTED BY REAVES EASON



UNIVERSAL CHAPTER PLAYS

Elinor Glyn's

THE MAN AND THE MOMENT

From the astounding novel by Elinor Glyn

Playgoers Pictures

"The moment came to this strong man and this adorable woman, causing time and place and all else to be forgotten."
ELINOR GLYN
THE MAN AND THE MOMENT
ELINOR GLYN

ELINOR GLYN'S name is synonymous with ravishing love stories and "The Man and the Moment" is a typical Elinor Glyn novel, read and re-read by her millions of followers.

It starts out with a marriage between a man and a woman who are utter strangers to each other. The heroine is being forced to marry a man she hates.

The hero can only be saved from an entangling alliance by marrying some one else. So they wed each other. But such a marriage of convenience offers complications, as this one does, in true Elinor Glyn style.

As a photoplay, "The Man and the Moment" can be played up strongly and, relying upon the fame of Elinor Glyn and the fascinating appeal of this sensational drama, it is sure to be a tremendous success at the box office.

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC

Motion Picture News

Thrills, romance, mystery, a very fine cast, excellent direction, photography of a very high quality, elaborate settings, a stirring climax—these are the principal ingredients of this William Christy Cabanne contribution. If ever a picture boasted a wide variety of scenes, this one is it. The observer is carried through a maze of situations each more interesting than the big punch in a lot of average filmplays. In spite of this variety the continuity runs smoothly to the fadeout.

Mae Marsh is the star, and she does some of the finest acting of her career. As Marion Bates, who is tricked by her guardian, thrown into an insane asylum, escapes and finds refuge with a gang of crooks, Miss Marsh has ample opportunity to display some real emotional fireworks. Walter Miller contributes a convincing portrayal in the role of Jim Brennan, head of the gang. The remainder of the cast is adequate.

The picture has an overabundance of thrills. It starts with a leap and jumps along merrily right to the end, when there's one of the kind of climaxes that draw an audience to the edge of the seats. Marion's escape from the asylum, her adventures in the lonely house occupied by the crooks, the Spanish Inn moments, the attempt to kidnap her and the thrilling rescue at the end when a radio outfit is introduced to summon police aid are just a few of the dramatic situations. Its all very good and we predict for this entertaining picture real success at the box office.

IT IS A GOOD PICTURE. CAPABLY DIRECTED, WELL PLAYED & ALTOGETHER INTERESTING.

Variety

This is the first of the Dependable Pictures productions sponsored by Morris Kohn and directed by Wm. Christy Cabanne. It is a good picture. Just as good as a lot of those getting the big first runs. It is capably directed, well played and altogether interesting. The title seemingly is the only weak point about the picture from the box office standpoint.

The cast is a corking one, with Mae Marsh and Martha Mansfield featured. Miss Marsh runs away with the honors among the women, and Walter Miller, playing the secondary lead, does likewise with the men. Miller is a comer worth watching as a leading man.

The picture is effectively done with character bits contributed by Dick Lee and Tammany Young that stand out. The former does a "nance" crook that is a work of art. Cabanne has handled this portion of the picture most cleverly. *Fred.*

Moving Picture WORLD

Regional in News Value; National in Service

Observed from any one of its several angles of appeal, this Associated Exhibitors' production, "Till We Meet Again," has the popular note. It brings back a charming star, Mae Marsh, after a considerable lapse of time. It has an appealing story treated with pathos, humor and a dash of the melodramatic, pictured against a variety of interesting backgrounds. It has been produced with a definite understanding of what is generally liked on the screen and should be satisfying on any program.

The star in one of her most characteristic roles again expresses an art that is peculiarly her own. Her moments of pathos are handled as no one else succeeds in doing.

Showing a keen sense of showmanship values, the picture includes several of the tried-and-true angles of interest. The heroine who escapes from an insane asylum wanders into a deserted country house inhabited by a gang of crooks. The romantic interest begins. An attractive cabaret scene appeals because of a Spanish dance and a display of fine lighting. When the beautiful home of the girl's protector is invaded by burglars, the call for help via radio and the response is a big thrill. The cast includes Martha Mansfield and Norman Kerry.

IT HAS THE POPULAR NOTE. SHOWS A KEEN SENSE OF SHOWMANSHIP VALUES.

WE PREDICT FOR THIS ENTERTAINING FEATURE REAL SUCCESS AT THE BOX OFFICE.

SHOULD WIN WIDESPREAD POPULARITY AND BRING THE SHEKELS STREAMING FREELY INTO THE BOX OFFICE.

DEPENDABLE PICTURES

DEPENDABLE PICTURES CORP'N
MORRIS KOHN PRESIDENT, *Presents*

"Till We Meet Again"

A
WILLIAM CHRISTY CABANNE *Production*

with a distinguished cast including **Mae Marsh**
Norman Kerry, Walter Miller, Martha Mansfield, Julia Swayne Gordon, J. Barney Sherry

Adapted by Edmund Goulding *from a story by* WILLIAM CHRISTY CABANNE

Associated Exhibitors
ARTHUR S. KANE, PRES.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

EXHIBITORS TRADE REVIEW

The numerous admirers of fast moving crook melodrama will find entertainment exactly to their taste in this picture. It is keyed up to top speed from the first to the final reel and punctuated with thrills enough to fill a serial. Not that "Till We Meet Again" is to be listed according to a serial standard of excellence, for it registers as an exceptionally high-class feature in point of fine direction, clever acting and skilled direction. Also, the plot, while furnishing constant surprises and a legion of totally unexpected situations, is so well constructed that it is easy to follow, in fact the perfect continuity achieved is one of the film's strongest points. Director Cabanne and his talented cast of players have done their work intelligently and with great effect, the result being an attraction which should win wide-spread popularity and bring the shekels streaming freely into the box office.

Points of Appeal.—It is seldom that such rapidfire action as distinguishes this production can be kept up for six reels without a jarring note or illogical sequence in the situations which arise. But there isn't a hitch in the progress of events, one incident blends into another with perfect smoothness, the tension never slackens and it is impossible to anticipate what is coming next. The persecuted heroine wins instant sympathy, the romantic phases and melodramatic punches are splendidly developed and a crashing climax is attained.

Cast.—Mae Marsh is excellent in the exacting role of Marion Bates, which calls for a dynamic display of energy and the star's ability as a forceful emotional actress has never been manifested to better advantage. Norman Kerry is a handsome and pleasing lover, Walter Miller, scores as Brennan, the outlaw chief, and the support is flawless.

Photography, Lighting, Direction.—There are some charming exteriors, the interiors are well filmed and the lighting effects admirable. No break occurs in the continuity and the action never falters.

The Morning Telegraph

A swift moving and absorbing crook drama revolves about Mae Marsh.

It teaches the valuable lesson never to sign on the dotted line without reading the paper.

The picture is most interesting and pleasing and has an excellent cast.

Martha Mansfield is very pretty and attractive as the girl friend and Walter Miller is a handsome crook, who meets with an untimely end, and Tammany Young is very amusing as another crook.

A SWIFT MOVING AND ABSORBING CROOK DRAMA. MOST INTERESTING AND WITH AN EXCELLENT CAST

DAILY NEWS

Title of picture, "Till We Meet Again."

Story and direction by Wm. Christy Cabanne.

Featuring Mae Marsh.

Released by Associated Exhibitors.

Presented by Loew's State Theatre.

This picture has to recommend it to moviegoers an excellent actress in the person of Mae Marsh, a delightful band of burglars of the Gilbert and Sullivan type, quite the jolliest crew of criminals we have seen in some time, some original war scenes and a thrilling fight in the final reel in which Mae, thanks to Cabanne, the director, does not stand around and register horror but takes an active part.

AN EXCELLENT ACTRESS IN THE PERSON OF MAE MARSH. A THRILLING FIGHT IN THE FINAL REEL

EXHIBITORS HERALD

This is the first of a series of Dependable Pictures Corporation productions for Associated Exhibitors and is a pleasing romance with a cast that should go far towards attracting patrons to the box office. The players included are Mae Marsh, Norman Kerry, Walter Miller, J. Barney Sherry, Martha Mansfield, Julia Swayne Gordon, Tammany Young and others.

The production is well staged and the tale it unfolds is told against beautiful backgrounds, well photographed. It will hold interest and should prove satisfactory to the majority of theatregoers.

The story tells of Marion Bates, who, betrayed by her guardian, is thrown in an asylum under the pretext of insanity. She escapes and falls in with a band of crooks, the leader of which is Brennan, who protects her and becomes infatuated with her. After escaping from the crooks she returns to the Carter family, her only friends, where she meets Robert Carter, son of the family. Her guardian, she learns, is also the trusted advisor for the Carter family and has mulcted them of their money as he has done her.

Upon learning that she has escaped the guardian, she employs the same gang of thieves which she had formerly met to obtain a paper in which she had signed over her rights to certain property. Brennan is delegated to perform the robbery. Confronting Marion in her room he discovers that he is in the home of his former buddy and Captain who had saved his life in France. His manhood is roused and he determines to protect the girl. There is a terrific fight with the gang and Brennan is killed defending the girl and his friend.

SHOULD GO FAR TOWARD ATTRACTING PATRONS TO THE BOX OFFICE.

"THE WOMAN WHO CAME BACK"

FROM THE NOVEL SONIA
BY STEPHEN McKENNA

WITH

EVELYN BRENT
AND
CLIVE BROOK

DIRECTED BY
DENISON CLIFT

She played with him—accepted him—then turned him down.

He tells her that some day she will come back to him.

Again she laughs—but she came back, her glorious womanhood triumphant at last

From "Sonia," one of the most widely discussed novels of recent years. It was a revelation, startling and sensational.

Directed by Denison Clift who has conceived a score of remarkable features He has recently been engaged by one of the biggest organizations to direct several of their particularly important productions.

"The Woman Who Came Back" is offered with the assurance that exhibitors are finding it one of the most powerful dramas of the season.

PRESENTED BY
PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

SYRACUSE MOTION PICTURES CO.

presents

Wyndham Standing

in

"The ISLE of DOUBT"

with GEORGE FAWCETT
and DOROTHY MACKAILL

Story by DEREK BRAM
Directed by HAMILTON SMITH
Photographed by ARTHUR CADWELL

Among Many Others Booked at These Theatres:

Modern Beacon	Boston
Gift's	Cincinnati
Lyric	Tulsa
Heilig	Portland, Ore.
Hippodrome	San Francisco
Rivoli	Denver
Majestic	Houston
Dixie	Galveston
Lyceum	Memphis
Empire	Mobile
Savoy	Buffalo
Windsor	Cleveland
Royal	Toledo
Crandall's Joy	Washington
Monticello	Jersey City
Family	Detroit
Majestic	Des Moines
Model	Sioux City
Rex	Racine
Regent	Kansas City
Majestic	Columbus, O.
Garden	Charleston, S. C.
Majestic	Boise
Royal	Atlantic City

Already established a huge success—by the opinion of the trade press, by the verdict of the newspapers and by the action of the exhibitors.

The best argument in favor of its box office worth is presented by the array of theatres which have already played it to big business and the imposing list which have it booked

Get "The Isle of Doubt" for your first open dates.

A PLAYGOERS PICTURE
FOREIGN REPRESENTATIVE
SIDNEY GARRETT

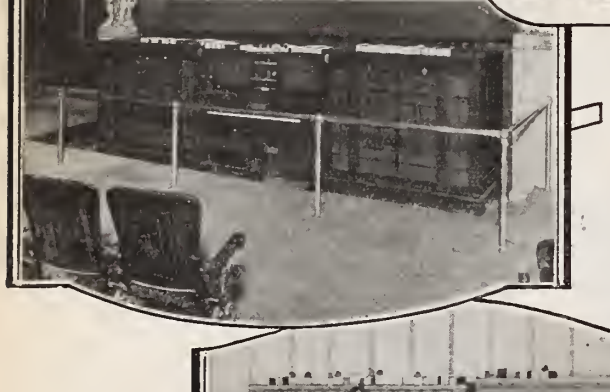
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

Pipe Organs or

Trade in Your Present Instrument

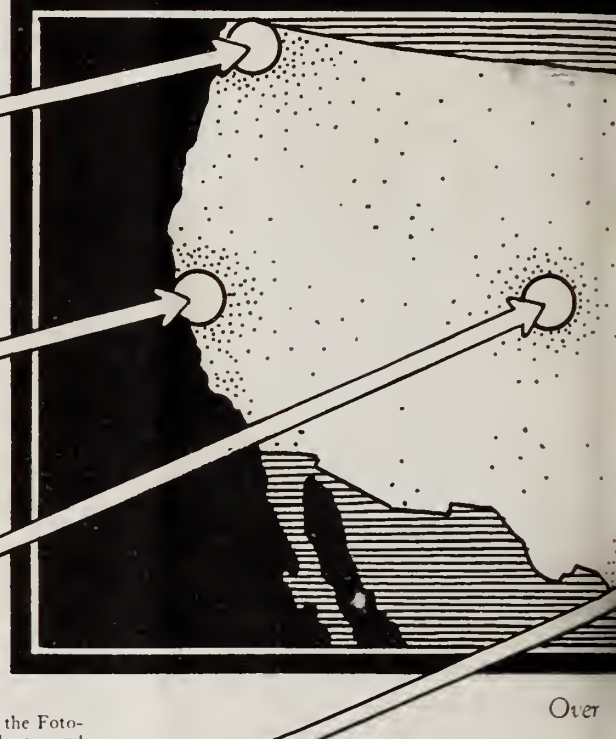
The Fotoplayer is very much better than I ever expected it would be. A noticeable increase in my box office receipts promises excellent results in the future.

Sunset Theatre, Tacoma, Wash.



Our business has increased at least twenty-five per cent since installing the Fotoplayer over that when we used an orchestra.

Alden & Robertson,
Globe, Arizona



Over

Prior to the installation of the Fotoplayer we had tried an Orchestra and automatic instruments, none of them having given satisfaction.

Our opinion of the Fotoplayer is that it is the solution of the musical problem for picture theatres.

P. C. LEVY, Enterprises
Fort Worth, Texas

The Fotoplayer which has been in daily use at The Empress for the past three years, has been more than satisfactory. I would not think of exchanging it for an orchestra, and the expense is not to be compared.

The Empress, Oklahoma City

I feel that with the Style No. 15 in a small house, the combination is as near perfect as could be asked. In the larger house I am using one of your big Fotoplayers without rolls for emergency use. My patrons say our music is far superior to that rendered on many of the more expensive organs.

Carters Theatres, Los Angeles

The FOTOPLAYE
exhibitors to ren
for dramatic effect or co

¶ The FOTOPLAYER
the field of picture play
Brilliant orchestral and
obtained by hand or roll

¶ FOTOPLAYER insta
music cost.

¶ A style and price to

¶ Write for our special

The AMERICAN PHO

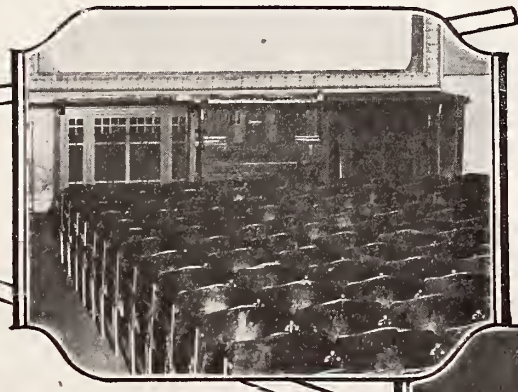
NEW YORK CITY
1600 Broadway

CHICAGO, ILL
702 S. Wabash Ave

Easy Payments

Immediate Shipment Everywhere

layer Installations



Fotoplayer music appeals to people of good taste.

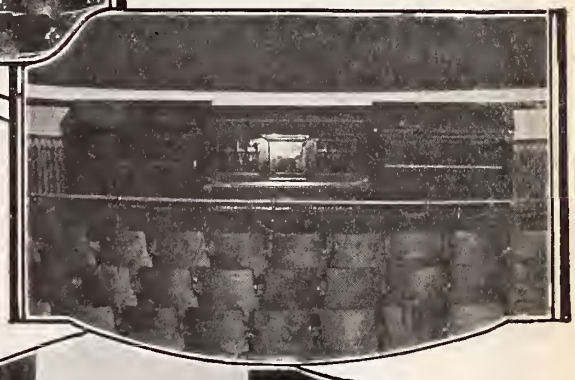
We have been able to operate the Fotoplayer at a minimum as compared to other theatre instruments. We have not experienced any difficulty with the Fotoplayer mechanically or otherwise, but have gotten ten hours service every day in the week, 365 days out of the year.

Bryant Photo Play Company, New York

We have two Fotoplayers for three years and have had no difficulty with either instrument from dampness or otherwise

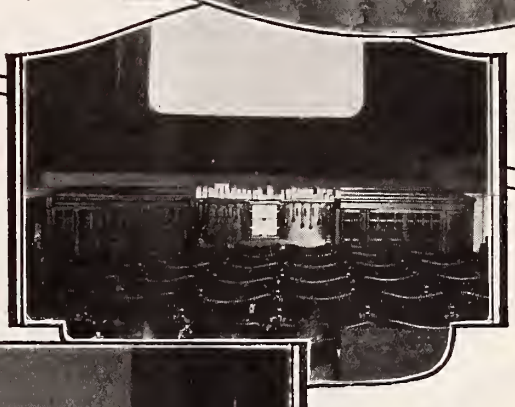
The Fotoplayers have stayed in repair and good tune, and we have not called on you for any service of any kind.

Liberty Theatre, Atlantic City, N. J.



We have been using a Fotoplayer for over five years, graduating from a Style 40 to a Style 50. We use player rolls exclusively and are able to fit a photoplay perfectly in accompaniment

Faurot Opera House, Lima, Ohio



The Fotoplayer installed in my Acme Theatre is wonderful. I think it the greatest musical instrument on the market and fills the bill perfectly for both vaudeville and pictures and brings increased business.

Acme Theatre, Goldsboro, N. C.

cognized by enterprising
fullest musical expression
companiment.

blished its supremacy in
s versatility of operation.
ed organ effects may be

a *positive* saving in your

bit.

lan of easy payment.

The quickness of change from one theme of music to another by the double roll system makes possible a future for the Fotoplayer

It fills the bill in such Theatres as the Century in Jackson, Miss., like no other form of music I know of.

Saenger Amusement Co., New Orleans, La.

TO PLAYER CO.

SAN FRANCISCO, CALIF.

109 Golden Gate Ave.

TEAR OFF AND MAIL

THE AMERICAN PHOTO PLAYER COMPANY:
Please give me more details on your special winter plan of Fotoplayer purchase.

Name_____

City_____

DIXIE FILM CO.
PRESENTS

RICHARD BARTHELMESS

in

"JUST a SONG at TWILIGHT"

with

EVELYN GREELEY & PEDRO DE CORDOBA

The Supreme Picture Portrayal
of the Incomparable "Dick".

For

INDEPENDENT DISTRIBUTORS

THIS PRODUCTION HAS
NEVER BEFORE BEEN
OFFERED FOR SALE EITHER
NATIONALLY OR OTHERWISE

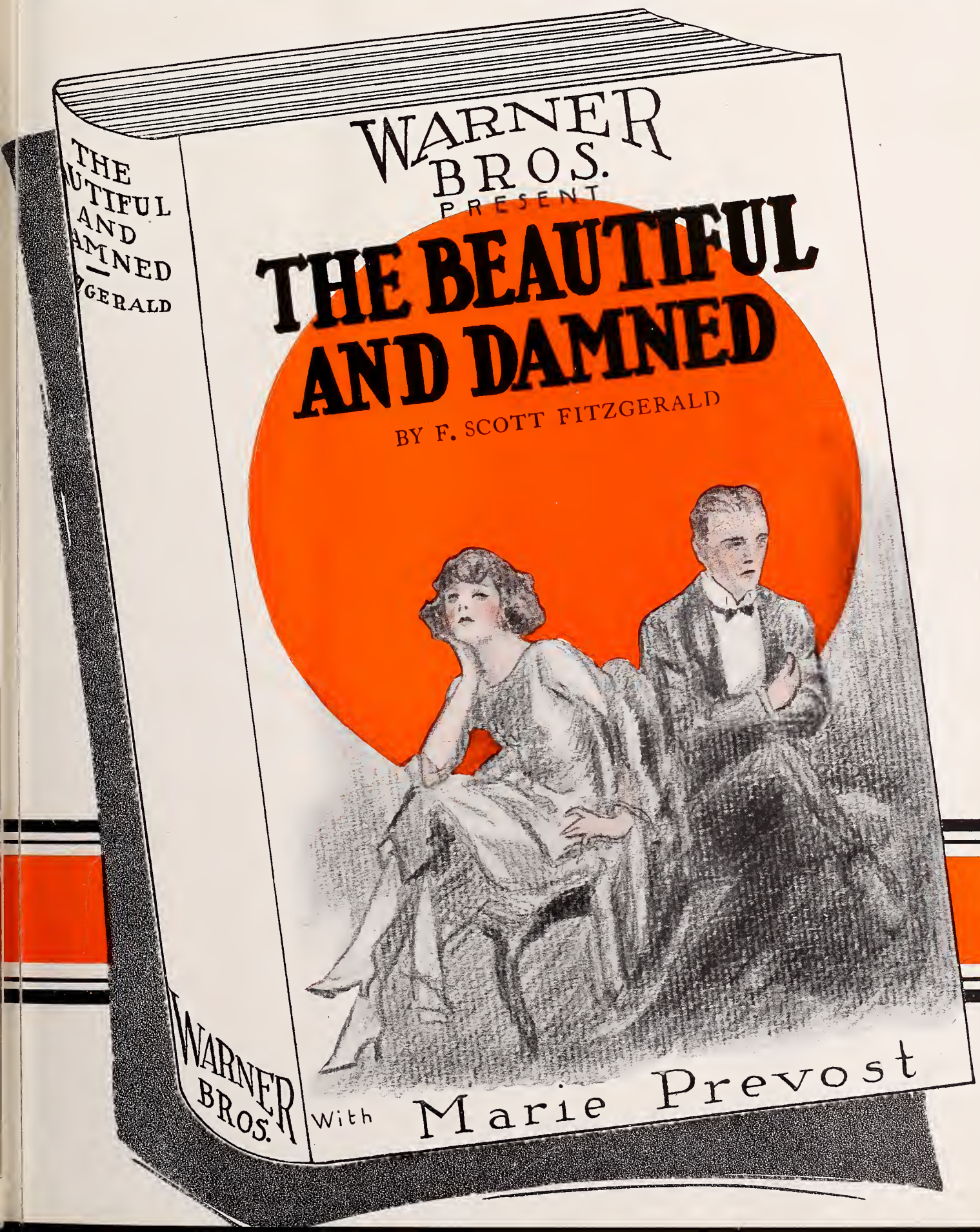
Wire Now for Franchise!

PRODUCERS SECURITY CORP.

516-5th Ave., NEW YORK.

WARNER BROS. announce another

CLASSIC OF THE SCREEN —



A "BEST SELLER"

the infinitely appreciative, the apotheosis of tact and consideration . . .

"The—pan-ic—has—come—over us,
So *ha-a-as*——"

A drum of thunder from outside drowned out the rest of

pty her set it the

dashed off to the kitchen, shouting "Tana! Tana!

Then, without warning, she felt other arms around her, felt herself lifted from the lounge. Joe Hull had picked her up and was trying, drunkenly, to imitate Dick.

"Put me down!" she said sharply.

His maudlin laugh, and the sight of that prickly yellow jaw close to her face. stirred her to intolerable disgust.

"At once!"

"The—pan-ic—" he began, but got no further, for

Thousands have read the book

FAITHFULLY REPRODUCED!

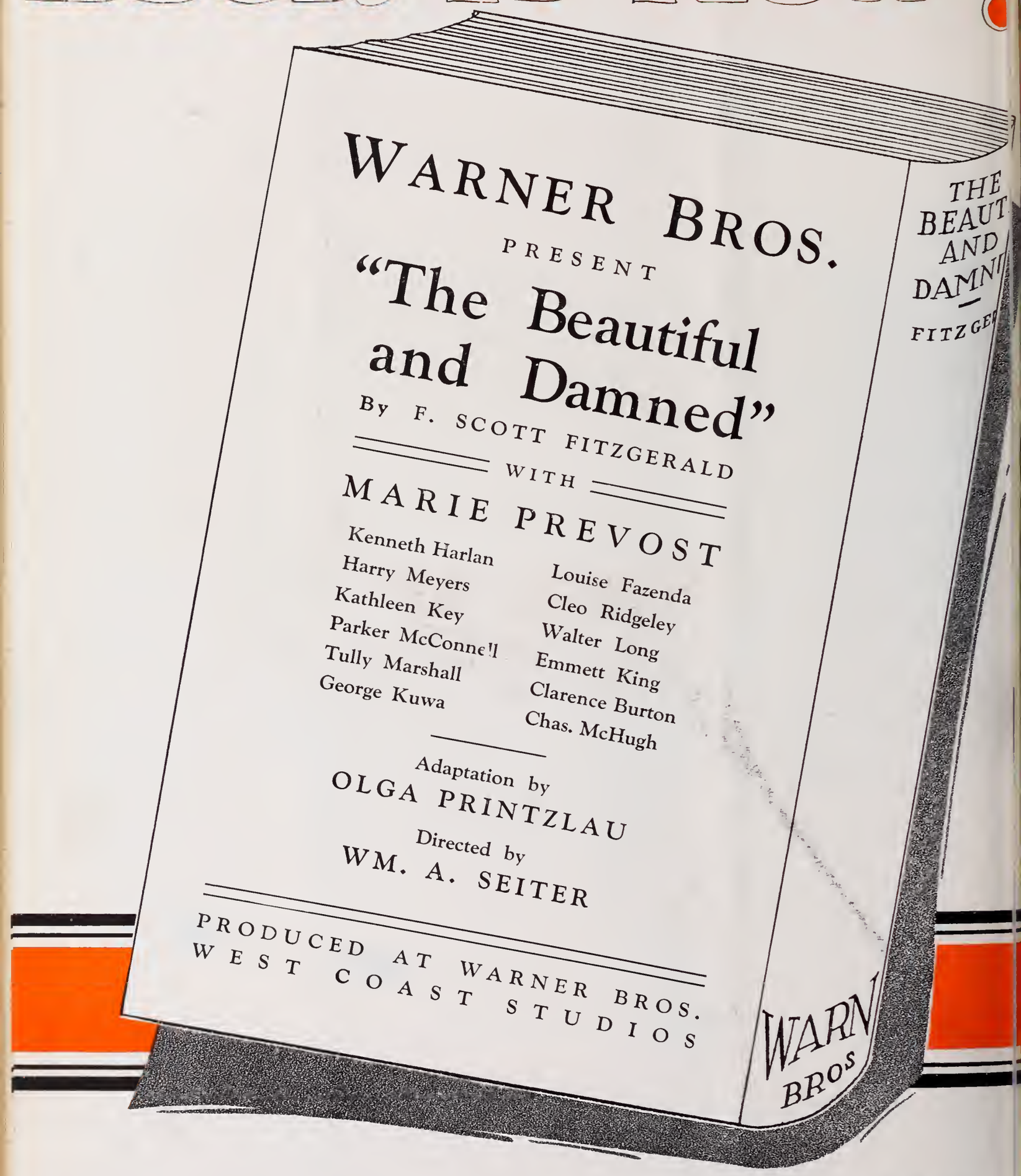
Gloria's hand swung around swiftly and caught him in the cheek. At this he all at once let go of her, and she fell to the floor, her shoulder hitting the table a glancing blow in transit. . . .

Then the room seemed full of men and smoke. There was Tana in his white coat reeling about supported by M... he was blowing a... blend of ...se

... instant as though something had looked down over the head of the banister, but she could not have gone back into the living-room—better madness than the madness of that clamor. . . . Up-stairs she fumbled for the electric switch and missed it in the darkness; a roomful of lightning showed her the button plainly on the wall. But when the impenetrable black shut down, it again eluded her fumbling fingers, so she slipped off her dress and petticoat and threw herself weakly on the dry side of the half-drenched bed.

Millions will see the Picture!

BOOK IT NOW!



THERE'S AN EXCHANGE NEAR YOU DISTRIBUTING

WARNER BROS. *Classics of the Screen*

SELZNICK
REG U.S. PAT. OFF.
PICTURES

LEWIS J. SELZNICK
presents
The Greatest Team
in Motion Pictures

ELAINE HAMMERSTEIN and CONWAY TEARLE

CO-STARRING IN THE ROMANCE PICTURE OF THE YEAR

"ONE WEEK OF LOVE"

By Edward J. Montagne and George Archainbaud
Directed by George Archainbaud
Produced by Myron Selznick

SELZNICK PICTURES

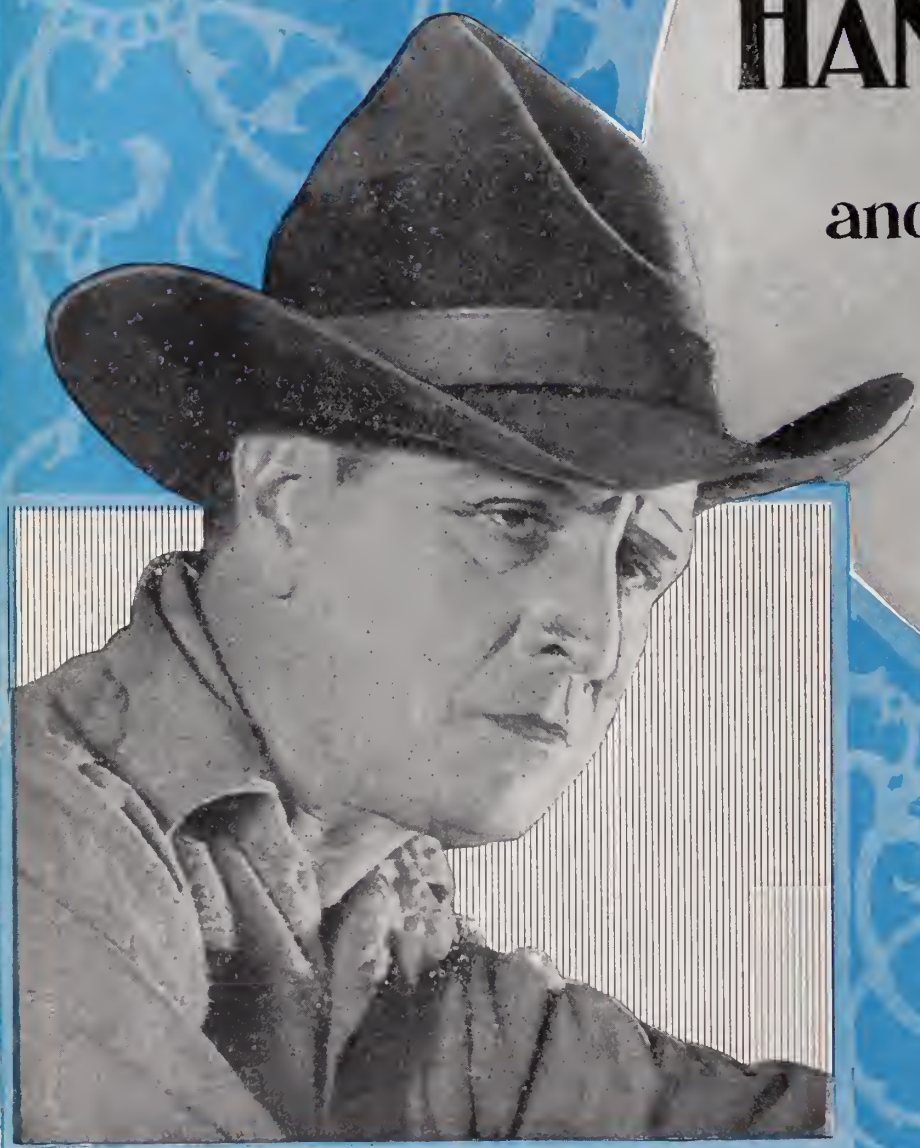
The Biggest Romance Picture of the Year

ELAINE HAMMERSTEIN

and

CONWAY TEARLE

Appearing together in a production bigger, finer and far more sensational than anything in which either has previously appeared.



Distributed by SELECT

Others Still Talk: Selznick Now Delivers

"ONE WEEK OF LOVE"

By Edward J. Montagne and George Archainbaud
Directed by George Archainbaud

Mighty Flood Scenes; An Airplane Crash, A Railroad Wreck, Drama, Pathos, Romance, Luxury-and Boxoffice Value Unparalleled.

Lavishly staged, perfectly directed and telling one of the most dramatic stories ever written, "ONE WEEK OF LOVE" will take its place at the top of the "Big Picture List" of 1923.

Do you, as a Theatre Owner, really know *"What the Public wants?"*

"There exists no doubt that suggestion — that is to say, the human word, or, to go back to its origin, the thought, as a species of imagination and faith — can exercise a quasi-magical action upon not only the faculties of our moral being, but also the functions of our organism."

—EMILE BOIRAC,
Academy of Dijon

"Let go your hold, resign the care of your destiny to higher powers, be genuinely indifferent as to what becomes of it all, and you will find not only that you gain a perfect inward relief but often also, in addition, the particular goods which you sincerely thought you were renouncing."

Dr. WILLIAM JAMES,
America's Greatest Psychologist

This advertisement is intended for the Exhibitor who is tired of making after-the-performance apologies in his lobby, of wearily repeating, over and over again, "I'm sorry; I know it's a poor picture, but it's what the public wants!"

The public no longer wants to hear this showman's alibi, for the public knows what it wants and isn't bashful about showing its feelings.

Just now, one of the uppermost thoughts in the public mind is the rapid acceptance of the doctrine that the Will exercises a more powerful control over the destines of the body than science has heretofore been willing to admit. Call it "psychoanalysis," if you will, or "mind over matter," or any of the thousand-and-one names that have been given it, but the fact remains that millions of thinking people today open the door of their mind before they open the door of the old-fashioned medicine chest.

Clara Louise Burnham wrote a book founded on this very theory. Many thousands of copies of it were sold all over America. It was called "Heart's Haven" and Benj. B. Hampton and His Associates have turned it into a motion-picture—a smashing good story of life, and love and little kiddies, with the big, new and moving impulse, the power of the human mind to direct our lives, back of it all.

Get into step with this new order of things by booking "Heart's Haven" and you'll escape lobby alibis. It's "what the public wants!"

Phone— Write— or Wire the Nearest

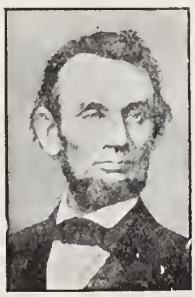
HODKINSON

HEART'S HAVEN

EXCHANGE

For an Early Play Date

LINCOLN said:



"I am accused of telling a great many stories. They say it lowers the dignity of the presidential office, but I have found that the plain people enjoy them, and what the hypercritical few may think, I don't care."

Behind the grim visage of the Great Emancipator was a storehouse of humorous yarns which, when tapped, silenced his critics by laughter. Chauncey Depew relates that "he was always eager for new stories" and gleaned his fund from every section of the Union by assiduous search.

To-day The Literary Digest combs the printed pages of the entire world to gain the best wit, jokes, and epigrams for you. Of these a super-selected program is presented in the leading theatres in the new reel,

FUN FROM THE PRESS

Produced by THE LITERARY DIGEST

Distributed by W. W. Hodkinson Corporation

Every telephone user gets a special letter from the Literary Digest exploiting "Fun from the Press." This means 8,500,000—Figure up from your own telephone book what the postage amounts to in your own community.

Every week approximately 400 newspapers carry one-third page display ads in which "Fun from the Press" is featured to the public.

Every day over 10,000,000 passengers in street cars read the two-color car cards advertising "Fun from the Press" to the public.

Every week over 5,000,000 people read the urge to go and see "Fun from the Press" in the Literary Digest—a two-color full page ad this month, for example!

No Other Short Subject Is Giving or Ever Did Give So Much Co-operation to Theatres!

P. A. Powers

presents the

Royalty of Laughland

Prince and Princess

Recognized – pronounced and acclaimed the real Royalty of the comedy field

Carter DeHaven

in

Carter DeHaven

Comedies

WHENEVER the De Havens go to bat they SMASH OUT A CLEAN HOME RUN!

They add a touch of class to a show that few other screen comics can provide—

No custard pies—no fish bladders—no brick-bats—but clean, sparkling, never-failing comedy and romance that squeezes the heart and tickles the funny bone!

NO matter how weak your feature may be—or how exacting your public—you can RELY ON THE DE HAVENS TO GIVE YOUR SHOW THAT FINAL, FAREWELL SMASH OF COMEDY THAT WILL PLEASE THEM ALL!

LET THE DE HAVENS GIVE YOUR SHOW THE CLASS AND COMEDY THAT BUILDS GOOD WILL—LET THEM BE THE LINK OF HAPPINESS AND GOOD FELLOWSHIP BETWEEN YOUR THEATRE AND YOUR PATRONS!

Their latest F. B. O. release "KEEP 'EM HOME" is a wham and a wow combined.

Keep Your Eye on F.B.O.

DISTRIBUTED BY F. B. O.

FILM BOOKING OFFICES

of America, Inc.

Main Offices—F. B. O. Building—723-7th Ave., N. Y. C.

Frank Zambreno, head of Progress Pictures Co., Chicago, and a master showman, says, "Night Life in Hollywood is the greatest of them all! It's a big winner!"

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

ARROW *presents*

Night Life in

A Sensational Triumph!

Be first to show this record breaker.

Make arrangements NOW

WESTERN UNION
TELEGRAM
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W E SHALLENBERGER
PRES ARROWFILM CORPN 220 W 42 ST NEW YORK NY
NIGHT LIFE IN HOLLYWOOD SENSATIONALLY SUCCESSFUL S R O SINCE
OPENING DOORS ANTICIPATE RECORD WEEK AS COMMENTS OF PATRONS
ARE UNANIMOUSLY FAVORABLE CONGRATULATIONS ON A REAL BOX
OFFICE WINNER
J G RAINY RIALTO THEATRE
it speaks for itself!

AVAILABLE AT LEADING INDEPENDENT EXCHANGES

ARROW FILM CORPORATION
220 WEST 42nd STREET NEW YORK CITY

DISTRIBUTOR FOR UNITED KINGDOM:
INTER-OCEAN PHOTOPLAYS, Ltd., 162 Wardour Street, London

Arthur C. Bromberg, of Progress Pictures, Inc., Atlanta, Charlotte and New Orleans says, "This picture is a knockout! The strongest exploitation subject ever offered."

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

Hollywood

with a cast which includes—

J. Frank Glendon - Josephine Hill
Gail Henry —— *and introduces*
Wallace Reid - Theodore Roberts
J. Warren Kerrigan - Bryant Washurn
Sessue Hayakawa - Tsuru Aoki
William Desmond
Johnny Jones *and*
Bessie Love

Typical of the Arrow policy. Hits the bull's eye of popular favor.

SPECIAL CAST IN
NIGHT LIFE IN HOLLYWOOD
(ARROW)

This picture, properly exploited, will cause many exhibitors to sit up late at night counting box office receipts. In addition to an alluring title it deals with a subject that every theatre-goer is deeply interested in and wants to know more about.

When the A. B. Maescher Productions conceived the idea of making "Night Life in Hollywood" it was with the idea of offsetting the harm done to the fair name of the California city by the custom of the newspapers of the country constantly picturing it in print and head lines as a modern Gomorrah—a Hades on earth, with many modern improvements over the original one.

While the conception of the production was one of propaganda, the result was a picture that is an entertainment feature of exceptional interest, and one that should fill every theatre in which it is booked.

Skilfully directed, with many beautiful and carefully chosen settings, enacted by a good cast, it shows many interesting places and people of Hollywood. A number of the most prominent of screen celebrities are shown in their own homes, surrounded by their families, and engaging in their customary pursuits and pleasures.

There is also shown in rather daring manner many of the orgies and near

An A.B. MAESCHER PRODUCTION

what a critic says!
EXHIBITORS HERALD, NOV. 11

AVAILABLE AT LEADING INDEPENDENT EXCHANGES

ARROW FILM CORPORATION
220 WEST 42nd STREET NEW YORK CITY

DISTRIBUTOR FOR UNITED KINGDOM:
INTER-OCEAN PHOTOPLAYS, Ltd., 162 Wardour Street, London

NOW READY FOR THE SCREEN

Advance Agents Digest No. 1

for

OSCAR LUND'S "LOVE'S OLD SWEET SONG"

FILE FOR Reference

A new super-production—of tremendous audience appeal—inspired by Molloy's Famous Melody

FIRST BIG "LUND PRODUCTION COMPANY" SPECIAL

Screen Gets Star of "The Hairy Ape" in New Role

Louis Wolheim, whose characterization of "The Hairy Ape" in the stage play of that name was hailed as a real sensation, has been captured by picture producers. . . .

Director Lund Completes Ninety-Fourth Picture

The completion of "Love's Old Sweet Song," now ready for the screen, gives the veteran director of screen successes, Oscar Lund, a record of ninety-four pictures. . . .

Wreck a Marble Quarry for a Thrill

As a spectacular effect leading up to the final climax of "Love's Old Sweet Song," director Oscar Lund blew a tremendous ledge of marble into the quarry, nearly two hundred feet below. . . .

"YOU ARE BUTTING IN!"

LOUIS WOLHEIM (OF "THE HAIRY APE") TO HELEN WEIR

IN OSCAR LUND'S NEW ROMANTIC-MELODRAMA

"LOVE'S OLD SWEET SONG"

INSPIRED BY THE SOUL-STIRRING MELODY BY MOLLOY

New Broadway Favorite Donald Gallaher, Filmed

One of the stars in the new Oscar Lund picture, "Love's Old Sweet Song," is Donald Gallaher now scoring heavily in George M. Cohan's "So This Is London," on Broadway. . . .

Baby Acrobat Also a Screen Star

Trained as an acrobat for the vaudeville stage at five years of age and a screen star at six is the unique record of little Margaret Brown, appearing in "Love's Old Sweet Song." . . .

Famous Old Song Suggests New Mystery Drama

The haunting melody of "Love's Old Sweet Song," played by theatre orchestras continually, was the inspiration for the new feature picture of that name, and the verses are cleverly woven into the story. . . .

Odd Lovers and Unique Love Affairs in "Love's Old Sweet Song"

DONALD GALLAHER and HELEN WEIR—As the youth and the maiden.

LOUIS WOLHEIM and BABY MARGARET—As the tramp and the child who touches his heart.

HELEN LOWELL and HELEN WEIR—As the mother and daughter who live for each other.

BABY MARGARET and DONALD GALLAHER—As the fugitive brother and baby-sister alone in the world.

WARREN COOKE and HELEN LOWELL—As the old bank president and the widow in the wheel-chair.

THE MYSTERY

Who wrecked the bank?
Will the bank president be freed?
Who is the mysterious tramp?
Will the dark forces get the marble quarry away from the widow?
How are the police working to solve the mystery?

THE MELODRAMA

The arrest of the banker!
Brother and baby-sister driven from home!
The trapping of Power in the hotel restaurant!
The midnight fight in the quarry shack!
The blowing up of the marble works!
The escape of the doomed freight-train!

HOPP HADLEY'S PRODUCERS SERVICE CO
116 W. 39TH STREET NEW YORK FITZ ROY-3083

"Rich in Audience Appeal"—

says M.P.World

"The Broadway Madonna"

F. B. O. Release, a Highly Sophisticated Drama Rich in Audience Appeal

Reviewed by Mary Kelly

"The Broadway Madonna" is rich in audience appeal. It is unusually attractive to the eye and has a story that gets a firm hold on the interest from the start. A charming new actress, Dorothy Revier, makes the scenes definitely alluring. Action starts with a cabaret scene that is a masterpiece in its soft and brilliant lighting effects. The photographer and director have worked with an assured knowledge of what is appealing. Miss Revier's dance number is the stellar feature here, a graceful introduction to a picture with revelry and spectacle as one of its chief attractions. Harry Revier's directing has brought out the full spectacular value of the big scenes. He seems to understand the relation between the emotional and pictorial arts and gets some unusually successful effects. The costume ball is one of the most distinguished accomplishments and Miss Revier's performance has been artistically handled

DOROTHY REVIER IN "The BROADWAY MADONNA"

"Rich in audience appeal"—but far richer in box office power is the opinion of every exhibitor who has played it.

DISTRIBUTED BY F. B. O.

FILM BOOKING OFFICES

OF AMERICA, Inc.

Main Offices—F. B. O. Building—723-7th Avenue, N. Y. C.

EXCHANGES EVERYWHERE

AGAIN
we tell you

Keep your eye on

F. B. O.

Have you seen the wonderful Press Sheet on this picture. Ask for your copy

Today

Everybody Who Is Anybody Will Be There

Try a bit o' the hair of the dog that bit you

r old box office when you played Stronghearts first, "The Silent Call"

Reproduction of Full Page Ad in the Saturday Evening Post —with slight changes in type matter

Laurence Trimble and Jane Murfin

present

Strongheart

the Wonder Dog of "The Silent Call"
in his newest photoplay

Brawn of the North

A LAURENCE TRIMBLE-JANE MURFIN Production

with

Irene Rich

and

Lee Shumway

photographed by

C. B. DREYER

AN HONEST to God Money Maker! That's what we are all looking for.

We've sure got it in "Brawn of the North." We all cleaned up with "The Silent Call," but we'll top those receipts with this one.

Every man, woman and child in the United States knows Strongheart. They'll want see him again—it'll be worth it.

For Strongheart hasn't just repeated. He has eclipsed—outdone his triumphs of "The Silent Call" in his latest.

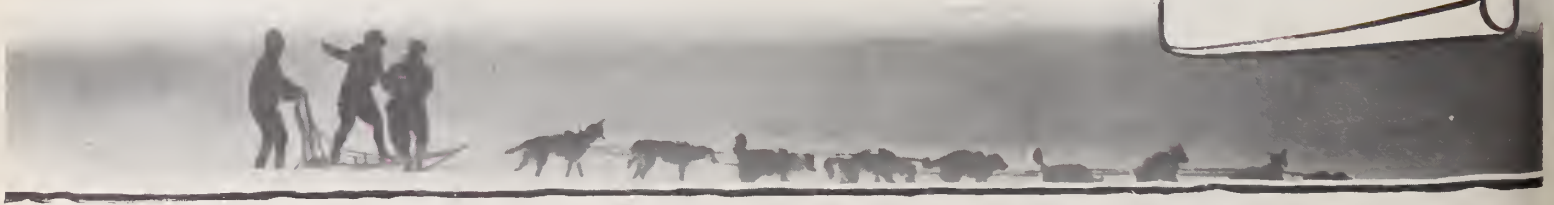
We've seen it. We can promise you it's a 100 percent picture.

Here's another great story with Strongheart as the star—the dog that packed every theatre a year ago—a tale with the thrill of the Northwoods, peopled with figures of hate, love, courage and cowardice—and Strongheart leaping through drama and sensation—moments that make you choke or cheer.

And back of this picture are the dramatic genius of Jane Murfin and the creative ability and dog wisdom of Laurence Trimble. A picture that not only means big box office returns, but pleased audiences—people who will talk about the wonders of Strongheart and the theatre that ran the picture.

A First National Attraction

FIRST NATIONAL PICTURES



Even the Lion Roars With Laughter!

~and so will your patrons when they see ~

FIRST NATIONAL PICTURES

Mack Sennett's

latest ~ in two rollicking roars

"When Summer Comes"

ANY TIME'S A GOOD TIME TO BOOK

"Ma and Pa" "Be Reasonable" "By Heck"
"The Duck Hunter" "On Patrol" "Gymnasium Jim"

with Billy Bevan and Mildred June

Directed by Roy Del Ruth

Distributed by Associated First National Pictures, Inc.

"A NEW Constance Talmadge Revealed To Packed Houses"

THE WASHINGTON POST:

"Constance Talmadge has brought many interesting character studies to the screen, ranging from a cleverly burlesqued Cleopatra to the most deadly type of modern flapper, but never has she done anything to approach her portrayal of Ming Toy, the Americo-Chinese central figure in the elaborate picturization of "East Is West," seen yesterday for the first time in Washington as chief feature of the excellent bill for the week at the Metropolitan.

"It was a new Connie Talmadge that revealed herself to yesterday's packed houses. In this, her first vehicle offering an opportunity for genuinely sustained characterization through eight full reels of lively drama, she disclosed a versatility, a deftness in expressing pathos and at times a dramatic fire that stamp her as something more than a mere comedienne. While her impersonation of the fascinating Shipman-Hymer heroine does stress the amusing qualities in that remarkable young woman's nature, the more serious moments of the play prove her an actress of heart and soul and feeling, capable of touching the sentiments and sounding the emotions that lie deeper than laughter."

And every other Washington newspaper critic agreed on merits of production that packed the big Metropolitan Theatre.

Presented by JOSEPH M. SCHENCK; by Samuel Shipman and John B. Hymer, from the play by William Harris, jr.; adapted by Frances Marion; photographed by Tony Gaudio; art direction by Stephen Goosson; directed by SIDNEY FRANKLIN, director of "Smilin' Through."

A First National Picture

"EAST IS WEST"

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 59, No. 4
Nov. 25, 1922

A Day With an Editor

Nine A. M.—The first mail. Let's see whether the day starts off with a smile or a grouch.

First Letter. From Jim Dandy, advertising and publicity director of the Whoozis Film Company.

"Dear Editor: I have been in the publicity game a long time, as you know. And you also probably know that never before have I complained to an editor about the space given my publicity.

"But in last week's World I didn't get a single line! The boss is yelling blue murder. And you gave the Whatzis Company fourteen big heads and all kinds of space.

"I wouldn't mind it so much only the other papers are giving me such wonderful treatment."

Ten A. M.—Telephone buzzes. Even the ring sounds ominous. More trouble. No—I guess not. The girl says it is Jack Frost, of the Whatzis Company and we have just heard how well he is being treated.

He is on the wire.

"Hello! Is this the editor? Say, listen—I've been in this publicity game a long time, as you know. And I'll bet you a sixty-day print against a negative you never heard me chirp about publicity before.

"But you just compel me to kick. In last week's World I didn't get a single line! The boss asked for my resignation this morning and only I like the old boy so much I'd get sore and quit. The worst part about it is you had the Whoozis Company plastered all over every page.

"The other papers appreciate the quality of my stuff and they run it for all it's worth. Wassamatter with the World?"

Eleven A. M.—"Mr. Peter Patter outside to see you," says the office boy. "Send him in!" Always glad to see good old Peter.

Peter comes in with a face as glum as a censor's the day after election. Finally consents to take a seat, clears his throat and edges up to the subject.

"Listen, old scout, I don't know when I ever hated to do a job as much as I hate to come in here this morning. We've known each other a long, long time and we never had any trouble before.

"Besides, you know I've been in the publicity game a long time—and you know I've never done as much kicking as a bottle of home brew.

"But last week's World just broke my heart. I didn't get a line! The boss went home sick. What got to him was all the space you had for the Whoozis and the Whatzis companies—and they have never done half as much for this business as the boss has.

"Personally, I don't care to kick. You've been such a good pal all these years it hurts double. Especially when all the other papers just hand me white space on a silver platter."

Eleven-thirty, Eleven-forty-five and Twelve—Ditto, ditto, and ditto from the Bul-Bul Company, the Bang-Bang Company, and the Bow-wow Company.

One o'clock—Lunch. The editor of the Motion Picture Blues at an adjoining table. "How's tricks?" we say. "Rotten," says he without a pause between words. "Lot of kicks this morning?" we coax. "You said it," from him. "Who were they?"

And we chorus: "Jim Dandy of the Whoozis Company, Jack Frost of the Whatzis Company, Peter Patter, the Bul-Bul Company, the Bang-Bang Company, and the Bow-wow Company."

"I wouldn't have so much trouble handling them," he adds. "Only they all tell me how you give them everything they ask for. They say your name is Santa Claus."

Back to the office—First afternoon mail. Letter from an exhibitor. Well, here's one place we won't get a kick.

"Dear Sir: Enclosed find the renewal of my subscription. I have to do this because there are lots of things in the World that I want. But I also have a kick. Why do you run so much publicity bunk? Why do you——."

The Editor has gone for the day. Tell any callers he is in conference.

Robert E. Welsh

Changes Name and Broadens Activities

Widely hinted at in the industry for many months, the expansion of Distinctive Productions, Inc., into a broader field of production has come about with the official announcement from 366 Madison Avenue of the change of the corporation's name to Distinctive Pictures Corporation, and the election of Arthur S. Friend to the presidency. Henry M. Hobart becomes vice-president of the enlarged institution, and Richard Whitney, Winthrop W. Aldrich, Arthur S. Friend, Henry M. Hobart and Charles S. Hervey have been elected directors.

Plans for a studio are under executive consideration, and meantime work has commenced on the company's first special production. President Friend states: "No production will be too ambitious for Distinctive to attempt. And we will only make outstanding ones."

Arthur S. Friend, president of the corporation, was one of the organizers of the Jesse L. Lasky Pictures Co. When it was merged with the Famous Players Film Company and became the present Famous Players-Lasky Corporation, Mr. Friend became treasurer. Later, with Henry M. Hobart, Mr. Friend formed Distinctive Productions, Inc., in April, 1921.

Distinctive Pictures Corporation's next picture will be "Backbone," from the Saturday Evening Post story by Clarence Budington Kelland. It will be the first of a new series of Distinctive specials, and Director Edward Sloman has been engaged to make it.

Charles S. Hervey has been elected treasurer of Distinctive Pictures Corporation. H. N. Marin is general manager. Bert Adler is traveling representative of the president. Dorothy V. Cleveland has the publicity desk.

Praise for Pictures

Wardens Say They Are of Great Aid in Prisons

That motion pictures are a great force for good is the conclusion arrived at following a survey of the penitentiaries in the United States conducted by the Statistical Department of Associated First National Pictures, Inc.

Prison wardens and chaplains told of the beneficial effects that pictures have upon their charges. The survey shows that motion pictures tend to make imprisoned men more patient in their surroundings, more amenable to discipline, and instills in them the urge of ambition and an eagerness to do right.

Warden Lawes, of Sing Sing Prison, said: "The cinema is the greatest blessing mankind has been given since Magna Charta. Constant picture-going creates a brain activity which leads to a knowledge of things along many lines; it creates a demand for books, and a wish for knowledge."

"The benefit derived by the men from motion pictures cannot be estimated," said Warden McKenty, of the Eastern State Penitentiary, Philadelphia.

Newsy Briefs

Arthur Leslie, the well-known motion picture publicity man, established a new world record for a man of his years by lifting six-hundred pounds at the recent Physical Culture Show, held in New York. Physical Culture Magazine for December has sixteen photographs of Mr. Leslie performing his feats and a six-page article.

Ellis Parker Butler, noted author and special ad writer for First National, has been elected president of the Authors' League.

Justice McEvoy in the New York Supreme Court has vacated an injunction restraining Lewis J. Selznick and the Select Pictures Corporation from exhibiting or distributing certain motion pictures, which had been obtained by Edward M. James.

The Department of Agriculture, Washington, D. C., announces that more than 150 agricultural subjects have been covered in a series of farm movies produced under the supervision of Government experts by the Office of Motion Pictures in cooperation with other agencies. These films are available to the public generally, and cover subjects ranging from silo construction, cattle dipping, and fighting forest fires to demonstrations of cottage-cheese making.

The First National Club, composed of the employees of Associated First National Pictures, Inc., is planning an elaborate entertainment at Kismet Temple, Nostrand avenue and Herkimer street, Brooklyn, December 8. The production will be known as "The Follies of 48th Street."

Twenty-eight young women applicants for positions as reviewers, or censors, of film under the New York State Motion Picture Commission, took the Civil Service examination at Albany the past week.

Universal Changes Name

Universal has changed its name. That company hereafter will be known as Universal Pictures Corporation instead of the Universal Film Manufacturing Company, it has just been announced. The adoption of the new name was brought about by a desire to embody in the corporate name a true indication of the company's business—the making of motion pictures, rather than the ambiguous title "film manufacturing company," which more truly indicates the manufacture of raw stock.

May be Quake Victim

Laemmle Orders Search For Missing Chilean Manager

David Souhami, Universal sales manager in Chile, cannot be located, and officials at 1600 Broadway fear he is a victim of the earthquake. Meager reports filtering up from Chile, through Universal's South American headquarters in Buenos Aires, indicate that the Chilean manager last was reported in Vallenar, the Chilean city now in ruins. He had gone to that place to establish a branch.

Will Urge Repeal of Censorship Law

GOVERNOR-ELECT AL. SMITH, on his return to New York on Monday of this week, briefly outlined in interviews to newspapermen the program that he will adopt when he takes office again on New Year's Day.

Among the many things the Governor said concerned a number of reforms sought by the motion picture industry for some time.

Mr. Smith, in no uncertain terms, announced that he would "start a program of economy by wiping out the Motion Picture Commission." Asked if the Administration would seek to repeal the censorship law, the popular Governor-elect said:

"The first thing to be taken up will be this obnoxious censorship measure. It is unpopular and entirely un-American. Every effort will be strained to repeal this law and there need be no fear that it will not be done."

Senator James J. Walker, counsel of the Motion Picture Theatre Owners Chamber of Commerce and Democratic leader of the upper branch of the Legislature, will introduce the repeal bill, it was announced in New York this week.

The bill will provide for the repeal of the censorship law and the abolition of the Commissioners.

T. O. C. C. Discusses Circuit Booking Problem

Marcus Loew Tells Meeting He Will Not Stop Expanding

WHAT had been expected to be a storm session with radical action taken turned out to be a tame star chamber affair, for the Theatre Owners Chamber of Commerce at its meeting at Hotel Astor in New York on Tuesday afternoon, November 14, while consuming four hours in discussion, aside from touching on the syndicate booking proposition, comparing it with the booking plan of the A. B. C. and giving Marcus Loew an opportunity of informing them that he "will not stop expanding while I am alive," did nothing of material interest to the exhibitors throughout the country in general.

Prior to the meeting certain members allowed rumors that threatened to bar Marcus Loew from the organization to become circulated. However, this rumor and others heard before the meeting proved farcical, for Mr. Loew was made a hero by seemingly every member; he was allowed to discuss the booking proposition and at the close his remarks were enthusiastically applauded. After the meeting, which started shortly after 2 and adjourned at 6 o'clock, groups of members gathered about the "Napoleon of show business."

Despite the fact that Secretary Moross and President Landau had broadcasted a notice to the trade press, representatives of the latter were told that "they could not get in." This stand came as a surprise to the reporters for the reason that prior to the meeting there was not a single member of the T. O. C. C. who had intimated that charges made by its officials publicly would be thrashed out behind locked doors, in star chamber, and that the trade press would have to satisfy itself with a version of the meeting dictated by Secretary Moross.

This, however, was unnecessary, for the trade press representatives obtained a complete report of everything that was done and said behind those supposedly barred doors. Nothing that was done or said was not recorded, for while the members did not know it at the time the trade press was well represented at that meeting and there was no need for the issuance of any statement.

Prior to the meeting Secretary Moross sent out the following call:

"Our organization is a body composed of independent theatre owners, almost exclusively so. When we say almost, we say so, advisedly, because of minor exceptions which otherwise would have made it absolutely exclusive. It must be obviously clear to you that the above remark is directed against the circuits. The activities of the latter and their spreading out in almost every zone and locality in Greater New York, has grown to such abnormal proportions that it endangers the very existence of every independent theatre.

"The situation thus created by them has made conditions intolerable with respect to the buying and playing of pictures. Their co-operation and syndicated purchasing power of pictures, their colossal numerical seating capacities, their presentation of first run features with unreasonable protection against you, have created an unfair competition in the face of which no individual independent theatre owner can remain in business very long.

"This menace is still growing and it is permitted to exist and to grow still more menacing because of our apparent or actual indifference. This matter must be given very serious thought and this will be the main subject under discussion at this meeting.

"Can you afford to be absent from this meeting and miss the opportunity to give us the benefit of your thought and opinion on this matter, or if you haven't any, to listen at least, to those who have? If you do, then you deserve to be driven out of business.

"This is only one of the subjects to be taken up at this meeting. Another subject which is of almost equal importance is that of the Double Feature evil now in vogue and in practice, which has shown a tendency of a fictitious demand for pictures and at the same time, create a shortage of pictures.

"A constructive remedy for the above must be found and the Chamber needs your aid and counsel in the matter."

Marcus Loew was singled out when the discussion on the circuit booking proposition started. Meanwhile pleas had been made by several to President Landau to admit the trade press representatives, but he ruled against admitting them. Lee A. Ochs then took up the discussion of the booking problem, detailing the expansion of Marcus Loew interests. He referred to the Peekskill case and charged that the Loew circuit had intimidated the exchanges. It was further explained that the A. B. C. had been organized to protect the independent exhibitors against this syndicate booking. Loew Circuit was bitterly assailed and this was accepted by some as a cue for radical action, but nothing of the sort happened, for Marcus Loew, after discussing his case, had defended himself apparently successfully, for none of the moves reported would be taken were resorted to. Instead, after the meeting many members grouped about Mr. Loew and congratulated him.

Mr. Loew, in replying to Mr. Ochs, said that so long as he was alive he intended to expand his interests. He said he will continue building and operating theatres so long as he finds that a profitable venture. He said, too, that he was perfectly agreeable to any equitable arrangement that would not injure his interests. He emphasized that he would personally take care of any grievance any independent theatre man had against any of his organization.

Later, after the meeting Mr. Loew, in a statement made to the trade press in the presence of some members of the T. O. C. C., said "any man, big or little, who doesn't protect himself is a darn fool."

Senator James J. Walker followed Marcus Loew in the discussion. He pointed out the fallacy of attacking any one individual. He said the evil in the situation was confined to no one individual, but instead to corporations in general. He charged that the exhibitor organization had become disintegrated because of action taken at the convention in Washington.

He referred to Will Hays, saying that his usefulness had been hampered because of the differences between his organization and the national exhibitor body and as the result of the Washington meet.

Senator Walker's remarks closed the session or oratory without any action being taken on the booking situation nor any means suggested or ascertained to relieve the situation.

Embodied in Secretary Moross' version of the meeting which was communicated to the trade press on Wednesday, the day after the meeting, was the following paragraph:

"There was no direct mention made that the Theatre Owners Chamber of Commerce is about to launch a boycott against the Metro Pictures Corp., but there was an inference or an implication, that to support the producer and distributor who is also an exhibitor, is simply helping one who is destroying the welfare of an independent exhibitor."

ROGER FERRI.

Warning!

Do not let anyone sell you a subscription to MOVING PICTURE WORLD or any other paper, offering either a special bulletin service of projection helps or Richardson's new Fourth Edition Handbook of Projection as a premium.

Such a proposition has never been authorized by the publishers of MOVING PICTURE WORLD and anyone making such false representation is liable to arrest.

Harold Lloyd, a Real Showman, Discusses Comical Comedy

HERE'S an American dollar to a million Russian rubles that no star of the film world can talk more intelligently about comedy making than Harold Lloyd, Associated Exhibitors' great comedian, now on a visit to New York. Charlie Chaplin and perhaps another have this young man's knowledge of technique and possibly can claim more experience, but they can't be more intensely interested in the work, or be giving it more deep, conscientious study, or be forging ahead faster.

These thoughts predominated after an hour's conversation this week with Lloyd, a meeting, by the way, arranged by energetic "Joe" Reddy, formerly of Gotham, but now a convert of the California chambers of commerce.

Every interview, of course, is likely to be hailed as "different," but this one was. In the first place, in the words of our own Roger Ferri, Lloyd is "a regular fellow," who doesn't erect a barrier of formality; secondly, he is one of the most eager persons we have ever met. He is absolutely dominated by an absorbing eagerness to learn things and put them into practice. To Lloyd, the making of clean, entertaining comedies is the greatest thing in life; it's the one outstanding ideal that dictates all he does; and so Lloyd is a man of whom the industry may well be proud, for he is a true artist in that he is always striving for perfection.

What is Lloyd's first thought in planning a picture? Laughs, of course; he's a comedian. And aren't there other comedies with just as bright, mirth-provoking complications? Right. Then where is the difference between Lloyd and most of the others? It is this—Lloyd develops a definite characterization as well as comical situations, and plays on a theme and creates an atmosphere, so that an audience gets a single, unified effect from his pictures. As he said this week, he avoids inconsistencies—in being funny the character must do things that are acutely typical of his nature. That is a common rule in the field of fiction, but it's often ignored in motion picture comedies that attempt to be coherent.

Lloyd's latest pictures have each had a kind of unity. The characterization of "Grandma's Boy" is an achievement that adds immeasurably to the picture without detracting from its comic aspect. When the last reel has been run off, the audience does not remember merely a "gag" here and there that was especially funny, but while laughing at the humor still retains a clear idea of and a strong sympathy for the character. Therefore, "Grandma's Boy" will live as a human picture although its primary purpose was to make you laugh.

Lloyd likes to talk about his work and he welcomes criticism. But he has no patience with a few people who pretend to see in his work a reflection of Charlie Chaplin's personality. Both comedians are individualistic, unique. We talked about Chaplin comedy and his, and Lloyd proved his point by telling how he thought Chaplin would have made "Grandma's Boy." "Charlie and I," he said, "could take the same theme and same settings, and when we got our pictures made you wouldn't dream that we had begun with the same idea."

Just one more thought: In everything that Lloyd said it was apparent that, in making a comedy, he does not think, first of all, of what he himself must do to be entertaining, but what he must do to make the picture entertaining. There's a big distinction, if you figure it out—the picture, not himself, is at all times uppermost in his mind. And so his pictures are steadily gaining in unity.

Lloyd ends his second trip east on November 19, when "Joe" Reddy and he return to the land where sunshine and boosters' clubs hold sway. He has been having a great time seeing as many as possible of the New York shows, but remains faithful to California.—SUMNER SMITH.

"Brothers Under the Skin" Year's Best Stunt

THE year's prize in a publicity way goes to Goldwyn. Howard Dietz, Eddie Bonns, and William R. Ferguson pulled the strings. "Brothers Under the Skin" is the picture concerned.

Last Saturday morning New York newspaper readers picked up their favorite breakfast visitor to be greated with big headings—two columns in the hard-boiled World, almost a column in the staid and conservative Times, and so on—telling about the formation by three harried married men of the National Brothers Under the Skin Society.

Never a mention of a press agent in any of the stories, nor the slightest taint of suspicion. And the Associated Press carried the same thing out over the country.. Editorial on the "Brothers Under the Skin" movement followed.. Comment spread. .Then on Sunday the theatrical ad pages told a laughing world that "Brothers Under the Skin" was at the Capitol.

A great stunt—in its conception and its results. And a great stunt in is execution. Not a line was sent out from Goldwyn. The society was incorporated in legal form, papers filed, the court reporters picked it up, interviewed the incorporators, and did all the work.

Hats off to Messrs. Dietz, Bonns and Ferguson.—THE EDITOR.

Companies Banned

Pictures Are Said to Cast Slurs on Mexicans

The Post Office Department, Washington, D. C., has been advised by the Mexican government that by a decree of the president of Mexico no films produced or distributed by the Paramount Pictures Company, the Famous Players-Lasky Corporation, the Metro Pictures Corporation or the Educational Film Exchange, Inc., may be imported into Mexico.

The order barring the films of these organizations was issued as a result of the release of films in which discredit is cast upon Mexico, it is stated in the communication from the Mexican government.

Postmasters throughout the country have been instructed by the department not to accept parcels destined for Mexico which contain films produced or released by the four companies banned by the by the four companies banned.

John C. Flinn, of Famous Players, left on Monday, Nov. 13, for Mexico, to investigate the situation.

O'Mahoney Resigns

Major J. D. O'Mahoney, advertising and publicity director of Educational Films Corporation, has left the motion picture industry, to the regret of his friends, to become advertising and sales manager of the Tayo Tea Company, 103 Park Avenue, New York City.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Vaudeville Gains Popularity in Chicago Picture Theatres

Vaudeville is being gradually introduced into the picture houses in Chicago. The Chateau Theatre at Broadway and Grace has been running five acts for some time past, the Balaban and Katz houses have all been using presentations and musical numbers to put their shows over, the new McVickers is doing the same, now come some of the smaller houses to use vaudeville on Sundays and holidays to help fill the seats. The latest addition is the Bryn Mawr Theatre, which will use five acts of standard vaudeville beginning next week, and the Covent Garden on North Clark street, using four acts each Sunday.

Lou Weil, manager of the Bryn Mawr Theatre, announces that beginning next Sunday the policy of the house will be changed on holidays and Sundays and in addition to the photoplays five acts of high class vaudeville furnished by the Western Vaudeville Managers Association will headline the bill. The symphony orchestra under the direction of Samuel Leviton will also be enlarged.

The Adelphi Theatre at 7074 North Clark street has been sold by the Ascher Enterprises to the management in control of the Howard Theatre. Some changes will be made in the policy of the house.

Aaron Jones, of Jones Linick & Schaeffer, says that the new McVickers showed to 120,000 people during the first two weeks the house was open. The firm was pleased with the generous response of the public.

Dr. Sam Atkinson, one of the best known managers in the city and foe of the censorship bureaus, is now manager of the Calo Theatre at Clark and Balmoral avenue. Dr. "Sam" was one of the organizers of the Rogers Park business mens' association and in honor of his work the members made him a life member of the association.

E. D. Hopson has been made manager of the Commercial Theatre of the Ascher chain of theatres. He was formerly at the Calo Theatre.

George K. Spoor, of the Essanay Film company, is now one of the big real estate builders of the city. His latest project is the beginning of a $5,000,000 improvement program at Ainslee and Argyle streets, which will consist of five fourteen-story apartment buildings when the job is finished. Work on the first unit will begin this month and before long the north shore will begin to look like Riverside Drive along the Hudson.

The Onatoga Theatre has been opened at Upper Alton, Ill., under the management of M. Holland.

Max Jesselsen, owner of the Olympia Theatre on South Ashland avenue, has bought a three-story building on Harrison street for $32,500, subject to a mortgage of $5,500.

The run of "The Kentucky Derby" at the Randolph Theatre will end this week. Three weeks of good business was registered by this film at this big loop house.

Jack Mason, well known as a producer of several Broadway hits, is the new manager of the McVickers, succeeding S. Barrett McCormick.

The new LeClaire Theatre at Moline will soon be ready for its opening. The house and its furnishings will represent at least a quarter of a million dollars and will be operated by the management as the new fourteen-story hotel of the same name. Moline people are heavy stockholders in the company.

Abe Gumbiner, F. Trilling and Alfred Beck have formed the Supreme Amusement Company, with a capital of $10,000 to deal in theatrical enterprises and motion pictures, with the main offices at 10 South LaSalle street.

The Valley Amusement Company of Moline, Ill., has changed its name to the DesMoines Orpheum Company.

Preliminary plans are being made by architects for a $1,000,000 theatre and office building to be located on the block bounded by Chicago, Monticello, Lawndale and Huron streets. The theatre will seat 2,500, with 263 feet of frontage on Chicago avenue and a depth of 130 feet. Samuel Miller and H. Kaplan are the owners of the property.

"Oliver Twist" is being carried over into the second week by the Barbee Loop Theatre. Manager Barbee says business is fine.

The Panorama Theatre, at 715 Sheridan Road, has been sold again to Harris S. Krensky for $65,000 cash and a purchase money mortgage. The house seats 800 and will be remodeled and has been leased to the M. and P. Amusement company for five years at a term rental of $40,000. The house will be a part of the M. and P. chain of picture theatres.

Progress is being made on the plans for the new picture theatre projected for corner of Madison street and Austin boulevard.

Topeka Compared to Syracuse

THE call of Syracuse, N. Y., exhibitors for suggestions from brother exhibitors for the improvement of business in that northern New York city has been heeded by E. D. Keilmann, manager of the Grand Theatre, Topeka, Kans., and "Ki," as he is popularly known, surely dashes off an interesting and "meaty" letter.

"Far be it from me to butt into other people's troubles," he writes, "but if what I have gleaned in the few months I have been connected with the show business be of benefit to anyone, or if my observations as a newspaper man covering several years be of light in the dark, well, here's the light.

"Topeka is a town of 52,000, the seating capacity of the houses showing first runs is 2,800 and at no time has any of them been taxed to the extent that extended runs have really paid good money. A week is about all that any good picture will stand up. On the same ratio, Syracuse, N. Y., with 10,000 seats and 175,000 population, would be just about as well looked after as need be, if Topeka business and Syracuse business are anywhere nearly the same.

"There is exploitation and exploitation. There are kinds that really do cheapen a house and kinds that advertise the house as a live one. It all depends on the conditions in the town and the patrons' viewpoints, as well as the way the campaigns are carried on."

Mr. Keilmann goes on to describe a float showing an igloo and a real Eskimo that he used for "Nanook of the North." It was a timely stunt because it came in the middle of August, and it was neatly and not flashily done, so it brought the business, packing his house for a week. On the other hand, an exploitation man put on a melodramatic street stunt for another picture that was overdone and ill-advised because of a local scandal, and so the theatre lost "several hundred good dollars" it might have had.

"Summer is no exception when it comes to the public liking amusement. If you supply the right kind, the public will be in your theatres. If you look after the public's comfort in the way of iced drinking water, cooling systems, etc., you will find the public in your theatre; but if not, Mr. and Mrs. Public will be out in their cars seeking coolness and relaxation elsewhere.

"That they do not find the kind that satisfies is easily apparent when one sees them coming back even to the hot theatres late in the evening. I made business this last summer not alone by the cool theatre, but by advising my patrons, 'After the cool evening drive, stop at the Grand for the second evening performance.'

"I have never tried girls as ushers, but I am about to. Seems as if I cannot get any sort of discipline with boys of high school age. Whether 'flappers' are better than 'cake eaters' remains to be seen. If they are not, I am going to try negro boys and then negro girls.

"Hope there are some few gems of wisdom in this letter and that it will in a small part help the Syracuse men."

Howard Left Show to Pitch Movie Tent in Wilmington

EXACTLY three years before John Karzin stopped slinging hash long enough to go out and start an argument with Harry Miller which resulted in their partnership in the first permanent picture theatre in St. Louis, Mo., another pioneer in this budding field of "pictures that move" gave St. Louis possibly its first view of motion pictures. Karzin started in 1905, according to the best authenticated historical data; this other Daddy of the Cinema presented a full-fledged motion picture show in Lynch Park, St. Louis, in the fall of 1902, appearing as one of the sideshows with the Gaskell-Mondy Shows, a tented carnival attraction—and at this time this pioneer had been in the picture game already two years!

Gentlemen, we nominate James Howard, secretary-treasurer of the Howard-Wells Amusement Company and president of the Bijou Amusement Company, which two corporations control the destinies of all the theatres in the hustling North Carolina metropolis of Wilmington, for a position, at least, among the Daddies - of - Them - All! And as a side remark it might be interpolated right here in the beginning that he's still young in the game and expects to remain active until his two-year-old son is old enough to take his place!

To get this story in chronological order we must start in at the beginning, which was in the early fall of 1900 when Mr. Howard took out a print of "Sappho," a Pathe Freres production, as a side attraction with the Mondy Carnival Company, opening in West Superior, Wisconsin. M. J. Morley, known to every old-line showman, was promoter of this travelling organization. After a country-wide tour, which brought him to St. Louis and on down South by the year 1902, he joined, at the beginning of the 1904 "road season," the Hatch-Adams shows, opening in Little Washington, Indiana, and closing in Tarboro, North Carolina, Howard later taking his show to the Raleigh state fair and then on a tour through Florida.

At this time the reigning sensations of the film world were "The Bold Bank Robbery," an Edison production, and "The Great Train Robbery," and Howard usually ran the show in connection with either an illusion act or a serpentine dancing act, the films being rather short in those days and not available to make up a complete show alone.

The season of 1905 Mr. Howard joined up with the Jones-Adams Carnival Company. This season film became more plentiful and he added to his repertoire Edison's "Personal." Pop Lubin's "Mrs. Murph and Baby" and Colonel Selig's "Traced By Bloodhounds." By way of parenthesis it might be inserted that he and "Bill" Selig had been cronies in Chicago ten years before this time, when the latter was employed by the Western Railroad to make photographic views of their railroad scenic route to the West Coast, from which Selig gradually drifted into the "movies." They both ran "photograph galleries" away back in the nineties in Chicago.

In 1906, still with the Hatch shows, "The Life of an American Cowboy" and pictures of the San Francisco Earthquake" were added to the show, and all down the line the natives fell over themselves getting in and the moving pictures were the best graft on the whole lot.

Howard stuck to his little projection machine and bag of worn-out film until the company reached Wilmington in the early fall of 1906. The town looked ripe to him and he had accumulated a whole vault full of film—at least twelve reels! So he dropped off the show train in Wilmington, pitched his tent right on the main street, built an imposing front that looked like a million dollars to hide the tent, covered the floor with sawdust and installed 200 folding camp stools therein, dubbed it the "Bijou" and commenced to gather in the nickels that later bought control of all the theatres in that thricing seaport city of today. Percy W. Wells, who had been with the Hatch shows several seasons, stopped off with him and they pooled their capital, started as partners and have been fifty-fifty ever since that day.

This new Wilmington enterprise started by putting on one reel for a complete show, running this show three days and changing program. Thus the twelve reels of pictures they owned furnished their program for six weeks—and capacity business every day! Booking arrangements were then made with Miles Brothers, New York, to furnish them two reels a week. The old tent survived for several years and made a lot of money, but one winter night a heavy snowfall crushed it to the ground, and upon its ruins, in less than six weeks, arose the Bijou Theatre of today, a Wilmington institution which mothers, fathers and children swear by to this day.

It has never gotten away from the "goose that laid the golden egg"—the short reel program, having through all the later years of big features stuck to the serial, western and slapstick comedy type of program, and it has never gotten above 10 cents admission—on top of which it has always, and does today, make more cash profit each and every year than any other theatre in Wilmington—even the largest house charging as high as a half dollar and playing the super-special productions. It was one of the last theatres in the country to forsake the old "nickelodeon" price, the admission price finally being raised to 10 cents.

Finally the Royal was built, a commodious feature house. Five years ago the Grand and Victoria, the only two, out of possibly twenty-five opposition theatres that the Bijou outlived, to survive, were purchased. These four theatres, which they now operate, control the field in Wilmington.

THE ORIGINAL BIJOU THEATRE, WILMINGTON, N. C.
The front is wood, but only a tent stood behind, with folding camp stools and long benches promiscuously set in a floor of sawdust. James Howard, the pioneer, is standing with hands on the dog. Second from him, on his left, is Percy W. Wells. In the center, the tall man leaning on the box office is Harry T. Coolen, operator at that time and now. Note the crease in the photograph—even that's old.

Sentiment vs. Publicity

This may read at first like publicity, but it isn't. If you need proof, ask the people of Niles, Ohio, if it was the need for publicity that brought Warner Brothers' big advertising float to the town. And if you are still in doubt, ask Mr. and Mrs. Benjamin Warner, who manage the Warner Theatre there.

Here's the story, briefly. In 1921 Harry M. Warner built the Warner Theatre in Niles for his parents. It wasn't a commercial venture on his part, but a tangible expression of his affection for his parents and the "old home town," a recognition of what he owes to them and to Niles. So it wasn't publicity at all when the float showed up the other week in that small town, but sentiment pure and simple. And recognizing that, all the city officials and the police turned out as escorts, and Mr. and Mrs. Benjamin Warner had a great time playing host and hostess at the theatre. Here's congratulating them on having a son like Harry M. Warner.—S. S.

First Atlanta Film Theatre Opened by Murray in 1912

Among the men who are entitled to honors as the "Oldest Exhibitor," the name of Manager W. T. Murray, of the Alamo No. 2 Theatre, Atlanta, must be mentioned. Mr. Murray has been in the exhibiting game for more than ten years, actively engaged, all that time, as an exhibitor.

His first house was the Alamo No. 1, and this was in 1912. At that time, Atlanta had a brace of "shot-gun" movies, but of them all the Alamo No. 1 was the most popular. It was the first theatre to be built in Atlanta, with a screen that had its back against the box-office, so that, as one entered the theatre, one looked towards the projectionist, instead of at the screen, and, at the time, it was a startling innovation and created a great deal of comment—both pro and con.

With the building of the Criterion Theatre, of which he was third owner, he sold out his interest in the Alamo No. 2, and concentrated on the Criterion—which was a failure from its opening day, for several months—in fact, until just before the entrance of America into the World War brought revised conditions to Atlanta.

Mr. Murray has been associated with Adolph Samuels, well-known Atlanta capitalist, whose movie interests are quite heavy, practically continuously since the days of the Alamo No. 1, and when the late George Schmidt left the Alamo No. 2 to assume the managerial desk at the Strand, Mr. Murray came back to the Alamo No. 2.

A man who can pack a house seating between 700 and 900 people at an hour of the afternoon when nine houses out of ten are "playing to the seats," with a picture two years old, and a fifth or sixth-run, deserves credit. Manager Murray is such a man, the Alamo No. 2 is such a theatre, and the picture was Mary Pickford's "Suds."

Come on, you oldtime exhibitors, let's have your histories; we're out to find "The Daddy of Them All."

Buffalo's Strand to Stage Striking Gala Revival Week

Commencing Sunday, November 19, the Strand, Buffalo, will stage a Gala Revival week, changing its bill each day and offering the following pictures, "Through the Back Door," "The Mollycoddle," "Dream Street," "Humoresque," "The Sheik," "The Miracle Man," and "Something to Think About." Manager A. Pfeil figures that there are many thousand Buffalonians who want to see these masterpieces who did not see them when released. He is making arrangements for overflow audiences.

Jim Cardino, manager of the Kensington Theatre, Buffalo, is preparing plans for a new theatre at Georgetown and Bailey avenues in the Queen City of the Lakes. The house will be ready next spring. It will show pictures.

Former Senator Cole, former Geneva, N. Y., resident and Hobart college's oldest living alumnus, who recently celebrated his 100th birthday, has entered the motion pictures. Senator Cole will help one of the leading film companies at Hollywood, Cal., produce a motion picture of the life and times of Abraham Lincoln. Senator Cole is said to have known Lincoln better than any other man, not excepting Robert T. Lincoln, who was only a youth of 20 when the president was assassinated.

T. Cecil Leonard, manager of Buffalo's New Olympic, pulled a good stunt when he presented a film, "Devastated France," showing the tour of the Good Will delegates through France last summer. Mrs. Sarah J. Ehrmann, Buffalo's delegate, was invited to occupy a box as guest of the management. The French consul and his wife were also invited. The papers gave the film much publicity.

With everything new but the name, the Cataract Theatre reopened in Niagara Falls, N. Y., November 13 with a vaudeville and picture policy, under the management of Ralph W. Thayer, who also manages the Strand, adjoining the Cataract. Ernest W. Whistler is the conductor of the orchestra. Both theatres are owned and will be operated under the Cataract Theatre Corporation, of which A. C. Hayman is president and general manager.

The Comerford Amusement Company of Scranton, Pa., through J. R. Caderet, has practically completed arrangements for the construction of a new picture theatre on the National bank plot in Liberty street, Bath, N. Y., to seat 1,400. Work will begin in a few weeks.

Arthur L. Skinner sure did put over "The Old Homestead," at the Victoria, Buffalo. In addition to a big barnyard display with a specially painted rural landscape background and toys from the William Hengerer company, he put in a stage setting filled with rural touches and beautifully lighted. Then he engaged the Criterion Quartet, who sang in country costumes. He arranged a number of special window displays in the neighborhood.

E. O. Weinberg, former manager of the Buffalo Strand, is now in Schenectady arranging for the opening of the new State Theatre the week of November 26. He has just returned from a two weeks' vacation at Atlantic City.

Al Beckerich, manager of the Buffalo Loew State, has tied up with the Buffalo Express in staging a local Follies show the week of December 4. The Express is using much publicity on the stunt. Local girls are asked to appear.

Bill Van Dyne, assistant manager of the Lafayette Square, Buffalo, is planning to take a course in organ playing. After looking over the pay roll he notes that C. Sharpe-Minor is getting much more than he and only works a couple of hours a day.

Buffalo exhibitors are well pleased with the election of Al Smith as governor, forseeing an end of censorship and less interference with their business. Many local film men worked hard to bring about the election of the former governor.

Fred M. Shafer, managing director of the Lafayette Square, Buffalo, has booked "Skin Deep," and is planning a big exploitation campaign, including an airplane flight over the city and special performance for the local American Legion posts.

Business has picked up wonderfully in Buffalo picture houses. If exhibitors put on the goods, they get the crowds. The downtown theatres are enjoying capacity business every night. This is especially true of Shea's Hippodrome, Lafayette Square and Loew's State. The neighborhood houses are drawing much auto business. Cars are parked for blocks around most of the larger theatres, such as the Elmwood, Regent, Shea's North Park, Capitol, Rivoli and Emblem.

Elmer C. Winegar, new manager of the Elmwood, is planning a number of innovations at that house. Patrons are due for some real surprises in film entertainment, according to Elmer. Mr. Winegar made an enviable reputation for himself in putting over novelties at the Central Park and Premier.

THE WARNER THEATRE, NILES, OHIO

Erected by Harry M. Warner some time ago for his parents, and now boasting the presence of Warner Bros.' float.

Albany Exhibitors Provide Fine Armistice Day Program

All the exhibitors in this section took advantage of Armistice Day and provided special programs which brought additional business. Many of the houses carried appropriate musical programs for the day and the majority were decorated with American flags and bunting. C. C. St. Clair, director of Community Hall in Mineville, paid a visit to Albany the first of the week and picked up film appropriate for Armistice Day.

Elmer Crowinshield, who has leased the Hudson Theatre in Watervliet, is encountering a little difficulty these days after ascertaining that "Doc" Hall, of Troy, has a lien on some of the fixtures in the theatre. It is expected that matters will be adjusted within a week or so in a way satisfactory to all concerned.

Walter Powers, formerly managing the Colonial here, and now owning the Pearl, reports business as excellent.

The Pine Hills Theatre, which has just changed hands, announces a policy of double features from now on. The house is located about two miles from the business centre of the city.

Patrons of the Mark Strand are protesting these days against the wholesale cutting of many of the news weeklies. In some instances, these weeklies have been "boiled down" to a fraction of their original length. Fred Elliott, owner of the Clinton Square Theatre, believes that news weeklies occupy an important part of his program, runs them full and claims to be drawing trade because of that fact.

The Strand in Carthage, formerly the Colligan, just acquired by the Schine Theatrical Enterprises, opened Friday with "Under Two Flags." For Armistice Day the house was liberally decorated in American colors. Interior decorators and electricians have been at work for several days, redecorating the house.

An addition is to be built to the Olympic Theatre in Watertown at once.

Thomas J. Joy has been named manager of the Strand Theatre in Carthage and also of the Hippodrome in the same place. Both houses have been taken over by J. M. Schine of Gloversville, the Hippodrome only the past week.

A radio has just been installed in the Avon Theatre at Watertown. It will be used in connection with the showing of a special feature, "The Radio King," in the near future. It was given its try-out on election night.

Stock will no longer prevail at the Palace in Watertown, according to an announcement just made by Dr. J. Victor Wilson, resident manager for the Robbins Amusement company, owning the Palace, Olympic and Antique theatres in Watertown. From now on, straight motion pictures will prevail.

George Roberts, managing the Colonial and Hudson in this city, is spending a few days in New York.

William Berinstein, who left Albany a month or so ago, for New York, dropped in town this week, making the rounds of his theatres here and in Elmira.

There may be an effort to secure Sunday picture shows in Albany in the near future. Harry Lazarus, who disposed of the Pine Hills Theatre, was never in favor of the exhibitors seeking Sunday shows in the Capital City. Lazarus will no longer have a say in the affairs of the Albany Theatrical Managers' Association. At the present time, Albany is perhaps best expressed through an assertion made this week by one of the exhibitors that "the Hudson river was the only thing which runs on Sunday in Albany."

At the present time, there are eighteen theatres in Troy and seventeen in Schenectady and a like number in Albany. Of the three towns, Albany has 113,000 population, Schenectady 88,000 and Troy 72,0000.

Detroit's Biggest Crowds Turning Out for Pictures

"When Knighthood Was in Flower" opened at John Kunsky's Adams Theatre, Detroit, on November 5, to the biggest crowds ever known in Detroit's film history. The line started to form at noon and maintained an unbroken length of two blocks until after 10 o'clock that night. Six extra police were assigned to keep the sidewalks clear.

"Douglas Fairbanks in Robin Hood" opened to huge and enthusiastic crowds at the Orpheum Theatre, Detroit, on November 6. The production proved very popular. Two shows daily are being given, with all seats reserved. Prices for evenings and Saturday and Sunday matinees are 50 cents to $2.

"Grandma's Boy" closed at the end of its third week at the Fox-Washington owing to other bookings. It is expected to bring the picture back into Detroit at a later date, as the public is clamoring for it, and a run equal to that one in Los Angeles can be duplicated here.

Schreiber Brothers, who operate the Blackstone Theatre on Michigan avenue, Detroit, have booked "Some Wild Oats" for an indefinite run.

The Michigan Screen Club, a strictly social organization, whose membership is restricted to those having a connection with the industry, was organized in Detroit the week of November 5. Club rooms have been established at 47 East Elizabeth street, and the officers are as follows: President, J. O. Brooks; Vice-president, Jacob Smith; Secretary, W. E. Wilkinson; Treasurer, W. D. Hurlbut.

Harry Irons, who has been manager for the last three years of Butterfield's Franklin Theatre at Saginaw, has tendered his resignation, to become effective December 1. He will then locate in Detroit as manager of a new theatre now being erected on Joseph Campau avenue.

Phil Gleichman, manager of the Broadway-Strand, Detroit, has booked "The Sin Flood" for a showing starting November 12.

The Capitol Theatre, Kunsky's newest and most modern theatre in Michigan, is now equipped with Power Projectors. Three new machines were installed there some time ago by the Service Theatre Supply Company of Detroit, who are exclusive Power dealers in Michigan.

The Seattle Strand engagement opens November 11. It will play the Rialto in Tacoma and the Weir, Aberdeen, the 25th.

G. T. Woodlaw, president of the Circle Theatre, Portland, and Mrs. Woodlaw, with Fred Normand, vice president, are spending three or four days in Seattle lining up bookings until the first of the year. The Circle was the first house in the Northwest, it is said, to inaugurate the "open all night" policy.

Seen on Film Row this week, were the following exhibitors: F. F. Wesp, of the Rialto, Wenatchee, who was looking for "My Wild Irish Rose" and found it; R. L. Ruggles, Jr. The Ruggleses own two houses in Chehalis and one in Pee Ell, Wash.; William Ripley of the Bijou, Aberdeen; Henry Newman, Hoquiam Arcade; Fred Mercy, who owns three houses in Yakima, and the regulars, who wear a well beaten path every week.

Captain Lathrop, Alaska pioneer picture man, is down for a month's visit.

Cleveland Government Bans Dancing at Picture Houses

Dancing and picture performances won't mix in Cleveland. The new Lexington Theatre, on East Fifty-fifth street, announced in all its ads before opening that after the screen show each evening, the audience would be permitted to dance on the stage. However, someone neglected to get a license to have dancing, and when at the last minute application was made, the authorities refused to issue one. The city contends that a picture show is a picture show and a dance hall is a dance hall, and there will be no such "combination" places in Cleveland. However, no objection has ever been made by the city to the restaurants which have orchestras and dancing.

Book Week will be celebrated in Cleveland the week of November 12, with the Cinema Club and theatre owners co-operating. An effort is being made by the club to have theatres show pictures based upon books from a list chosen by the Book Week committee. There is a big drawback because this list has but a few books, from which pictures were adapted, and most of these are old releases.

The Heights, Monarch, Circle, Alhambra and Liberty Theatres have already announced their intention of co-operating.

One of the pleasant surprises of November, in Cleveland, was the way "The Old Homestead" went over at the Stillman Theatre. The Stillman put on an extra big publicity campaign, including a hook-up with the high school cadets for a special performance, and a hook-up with the Electrical League, on its modern electrical homestead. The picture did a big business and played two weeks.

"When Knighthood Was in Flower" has been booked by the Stillman for an extended engagement, beginning November 26. A big publicity and advertising campaign was started November 1 and efforts are being made to establish a record.

An original state novelty was presented in the Allen Theatre, Hallowe'en Week, during the run of Rupert Hughes' "Remembrance." It was a costume revue staged by Francis A. Mangan, in which about twenty-five fancy dress and Hallowe'en ball costumes were exhibited by girl models. A runway was placed in the theatre and there were four beautiful tableaux. Newspapers paid a great deal of attention to it and the store which co-operated reported many sales.

Jensen-Von Herberg Lighten Portland, Ore., Restrictions

Slight concessions are said to have been made by the Jensen & Von Herberg interests, of Portland, Ore., who recently placed a restriction of from ninety days to six months upon feature bookings. The restriction is now reported reduced to sixty days, with three houses excepted. These houses are claimed to have offered unfair competition by advertising in their monthly programs feature numbers not yet shown, or still running, at one of the four J. & V. theatres. It is alleged they ran slides to this effect: "Why pay down-town prices when this attraction will soon show at your family theatre at regular prices?"

The second run exhibitors, of which there are forty-nine in Portland, urge the counter claim that there were but three of these offenders, and had the matter been properly taken up with the exchange releasing these pictures, the trouble could have been remedied without the placing of unfair restriction upon all.

The three boycotted exhibitors feel they have grounds for claiming unfair discrimination if the restriction is reduced to others. They also hold that the exchanges meeting the demands of Jensen & Von Herberg will ultimately lose money, as the number of changes J. & V. can give on a weekly basis amounts to but 208 changes a year in four houses, as against 312 changes a year by one house with a six-change policy. A number of the exchanges have not taken part in the controversy and are furnishing the same service as heretofore.

So far the trouble has not been made public, except that the four J. & V. theatres are said to show slides promising that the picture won't show here again this year.

Considerable interest is being displayed here regarding Children's Book Week, which will be observed November 12 to 18. The event is being anticipated by exchangemen and exhibitors who will be guided partly by the recommendations and wishes of patrons who have been invited through a newspaper announcement to indicate their choice.

"Sherlock Holmes" is booked for the leading key towns in the territory for November screenings. It opened in Portland at the Majestic, October 28, to business that looks like a holdover.

A First National Release

COAL STRIKES DO NOT WORRY NORMA

She has "The Eternal Flame." The Strand Theatre, Milwaukee, made this cutout banner over the lobby doors. The flames which vignette the bust are of lighted chiffon worked by a fan.

Los Angeles

Manager Harry Davies, of the Mission Theatre, has signed up for the Harold Lloyd features with Pathe. He outbid all other first run theatres in booking Lloyd's latest, "Doctor Jack." The Lloyd features have heretofore been shown at the Symphony.

Manager Bostick, of Loew's State Theatre, is smiling broadly these days. The smile has been firmly fixed ever since the theatre discontinued vaudeville and concentrated entirely on "The Picture Program." Incidentally, the theatre receipts have shown a jump since the continuous vaudeville was discontinued.

Manager Fred Miller, of the California Theatre, stated that from the manner in which the critics panned Lady Diana Manner's picture, "The Great Adventure," he did not expect to do any big business, but the attendance kept increasing daily and toward the end of the week it was going like a house afire.

T. L. Tally booked "The Eternal Flame" into his Broadway theatre after it had a two weeks' run at the Kinema and did a remarkably big business.

A "Youngster" in the Northwest

Looking for the "Daddy of Them All," the "youngster" of the Northwest was located. At that he can boast of ten years of active contact with pictures. He is Mack DeLong, owner of the Rose Theatre, Sumas, Wash. Mr. DeLong is not yet twenty-one, but he owns one of the prettiest little houses in the territory. He has been everything from janitor, doorman, operator on up since he was a kid in knee breeches, and has a brilliant future ahead of him.

It's always open house for the film salesman who calls on "Mack," although his is 100 per cent. Universal, as he figures his town is just right for that particular product. Following this policy has contributed largely to his success, he says.

You Might Call Louisville the Paradise of Exhibitors

Although there have been a couple of theatres added in the downtown district inside of the last couple of years, the city could undoubtedly support another big picture house, as during good weather all of the leading picture houses are constantly jammed, and it means long waits for seats on Saturdays and Sundays, as well as the last two night shows. Right now the local houses showing good pictures at 30 cents for adults, including war tax, are packing them in. The Alamo Theatre put its prices up to 40 cents for a short time but dropped back to 30 cents.

There has been discussion concerning the possibilities of remodeling a fine new building on Fifth street, erected for a big general market house and of fireproof construction, which made a dismal failure as a market house and was closed. This building could be converted into a picture theatre at relatively low cost. It is within a radius of three blocks of seven theatres, and only a block and a half from Fourth and Walnut, the busiest corner in the city.

City officials of Louisville started a movement the past week to condemn ten feet or so of property on the east side of Fourth street, from Chestnut to Broadway, for widening the street. This would affect the Kentucky Theatre, recently completed, but it is not believed that there is much danger of any condemnation plan being adopted, as the city hasn't the necessary money to undertake any such movement.

Work is progressing on the new Baxter Theatre, in the Highlands, which will cost about $50,000 and which will seat 1,000.

Both the Alamo and Walnut Theatres, of Louisville, have been issuing $5 and $10 ticket books, or coupon books, the tickets from which are transferrable at the box office for tickets. The idea of issuing the books was in connection with a voting contest, to establish popular brands in Louisville, in which a $5 book covers 10,000 votes and a $10 book 20,000 votes, while a 25 cent matinee ticket is good for 250 votes and an evening ticket, 300 votes. Fred Dolle stated that he believed it was the first time a picture house here had issued a coupon book, and that the idea has possibilities for holiday gift use, and could perhaps be worked out to advantage on a discount inducement plan under normal conditions.

The Motion Picture Theatre Owners of Kentucky haven't held a meeting since the State meeting last April, when there were some legislative conditions up for discussion. Indications are that the usual spring meeting will be held next year, but as it will not be a legislative year there will be no rush work, as any work undertaken will be for 1924 when the legislature again meets. The Louisville Photoplay Association, composed of the exhibitors, meets regularly for discussion of general conditions as they arise.

The buildings on Walnut street occupied by the Walnut Theatre, the Apollo Apartments and four shops, have been purchased by local theatrical interests. All of the stock in the buildings was purchased by Joseph L. Steuerle, Fred J. Dolle, Louis F. Steurle and Adolph Reutlinger.

The purchasers announced that they will continue to operate the Walnut Theatre as previously, handling the building as well as the show house. The other buildings will be rented as at present. Extensive improvements in the theatre building are to be made next spring, it was said.

The amount involved in the deal was understood to be in the neighborhood of $100,000.

Kansas City

The Wichita, Palace, Miller and Princess theatres of Wichita, Kas., were merged last week with the formation of the Consolidated Amusement Co., which will operate all four theatres. Officers of the company are: L. M. Miller, president; M. B. Shanberg, vice-president, and Stanley N. Chambers, secretary and treasurer. Mr. Chambers also is managing director of the four theatres. Beginning the last of November, the Princess Theatre will house a stock company.

Phil Ryan, vice-president of the Capitol Enterprise Corporation, is reported to be improving from his recent illness. Mr. Ryan has been confined to his home for about three weeks with pneumonia, and for a while he was seriously ill, but the crisis was soon passed and we are glad to hear that Mr. Ryan is on the road to recovery. Capitol Enterprises control several theatres in Kansas City.

John Donovan Still Managing Pittsburgh's Regent Theatre

Rowland and Clark's Regent Theatre in East Liberty, Pittsburgh, celebrated its eighth anniversary during the week of November 6, with Thomas Meighan, Pittsburgh's own star, in "The Man Who Saw Tomorrow." John P. Donovan has been manager of the Regent since its opening.

J. P. McGovern is no longer manager of the Victoria Theatre, Altoona, Pa. The George Brothers, Jimmie and Athens, are managing and buying the pictures themselves. McGovern is back with the Supreme Productions of Pittsburgh, in the distribution end of the business.

By a deal just closed, Isaac and Jake Silverman of the Strand Theatre, Altoona, Pa., have purchased a plot of ground directly opposite the Gable Arcade, Altoona's largest department store. The consideration was not made known. The Silverman Brothers announced that the acquisition was acquired for the purpose of assisting in the development of Twelfth avenue as a business thoroughfare.

Charlie Richlieu of the Richlieu Theatre, Bedford, Pa., was one of the earliest of the hunters in Pennsylvania. He was accompanied by Dr. Tims, also of Bedford.

William Walker, formerly treasurer of the Gayety Theatre, Pittsburgh, has purchased the Sheridan Theatre, Sheridan, Pa., from Mr. Stanbough.

John Zwick, of the Olympic at Finleyville, Pa., is another of our exhibitor friends who has heard the call of the wilds and shouldered his gun. Don't know yet whether or not he has had any luck.

James Steele, proprietor of the Bellevue and Avalon Theatres, accompanied by his wife and daughter, is going to Stewart, Florida. Mr. Steele expects to build a winter home in that town.

S. Pearlstein has sold the Regent Theatre at McKees Rocks, Pa., to M. Akselrad, the new owner having taken charge the first of November. Akselrad was the original owner of the house, and two years ago sold it to Pearlstein. The latter says he is going out of the theatre business for good. The Regent seats 400.

Monday, November 13, was reopening day for the rebuilt Virginian Theatre, Charleston, W. Va. For the present, First National pictures are the exclusive attractions.

Under roof by December 1 is the goal set by the West Virginia Amusement Company, Fairmont, W. Va., in the construction of the new $300,000 theatre adjoining the Watson Hotel on Main street. Since M. S. D. Brady, secretary of the company, took over the construction work of the theatre, the building has been rising very rapidly. Plans are by Fred W. Elliot, of Columbus, Ohio, and the theatre will probably be the finest in the state, as well as the largest building in Fairmont.

Frank Fairgraves, of the Regent and Princess theatres, Erie, will have his new 1,100-seat State Theatre there ready for opening about December 1.

Wm. I. Forrey, manager of the Exhibitors Film Exchange, who has been absent from his office for seventeen weeks owing to a serious illness, is recovering slowly and it will probably be some time before he will be able to again resume his duties.

St. Louis

The Rivoli Theatre, Sixth, near Olive street, is scheduled to open November 18 with "The Storm." The program will also include International News and a Century comedy. Barney Rosenthal, Universal manager, has spent $25,000 in improving this theatre, which was purchased recently from Harry Koplar.

Henri Chouteau plans to spend $50,000 in improvements at the Odeon Theatre, Grand boulevard at Finney avenue. The entrance will be enlarged by abolishing two of the four stores on the Grand boulevard frontage. The improvement also includes a covered run way along the north side of the building with an opening into the foyer. When the decorations and improvements are concluded the Odeon will be re-opened as a picture theatre.

Yes, It's the Same Dibble

"The name of Dibble brought back memories of my kid days," writes Arthur M. Bowler, assistant manager of the Rialto Theatre, Amsterdam, N. Y., referring to a recent mention, in Regional News and Gossip, of John P. Dibble, of Branford, Conn. Mr. Bowler recalls the days when "Dibble's Moving Pictures" used to play Amsterdam and wants to know if John P. is the same Dibble. He is, as Mr. Bowler must have learned from Mr. Dibble's history published in the last issue, which he evidently hadn't seen when he wrote us.

"Mr. Dibble and I became friends after several visits," he says, "and on one trip, when he played Gloversville, fourteen miles away, he took me with him and I worked the 'effects' in such pictures as 'The Vendetta.' I was not over 8 or 9 years old then. I am thirty now."

Posters Get Baltimore Men in Trouble With the Censor

Benjamin and Milton Caplan, who operate the Clover Theatre, 414 East Baltimore street, and Anthony Moralto of New York, were arrested on warrants sworn out by Miss Marie Presstman, of the Maryland censor board, on October 31. They were charged with having displayed improper posters at a picture theatre. The case came up before Magistrate John H. Stanford in the Central Police Court. Milton Caplan was dismissed, but Benjamin Caplan and Moralto each were fined $50 and costs.

A benefit picture performance was given at the Garden Theatre, Baltimore, on Sunday night, November 5, for the benefit of the Volunteers of America. The playhouse was loaned by William M. Whitehurst, manager.

Religious meetings were held at the Parkway and New Theatres on Sunday, November 5, through the courtesy of Howard S. Jefferson, manager of the former, and Louis A. DeHoff, for the latter.

Through arrangements made by Louis A. DeHoff, booking agent for the Whitehurst Theatrical Interests, all orphans in Baltimore were entertained at the New Theatre during the week beginning Monday, November 6, when "Forget-Me-Not" was the attraction there.

Eugene N. Daly, manager of the New Theatre, went to New York on November 7 to attend to some special work.

Nixon's Victoria Theatre, 415 East Baltimore street, will reopen to the public on November 20 under the management of A. M. Seligman, who managed it before it was badly damaged by fire. The theatre has practically been remodeled at great expense. It is now being operated by the Nixon-Nirdlinger Interests and the Stanley Company of America.

The opening of the New Metropolitan Theatre, North and Pennsylvania avenues, is scheduled to take place on Thanksgiving Day. This house is being built by the Metropolitan Amusement Company of which Frederick W. Schanze is president.

The Echo Theatre, which is operated by J. Zimmerman and booked by Walter Pacey, manager of Pacey's Garden, reopened to the public on November 6.

The Sound of Smacking Lips Is Now Heard in Schenectady

Employes of the Barcli Theatre are already beginning to smack their lips in anticipation of the annual dinner which J. J. Walker, owner of the theatre, gives on Thanksgiving Eve to those on his payroll. The house was opened by Mr. Walker two years ago Thanksgiving. Last year, without saying anything to his employes, Mr. Walker went ahead and planned a fine Thanksgiving Eve repast, with turkey and all the fixings, and then invited those associated with him. The whole affair came as a complete surprise. This year, Mr. Walker has already announced that the affair of a year ago will be an annual one, and to look forward to the biggest kind of a dinner two weeks hence.

William Shirley, manager of the local Strand, is overjoyed because his house will be allowed to retain the name under which it has gone for several years, and which Mr. Shirley believes to be one of its best assets. For a time there was a contention between Mr. Shirley and Max Spiegel, as to who had the legal right to the name "Strand" for their respective Schenectady houses.

Double features are being played up strong in some of the Schenectady houses these days in securing additional patronage. At the Barcli double features prevail with every other bill and the Albany has also swung into double features. Both houses have been watching Fred Elliott's house in Albany, and the effects of double features. At the Barcli this past week, "The Moth" and "The Referee" were coupled up.

Joseph L. Gale, who is known as "Max Spiegel's Man Friday," is spending his time in Schenectady looking after the construction and opening details of "The State."

Miss Janet Moon, only woman manager of a theatre in Schenectady, and who has been handling the Crescent with success for seven years past, is in New York buying film.

"If you have got the pictures, you will do the business," remarked William Shirley, manager of the Strand, to the representative of Moving Picture World this week, when asked as to business conditions in the Electric City. Mr. Shirley is running nothing but feature pictures, straight week runs, from Sunday to Saturday, and when occasion arises increases his prices of admission. And what is more, Mr. Shirley's house is doing a whopping good business these days. For "Orphans of the Storm" admission prices went from 35 to 50 cents, with 65 cents for the loges. Coming attractions at the Strand include "Oliver Twist," "Tess of the Storm Country," "Peg O' My Heart" and "One Exciting Night." Incidentally, it might be stated that "Quincy Adams Sawyer" will have its premiere at the Strand.

Max Spiegel, Walter Hayes, Eugene Falk and Moe Mark, were in town this week, looking over the State Theatre, the latest in the Strand chain. Before leaving, they took a swing over to Troy and inspected the house which is being built there and which will open some time in January.

The Strand believes in good music. One of the leading conductors in the musical world is now directing the twelve-piece orchestra at the Strand. He is Professor Phil Pelz, leader of the band at the San Francisco Exposition in 1915, one time director of the Russian Court orchestra, and a musician known the world over. With him is George Bosliko, a Russian celloist, who also came from the West Coast. There is probably not another city the size of Schenectady in the country, which can boast of an orchestra equaling the Strand's.

A First National Release

NUMBER SIX OF THE SEVENTEEN WINDOWS

That's what Jackie Coogan, in "Oliver Twist," got when he played the New York Strand on pre-release. Some of the largest stores on the biggest street were glad to get these appealing paintings.

San Francisco Exhibitors to Oppose Music Union Demands

The demands of the Musicians' Union for "swing" orchestras and for seven days' pay for six days' work, as well as the payment of the salaries of the "swing" men, will not be granted by San Francisco theatre owners, according to representative members of the industry. The first indication of resistance to the demands is seen in the sudden ending of the Sunday morning concerts of the California Theatre and the reduction of the orchestra of this house by ten men. Other theatres are cutting down the size of their orchestras, and going back to the use of organ music exclusively, and if no agreement is reached with the musicians before the end of the year, when the present wage agreement expires, a lively fight may be expected.

The world's premiere showing of "The Forgotten Law," a picture made in San Francisco by the Graf Productions, Inc., and distributed by Metro, was made at Loew's Warfield Theatre on November 4, and crowded houses at once became the rule.

The Century Theatre on Ellis street, which has been idle for several weeks, will shortly be added to the list of San Francisco's down-town picture houses. It is being remodeled, a projection room built on the ground floor, and will be opened on November 24 with the world premiere of the thrilling Snow production, "Hunting Big Game in Africa With Gun and Camera," controlled by Eugene H. Roth.

The Portola Theatre, one of San Francisco's pioneer houses, is to be closed at an early date, following a showing of the scientific production illustrating the transplanting of glands. About $75,000 will be spent in alterations and redecorations and the house will be reopened the middle of December as the New Portola, with an extended run of "Dr. Jack." The Pompeiian treatment is to be followed out in the new decorative scheme and a theatre of exceptional beauty is promised.

Bargain prices in admissions are being offered by the management of the Francesca Theatre on upper Market street, San Francisco. The regular price of admission is 10 cents for any seat any time but books of twelve tickets are to be had for a dollar.

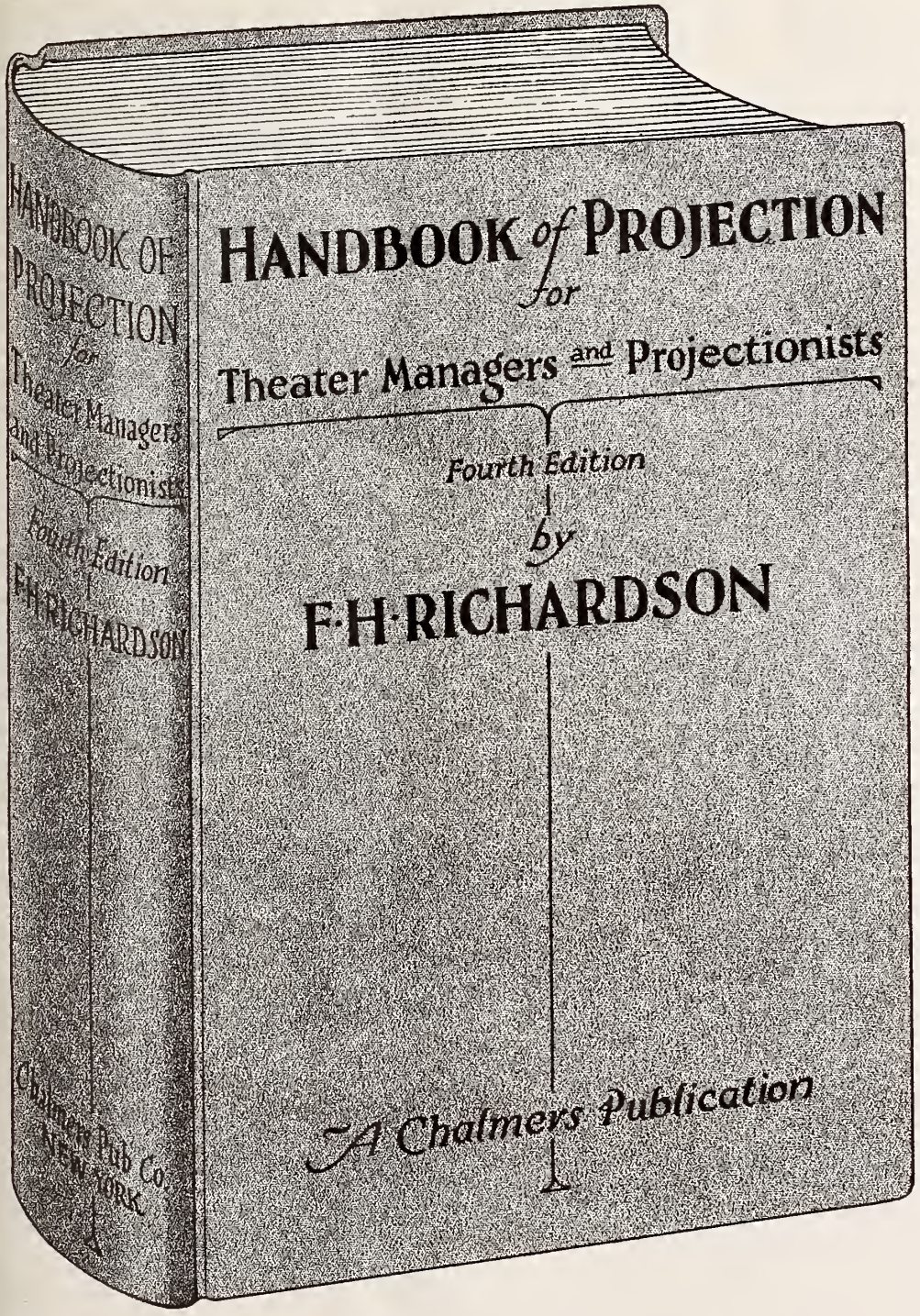
The Strand Theatre, San Francisco, is installing a $40,000 Robert-Morton organ and is making use of a Fotoplayer temporarily.

Charles Pincus, of the California Theatre, announces the engagement of Harry Thorn as first organist. Thorn recently was with the Liberty Theatre at Portland, Ore.

C. O. Davies, of the Wigwam Theatre, Reno, Nev., was a visitor on San Francisco's Film Row early in November on one of his rather infrequent buying trips. The boys on the avenue would like to see C. O. D. more frequently.

A fire broke out recently on the upper floor of a film exchange building at 292 Turk street but the blaze was confined to two small rooms and the loss was light.

Eugene H. Roth, managing director of the California, Imperial, Granada and Portola theatres, in conjunction with Jack Partington, has moved his offices to the Granada Theatre building.



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News from the Producers

Conducted by T. S. da Ponte

HENRY HULL

Who is co-starring with Mary Thurman in "Midnight," a Syracuse Motion Picture Company feature, to be handled through Producers' Security Corporation

Hodkinson Makes Changes in Sales Force

An announcement comes from the home office of the W. W. Hodkinson Corporation of several important changes in their organization. C. L. Peavey has been promoted to the position of branch sales manager of their Cleveland Exchange. He succeeds C. E. Holah, who will come to New York to work out of the big city as special representative on "Fun from the Press," the "Literary Digest" release of ribtickling comment from the press of the country.

It is said that Mr. Holah's appointment is in recognition of his good work on "Fun from the Press" in the Cleveland territory.

The following changes have also been made. W. F. Marshall, who was booker at the Washington, D. C., Branch, is advanced, because of his knowledge of the territory, to office manager, taking the place of H. A. Gillespie, who has been transferred to the home office to do contract work. P. G. Morris has succeeded L. E. Hobson as office manager of the Denver branch. Mr. Hobson has been transferred to the Los Angeles sales force.

Gerety with Universal

Thomas W. Gerety, assistant advertising manager and art director for the W. W. Hodkinson Corporation, has been engaged to fill an important position in the advertising department of the Universal Pictures Corporation.

Many Aids to Put "Dr. Jack" Across

Pathe announces that every exhibitor playing the Harold Lloyd feature comedy, "Dr. Jack," will be supplied with a wealth of exploitation accessories that will enable him to live up to his best showmanship ideals. These include standard aids and novelties as follows:

Beginning with posters, there will be an augumented supply in two 1-sheets, two 3-sheets, two 6-sheets, and a distinctive 24-sheet. These are in addition to the stock 1-sheet and 3-sheet, which are especially well adapted for cut-out purposes.

Coming to the "Dr. Jack" campaign book—its front cover and inside of cover will be available in either cut or mat form. It will contain many exploitation suggestions which will be in picturized form.

Sixteen black and whites are furnished for newspaper layouts, as well as an augmented array of newspaper advertising cuts and mats, size 1, 2 and 3 columns, plus two quarter-page and one half-page ads; also an extra press sheet, besides the regular stories, on which will appear two halftone illustrations, available in mat form, and a large pen-and-ink combination available in the same way.

A "Dr. Jack" thematic music score will be furnished. The Harold Lloyd novelty "specs," which have sold so well in connection with other releases, will be furnished for use with "Dr. Jack."

A genuine novelty in the form of cabinet size photographs of Lloyd, autographed by him and which the exhibitor can give away as souvenir portraits, will create a new exploitation field in connection with his productions. A 100-foot trailer will be available.

For lobby display purposes in first-run houses, each Pathe branch office will have at least one set of two oil paintings, size 40x60, on "Dr. Jack."

The Pathe home office is prepared to mail direct to exhibitors a novelty broadside, having the appearance of a doctor's travelling bag, and which, when opened, will tell the story of "Dr. Jack." Besides these, other novelties are in preparation, which are said to make the whole list in a class by itself in the way of screen comedy exploitation.

Service and Your Box Office

Either your box office is a place to collect profits from the showing of pictures, or it's a little coop made to house the ticket seller and keep her on the pay roll with nothing much to do but be decorative.

It's up to you which it is to be.

It is always the aim of Moving Picture World to give you service that will help the box office to fulfill its proper mission as a target for ticket purchasers.

Not the least of our exclusive service-for-exhibitor departments is the Rotogravure Section.

One man said, not long ago, "Yes, very pretty set of stills. But I don't want to look at pictures."

BUT THE PROSPECTIVE PATRON DOES!

That's what those pages of neat and attractive pictures are published for.

Frame them when the films they illustrate are due in your theatre. Put them in your lobby. Use them in window displays. They are pullers; people will look at them, and when you've caught attention you've started a sale; people will remember the title of the pictures they display, and that will back up your other exploitation when the time comes to drag the dimes or quarters in through the little window in the box office.

Rotogravure display, framed and displayed, means dollars.

USE IT AS HUNDREDS OF OTHER EXHIBITORS ARE DOING.

DOUGLAS MAC LEAN

Who will make a series of features for Associated Exhibitors

Geo. Beban Honored by Big Officials

George Beban, touring the larger cities with his stage and screen combination of "The Sign of the Rose," was received in Topeka, Kansas, for his appearance at the Orpheum Theatre, under unusual conditions.

Because of the political convention which overcrowded the city, hotel accommodations could not be provided for the star and his company. Whereupon a suite was placed at his disposal in the executive mansion by Governor Henry J. Allen.

Beban's arrival in the city was made noteworthy by the presence, on the capitol steps, of Mayor Herbert J. Corwine and the Governor who presented the actor with a floral key to the city in sight of a great crowd.

Manager C. H. Hooper of the Orpheum had cause to congratulate himself on the result of this official recognition. "The Sign of The Rose" is an American Releasing attraction.

Jones in New Vehicle

The negative of "The Boss of Camp Four," Charles Jones' latest starring production for Fox, has reached the New York offices. The picture is heralded as the most thrilling production Jones has ever been seen in. When one stops to consider that he also played the feature role in "The Fast Mail," that is saying a good deal. Jones has started work on "The Footlight Ranger," his next production.

MARY THURMAN

Who is co-starring with Henry Hull in "Midnight," a Syracuse Motion Picture Company feature, to be handled through Producers' Security Corporation

Universal Starts Work on "Bavu"

The strangest film play in the history of Universal City has entered production.

"The Attic of Felix Bavu" is a weird mystery drama founded on the sensational play of that name written and staged by Earl Carroll in the Earl Carrol theatre in New York. With a masterly hand Carroll pictured the devastating effect of revolution on human morals in the case of the downfall of the orderly state of things in Russia.

"Bavu" is a remarkable character and Wallace Beery will play it.

Forrest Stanley and Estelle Taylor will handle the romantic leading roles. Sylvia Breamer and Martha Mattox will play two important feminine characters.

Nick de Ruiz, "the bad man" of many Universal pictures, has started the portrayal of his biggest role, and Josef Swickard, the French father of "The Four Horsemen," is cast in a principal part, while Harry Carter and Jack Rollens enact two important roles.

Stuart Paton is directing the production from a continuity prepared by Albert G. Kenyon. It will be a Universal-Jewel special.

Named Head of Goldwyn's St. Louis Branch

Goldwyn announces the appointment of J. B. Dugger as manager of its St. Louis branch exchange, succeeding J. Weil, resigned.

Mr. Dugger has had long experience in motion pictures. For the past four years he has been manager of Paramount exchanges in Detroit and in Indianapolis. Goldwyn feels that he is exceptionally well qualified to handle the business of its St. Louis exchange.

Moving Picture World Reviews Are the Best

Five Fox Films for Week, November 13

"My Friend the Devil," another special production, heads the list of five pictures scheduled by Fox Film Corporation for release during the week of November 13, according to announcement this week. The other four include a Tom Mix feature, a Dustin Farnum drama, a Lupino Lane special two-reeler, and an Al St. John comedy.

"My Friend the Devil," directed by Harry Millards to whom goes the credit for direction of "Over the Hill," is a screen adaptation of George Ohnet's famous French novel, "Dr. Rameau." The scenario is the work of Paul H. Sloane, who also wrote the scenario for "Over the Hill," "The Village Blacksmith," "The Town That Forgot God" and "If Winter Comes." Charles Richman, star of the spoken stage, is the featured actor.

"Tom Mix in Arabia," is a melodrama which carries the versatile star from the wilds of the west to the wilds of the East. The story is by Mix and Lynn Reynolds, who also directed.

Dustin Farnum's picture is "While Justice Waits." It was directed by Bernard J. Durning, who directed "The Fast Mail." Irene Rich plays the feminine lead.

Lupino Lane, English pantomimist, comes in the third picture of his first series for Fox, "My Hero." It is a two-reel special directed by Jack Blystone. Al St. John plays his unique pranks in "Out of Place."

Prominent Players in "Midnight" Film

Henry Hull, the young Broadway star, and Mary Thurman started work last week as co-stars in "Midnight," a new comedy drama for Syracuse Motion Pictures Co.

Hamilton Smith, who directed "The Isle of Doubt," and "The Inner Man," in which Wyndham Standing starred for the same company, is directing the feature. Arthur Caldwell is the cinematographer.

The signing of Henry Hull and Mary Thurman is considered an important event in film circles and stamps the Syracuse Motion Pictures Co. as one of the most important producing units in the industry. Henry Hull is one of the most popular stars Broadway ever knew and his present legitimate vehicle is attracting thousands.

Mary Thurman's beauty is a topic in artists' circles and many proclaim her the most beautiful actress on the screen.

The releasing arrangements are in the hands of Producers Security Corporation, which has not yet announced the distribution channels.

Producers Security also handled the former Syracuse productions.

Mayer Film Chosen to Show at Benefit

"Hearts Aflame," Louis B. Mayer's latest film, which Reginald Barker directed and staged, was shown publicly at the Ritz-Carleton grand ball room, last Sunday night, before an audience that packed the big room and which was composed of society people, journalists, statesmen, film personages and the entire membership of the Canadian Club. The event was a benefit for the sufferers of the recent terrible forest fires which wiped out almost an entire province in Northern Ontario. The event was under the auspices of the New York Globe.

"Hearts Aflame," which is from the book "Timber" by Harold Titus, was chosen by the Globe as the chief event on the big programe owing to excellent reports from that paper's Los Angeles correspondent. S. L. Rothapfel of the Capitol Theatre staged the entire show for the Globe.

Governor-elect Alfred Smith headed the list of patrons and patronesses. The patronesses included Mrs. Jerome Napoleon Bonaparte, Mrs. Charles H. Sabin, Miss Mary Garret Hay, Mrs. Arthur Livermore, Mrs. E. L. Doheny, Miss Helen Varick Boswell, Mrs. Walter J. Salmon and other prominent society women.

Mr. Rothapfel staged "Hearts Aflame" in a most ambitious manner, a vivid forest fire effect preceding the picture. The music, a special score assembled by Rothapfel, accentuated the high spots in the film.

The Canadian Club co-operated with the Globe and made an outright purchase of two hundred tickets at five dollars each. The entire capacity ball room was sold at that price.

More than fifteen hundred dollars was realized from the sale of tickets, the entire amount of which was forwarded at once to the Canadian sufferers through the Globe.

David Powell Chosen

David Powell has been selected to play one of the principal male roles in "The Glimpses of the Moon," an Allan Dwan production which will be started soon at the Paramount Long Island studio. Bebe Daniels and Nita Naldi will have the leading feminine parts in the picture.

The Doctors

When it comes to Harold Lloyd in "Dr. Jack," Producer Hal Roach doesn't "present," he "prescribes"—as all the screens of all the lucky exhibitors in the country presently will show. The "prescription" is put up and marketed by Pathe. "Administered" by exhibitors who get in early with their orders, their "patients" will be guaranteed a sure cure for anything that ails them.

Pathe declares, on the verdict of authorities who saw "Dr. Jack" in West Coast previews at different types of theatres, that Lloyd's forthcoming feature comedy will prove even a more popular "prescription" than his current success, "Grandma's Boy." That is because its "ingredients," while equally human, are more numerous and varied.

Cosmopolitan Scene in Dalton's Next

A most cosmopolitan assemblage of people is seen on the stage at Paramount's Long Island studio, where Victor Fleming is directing Dorothy Dalton's newest production, "Dark Secrets." The scene of this meeting place for the various races of humanity is a gorgeous hotel in Cairo, Egypt, with its picturesque courtyard and terraces, its lily-pond and statuary, romantic looking balconies and distant palm trees.

This exotic atmosphere is further enhanced by birds of gorgeous plumage and the foliage of the country which abounds there. The scene is rich with the color of interesting costumes and unusual uniforms as contrasted with the conventional garments of the Americans.

Universal's Gibson Film Completed

Under William Worthington's direction Universal has completed the filming of Edward (Hoot) Gibson's starring vehicle, tentatively titled "Kindled Courage."

Beatrice Burnham will be seen opposite Gibson. She recently appeared in support of Priscilla Dean in "The Flame of Life." Harold Goodwin, Harry Tenbrook, James Gordon Russell, Albert Hart and J. Russell Powell have other important roles.

Eight Pages of Dollars

Are you looking at the pictures in the Rotogravure Section, or do you use them, framed, as lobby display, window display, patronage pullers?

This exclusive feature is sent you in Moving Picture World as a service to add to your exploitation.

The pictures draw attention, create interest, make people remember the films they exploit at a time when the picture is on your screen.

TURN THESE WEEKLY SERVICE PAGES INTO DOLLARS.

F. B. O. Exploitation Men in Exchanges

The work of enlarging the exploitation field force of the Film Booking Offices of America is nearing completion. Before the end of the present month each of the twenty-eight F. B. O. exchanges will be operating with an exploitation representative. The announcement of the policy of stationing an exploiteer permanently in all exchanges was made several weeks ago by J. I. Schnitzer, vice-president of F. B. O. when "In the Name of the Law," a widely exploited production was first released.

To date eighteen men have been added to the staff. These men are working on all of the F. B. O. product and are preparing advance campaigns on "The Third Alarm," the second Emory Johnson production which will be issued as a special early in the new year.

The personnel of the exploitation staff to date is: Herbert Weill, stationed in Albany; Gilbert P. Josephson, stationed in Buffalo; Louis P. Kramer, in Chicago; Harold Wendt, in Cleveland; Geo. Vivian Smith in Cincinnati; A. L. Mitchell in Dallas; Jesse Weil, in Detroit; E. C. Hull, in Indianapolis; Preston Hickey, in Minneapolis; H. W. Fisher, in New Orleans; Chas. Geigerich, in New York; L. Pickrel, in Oklahoma City; Albert Fischer, in Philadelphia; Frank Leonard, in Pittsburgh; A. H. Huot, in Seattle; Philip Greenberg, in St. Louis; C. W. Heath, in Sioux Falls, S. D.; and Wallace L. Rockwell, in Washington, D. C.

Screen Star Club

Six among the screen's best known feminine stars have organized a Texas Club for "purely social purposes," according to word from First National. Florence Vidor, Bebe Daniels, Hope Hampton, Corinne Griffith, Jacqueline Logan and Madge Bellamy are the six charter members of Hollywood's latest organization.

Czech Prince Watching Production at "U" City

Prince Sascha, a member of the ancient house of Thurn-and-Taxis, of Czecho-Slovakia, and a captain in the Czecho-Slovakian army, is now enroute from New York to Universal City, Cal., where he will study motion picture production with a view to the establishment of his own producing company in Czecho-Slovakia.

"My plan embraces gaining all knowledge possible of the American motion picture industry," the prince explained to Universal officials upon the eve of his departure from New York. He had received unqualified welcome to all parts of the vast Universal organization.

"My stay, of course, will be somewhat indefinite. Luckily, I am financially fixed so that I can 'bum around a bit,' as you Americans say, for several months in quest of information and accurate and actual experience. Then, I hope to revolutionize completely the motion picture industry in Bohemia.

Tour of Private Car Advertises Studios

The Hampton Del Ruth studios, formerly known as the Balboa studios, where early motion picture history was made in Long Beach, California, were recently sold to a syndicate of Eastern capitalists.

The present policy of the studios, adopted when Hampton Del Ruth assembled his notable cast for "The Marriage Chance," will continue, and the productions will be distributed by American Releasing Corporation under the Hampton Del Ruth name.

Plans of the new company include the production of four feature pictures with casts as distinguished as that of "The Marriage Chance." Twelve two-reel comedies are also scheduled for production under the supervision of Del Ruth.

A tour of the country in a private car has begun, the object being to publicize not only the name of Del Ruth but that of Long Beach by means of photographs of the city and surrounding country. These will be distributed en route. The car will be thrown open to visitors everywhere it goes and the wonders of Southern California and Long Beach will be described and shown.

Alta Allen, Milton Sills, Henry B. Walthall, Tully Marshall, Irene Rich and Mitchell Lewis—the cast of "The Marriage Chance"—will accompany the touring party for a portion of the journey.

J. Held, Jr., Draws for Big "U" Joy Week

J. Held, jr., famous caricature artist, has been engaged by Universal to make a series of drawings for use in material being put out by Universal for the Universal Joy Week, advertised for December 24 to January 2.

These drawings will include humorous sketches of the various Universal comedians, including Neely Edwards, Lewis Sargent, Lee Moran, Baby Peggy, Joe Martin, Brownie, Queenie the horse, and Maudie the mule.

Many exhibitors already have signified their intention of putting over Universal Joy Week, during the holiday season, and of taking full advantage of Universal's gratis accessories, and the extraordinary booking facilities offered for the showing of Universal comedies during the week.

Margaret Clayton Plays Opposite Carey

Marguerite Clayton is making her first appearance in a California made production in "Canyon of the Fools," in which she plays the leading feminine role opposite Harry Carey. This will be the fourth Carey production for release through the Film Booking Offices of America. Others in the cast include Carmen Arselle, Mignonne, Fred Stanton, Murdock MacQuarrie, Vester Pegg, Charles LeMoyne, Joseph Harris and Jack Curtis.

"Canyon of the Fools" is adapted from the novel of that name by Richard Matthews Hallett, published recently by Harper Brothers, after running serially in the Sautrday Evening Post. It was put into scenario form by John W. Grey. The story has a mining locale.

Title Is "Dark Secrets"

The title of Dorothy Dalton's latest Paramount picture now in production at the company's Long Island studio has been changed to "Dark Secrets." The working title of the picture was "Black Fury." It was written by Edmund Goulding.

A scene from initial Daniel Carson Goodman Special, "What Wrong with the Women?" Distributed by Equity Pictures Corporation

Compson Company Returning

After six weeks in Honolulu, Betty Compson and her company, making "The White Flower," will return to the Hollywood Paramount studio the last of this month. Excellent weather and lighting conditions have made it possible to complete their island and tropical scenes well within schedule.

The beach at Waikiki, the volcano at Kilauea, the famous cliff of the Pali, and other noted Hawaiian beauty spots will be seen in the finished production.

Get BULLDOG DRUMMOND Dead or Alive!

A big star in her biggest picture
ROBERT·Z LEONARD presents
MAE MURRAY
in
BROADWAY ROSE
REG US PAT OFF
A METRO PICTURE
Distributed by
METRO PICTURES CORPORATION

Lines in the papers that guar

N. Y. Herald—
Again Mae Murray scores.

N. Y. World—
"Broadway Rose" is a good box office subject. "Folks in the sticks" are always curious over the mysterious high life in Gotham. This picture will satisfy that curiosty.

N. Y. Mail—
"It tugs at the heart strings . . . This sort of film usually brings big box office receipts.

Herald—
Miss Murray will doubtless jam the Capitol . . . . .

ROBERT Z. LEONARD *presents*

MAE MUR

BROADW

A TIFFANY PRODUCTION
M. H. HOFFMAN *Vice President & Gen'l Manager. Directed by* ROBERT Z. LEONARD *Story & Scenario by* EDMUND GOULDING

METRO

ntee lines at your box-office

Sun—
Miss Murray . . . thrills and fascinates her audiences.

Daily News—
Miss Murray has reason to be proud of her work in this picture.

Portland Oregonian—
Mae Murray has an immensely interesting vehicle in "Broadway Rose."

Moving Picture World—
"Broadway Rose" is a showman's picture from every angle.

Journal of Commerce—
Miss Murray is seen at her best.

Lowell Courier-Citizen—
"Broadway Rose" surpasses "Peacock Alley" and "Fascination."

Reeland Reviews—
. . . . A glittering picture that is sure to please—one that will do capacity business.

Atlanta Georgian—
. . . "Broadway Rose" is one of the most gorgeous and spectacular screen offerings that has been shown in Atlanta.

Los Angeles Examiner—
"Broadway Rose" is drawing huge crowds. It is Miss Murray's latest release and it is chuckful of the stuff that has made her famous.

Detroit Free Press—
A tale of thrilling interest. . . . Mae Murray as Rosalie has the best acting opportunity of her career.

REG US PAT OFF
A METRO PICTURE

RAY *in* AY ROSE

PICTURES CORPORATION

Settings designed & executed by the TILFORD CINEMA CORPORATION *Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir William Jury, Managing Director.*

Showmen Report:

Claim this is one of the very best productions of this kind that I have had in my theatre. Too bad we can't have more like it. Everybody went away pleased and many told us how well they liked the subject. Boys, it's a doodle.
—H. E. Swan, Empress Theatre, Kearney, Neb.

Just as lavish, if not a bit more so than the two preceding Murrays . . . It is a typical Murray picture. Strong supporting cast and original sets will put it over.
—Sterling Theatre, Greeley, Colo.

Great success, unusually satisfactory attendance.
—Colonial, Allentown, Pa.

Overflow audiences. Patrons were very laudatory in their praise. *—Loew's State, Buffalo*

Mae Murray in superb picture splendidly played and acted. Full of pep and well worth seeing. Will get the business and fill the cash box.
—William Noble, Criterion, Oklahoma City

Here is a picture made for folks who are looking for something better. It is Mae Murray's very best. It has story, acting, setting and direction. Play it and the audience will smile at you as they go out.
John B. Ritch, Myrtle, Lewistown, Mont.

ROBERT Z. LEONARD
presents

MAE MURRAY
in
BROADWAY ROSE

REG US PAT OFF

A METRO PICTURE

Distributed by
METRO PICTURES CORPORATION

Buster Keaton in "DAY DREAMS"

A First National Picture

"NOTORIETY" An L. Lawrence Weber and
Bobby North Production

Dustin Farnum in "THE YOSEMITE TRAIL"

A Fox Picture

J. Parker Read Jr.'s, "PAWNED"

A Select Picture

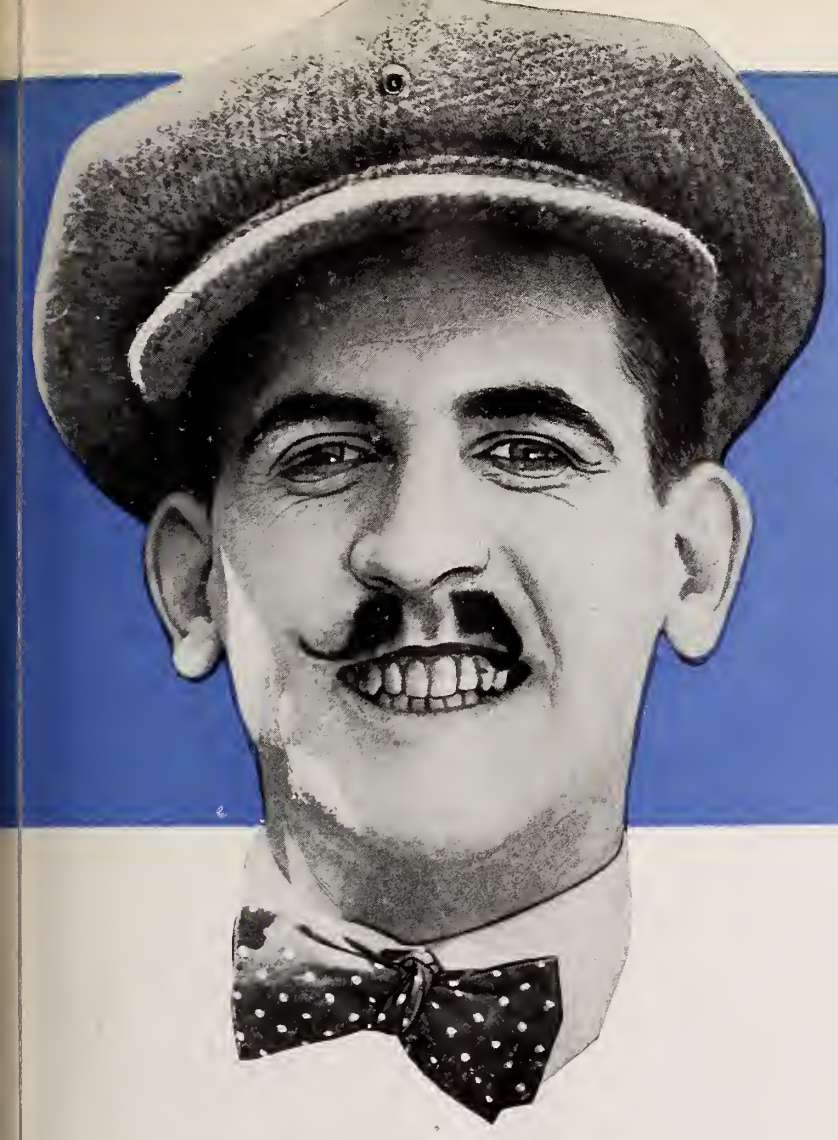
Marie Prevost in "THE BEAUTIFUL AND DAMNED" A Warner Brothers Picture

Frank Lloyd's "THE SIN FLOOD"
For Goldwyn Release

"THE GREAT STORIES OF THE BIBLE"

Produced by Sacred Films, Inc.

Snub Pollard in "HOOK, LINE AND SINKER"
Pathe Two-Reel Comedy



Hal Roach Comedies

One Reel

Unanimous

Exhibitor opinion on the Hal Roach comedies, as told to the magazines, comes pretty close to being unanimous that they are *"the best single reel comedies on the market."*

"The best single reelers on the market. In fact, the only ones that are 'comedies.' "—R. E. Benson, Princess, Adrian, Mich.

"The best bet in single reel offerings on the market." — S. A. Grafsland, Star, Lake Park, Minn.

"The best single reelers on the market."—C. E. Crane, Ideal, So. St. Paul, Minn.

"They always give satisfaction. Contain more than the usual number of laughs."—Will Gleaser, Grand, Faribault, Minn.

"As clean as can be obtained. Well liked by our patrons."—J. J. Casselman, Colonial, Tracy, Minn.

You want the best single reel comedies that money will buy. Have some of the Hal Roach Comedies screened for you at the nearest Pathe Exchange.

Pathécomedy

TRADE MARK

HAL ROACH *prescribes*

HAROLD LLOYD

in his latest and greatest

"DR. JACK"

a feature

The first announcement of "DR. JACK" is only a few days old.

But—

already there is a mighty and rapidly rising flood of offers and requests for prices on this picture from exhibitors who are known as the most successful in the business.

We have told you HAROLD LLOYD is the most potent attraction before the public today.

He is.

And he is now presented in his latest and greatest picture —"DR. JACK."

Pathépicture

TRADE MARK

Oregon Trail Series

Kiser Studios, Inc.

presents

"The Price of Progress"

A Kiser Artfilm

Two Reels

A little drama; more thrill; superb scenery; education and entertainment combined.

Kiser photographs made the Glacier National Park famous. The same splendid photography which was applied to still photos then is now given to the picturesque big-tree forests of the Northwest Pacific slope.

A picture showing how the finest timberlands that any country has ever had are paying the price of progress.

Pathépicture

TRADE MARK

Ruggles to Direct Reid's Next

Wesley Ruggles, one of the most successful of the younger directors on the west coast, has been engaged to direct Wallie Reid's next Paramount picture, according to advices from Los Angeles. Ruggles is peculiarly fitted to direct Reid by reason of his past successes in the comedy-drama field.

Ruggles has lately been engaged in producing two pictures starring Ethel Clayton. Announcement was made a short time ago that the director had purchased Owen Davis' famous play, "Blow Your Own Horn," for production as an indepent release. Ruggles states at this time that he will carry out his original plans upon the completion of his present Lasky contract.

Completing Editing of "Drummond" Film

The final editing and titling has been finished on the production "Bulldog Drummond," which will be released by the W. W. Hodkinson Corporation on December 3, and according to those who have witnessed a prerelease showing of this feature, it is one of the best that this organization has released.

Carlyle Blackwell plays the role of Captain Hugh Drummond, while Evelyn Greeley plays the part of Phyllis Benson. The balance of the cast consists of such names as Gerald Deane, Harry Bogarth, Horace Devere, Warwick Warde, William Browning and Dorothy Fane.

"Bulldog Drummond" was produced by the Hollandia Film Corporation and directed by Oscar Apfel. It will be distributed through the W. W. Hodkinson Corporation.

Vidor Film Is for Release Dec. 10

December 10 has been definitely announced as the release date of the next Associated Exhibitors-Florence Vidor feature, "Conquering the Woman." It was adapted from Henry C. Rowland's big fiction success, "Judith the Conqueror."

Florence Vidor has in her supporting cast such well known players as Peter Burke, Mathilde Brundage, David Butler, Roscoe Karns, Bert Sprotte and Harry Todd. King W. Vidor directed.

Gets Big Reception

The Hippodrome, at Miami, Fla., was the scene of an unusual ovation for Alice Brady, who is in the southern city taking exteriors for her newest Paramount photoplay, "The Leopardess." Miss Brady made a personal appearance at the picture theatre in conjunction with the showing of one of her recent releases, "Dawn of the East." The audience was given a rare treat when the stage and screen star enacted an emotional scene from "Cassie Cook of the Yellow Sea," in which she has scored a distinct hit in New York's leading vaudeville theatres.

Bonns Gets Over Big Stunt for Goldwyn

Goldwyn is receiving congratulations these days on all hands, by word of mouth, by letter, by telephone and by telegraph on what is probably the most original and successful publicity stunt ever pulled for a motion picture. It was to exploit the Peter B. Kyne picture, "Brothers Under the Skin," showing this week at the Capitol Theatre, New York. The stunt was flashed the middle of last week and won front page space not only in the newspapers of New York City but was carried by the Associated Press, the United Press and other associations for the dissemination of telegraphic news to every newspaper in the United States. no matter how small as long as it subscribed to a press service.

Every exhibitor in the United States who has booked "Brothers Under the Skin" will benefit from this stunt. That the exhibitors are appreciating its publicity value is proved by the number who have contracted within the past few days for the picture, frankly admitting that the unusual and widespread publicity which the film was receiving was the immediate incentive to book it now.

On Thursday morning of last week every newspaper in New York carried at least a column story telling of the formation of the "Association of Brothers Under the Skin"—a League for married men who refused longer to be henpecked. Papers of incorporation had been filed in a local court. The newspapers listed the rules and regulations of the new order.

The chiefs of the Society were announced as Edward Bonns, William R. Ferguson (another Goldwynite) and Hugh J. Connelly. Supreme Court Justice Robert M. C. Marsh was asked to approve the organization's certificate of incorporation. There was one of those "leaks" by which carefully guarded court stories get into the hands of an inquisitive reporter and—well, the evening newspapers picked up the story, and all the sob sisters interviewed Bonns. The Daily News ran a picture of Bonns and Ferguson mopping and dusting, as good husbands should do. The Mail, the Telegram, the Telegraph and other papers carried a second day story on the stunt.

The members of the "Brothers Under the Skin" League had an official song, which was printed in the New York Times and other dailies. This song was written by Howard Dietz, director of advertising and publicity for the Goldwyn organization.

On Sunday the Goldwynites advertised their picture, "Brothers Under the Skin" at the Capitol and tied up all the big clippings which had been received.

It was a real break, and credit is due to the whole Goldwyn publicity crowd, including the president of the Society—and exploitation manager for Goldwyn—Edward Bonns, his assistant, William R. Ferguson, not to mention the director of advertising and publicity, Howard Dietz.

Illustrates Movies' Growing Popularity

The growing popularity of motion pictures, says First National, is strikingly illustrated by an elaborate booking sheet of screen plays which is published each Sunday in the Baltimore News. This is a new departure for a newspaper. According to the film expert who prepares the booking sheet, it has proved a good circulation getter for the News.

The motion picture "fan" who wants to know where and when a certain attraction is to be shown during the week, has only to scan the booking sheet. The sheet for the week beginning October 30 gives, it is said, a striking instance of the popularity of First National Attractions, showing that first National has about 75 days out of approximately 288 days in Baltimore theatres.

Great Engineering Feat for Picture

What is said to be a remarkable engineering feat has been successfully achieved in Nevada for the James Cruze Paramount production, "The Covered Wagon," and when it is considered that the work was attempted ninety miles approximately from a railroad in a location accessible only by narrow mountain and desert roads, with available materials hard to get, much having to be shipped from Salt Lake or Los Angeles, the task assumes even larger proportions, it is stated.

Two feats that deserve especial mention, performed under the supervision of Walter Reed, location manager, in co-operation with technicians at the location and at the studio and with Tom White, superintendent, are the building of the two Indian ferry landings, supposedly on the Kaw River; and the reproduction on a large scale of Fort Bridger, the famous old trading post of pioneer days.

Hold Trade View of Film in London

Wardour Films, Ltd., British distributors of American Releasing's product, held a trade showing of unusual proportions when Pyramid's "Queen of The Moulin Rouge" occupied the big stage of the London Pavilion on November 1.

Henry Hibbert, managing director and J. W. Thorpe, general manager of Wardour, made a further departure from precedent by staging an elaborate prologue in the form of a dancing number requiring twenty girls.

At the same time, Will Bradley's "Moongold," another American Release, was shown and repeated its impression as an uncommonly artistic and original short subject.

Says Suspense Is Most Important

"The most important quality in a motion picture is, I should say, suspense," said Robert G. Vignola, director of "When Knighthood Was In Flower," who is leaving shortly for a six months' tour of the world.

"Without suspense the most carefully produced subject would fail to hold the attention of the speculator," continued Mr. Vignola. "The best production would be merely a succession of pictures which, however beautiful, would displease the audience because it would deprive them of the joy and thrill that go with a production where suspense is heightened.

"To my mind this is the most important quality in a motion picture and it is the first thing I look for when reading a story preparatory to production.

It must be remembered that motion picture audiences come to the theatre to be entertained with the least possible expenditure of mental effort. Therefore there must be some quality about the entertainment that will key them up to a high pitch of interest, and that quality is suspense."

Novel for Gilbert

George Barr McCutcheon's novel, "Truxton King," will be the first starring vehicle for John Gilbert under his new contract with William Fox, which was signed a few days ago, according to announcement by the Fox Film Corporation. The picture will be directed by Jerome Storm. "St. Elmo," Augusta Evan's novel, recently was completed at the Fox Western studios.

Actors of Note in Goldwyn Film

Goldwyn is again giving author-director Rupert Hughes a cast of well known players for his new production, "Souls for Sale," the continuity for which he has prepared himself from his novel of that name dealing with life among the motion picture colonists in Hollywood.

Frank Mayo, who has for years been a star for Universal, has been engaged for a feature role. Others who have prominent parts are Richard Dix, Claire Windsor and Lew Cody.

Small - Town - Folk in Paramount Film

More than one record is being broken in the photoplay, "Back Home and Broke," which George Ade wrote for Thomas Meighan. The picture, which is now in process of production at the Paramount Long Island studio under the direction of Alfred E. Green, is said by officials to have more laughs to the reel than any film ever made in the Eastern studio. It also has more well-known small-town characters crammed into it in true Ade style than most pictures of a more or less rural type, it is stated.

Expect Great Fight in Fox Picture

New York officials of Fox Film Corporation are eagerly awaiting an opportunity to see the next William Farnum production, "Brass Commandments," inasmuch as real "fireworks" are expected, since it has been announced that Tom Santschi will play the heavy in the picture. Santschi, it will be remembered, also played the heavy in "The Spoilers," which featured one of the most sensational fights ever seen on the screen.

Capable Men Added to Staff

E. G. Patterson has been made sales manager for the Standard Film Laboratories. He is widely known in the film industry.

Garrett Graham, local newspaper and publicity man, has been appointed advertising manager for The Standard Laboratories and is making his headquarters in its new building at 959 Seward Street, Hollywood.

STAR AND PRODUCER

Madge Evans, who will be starred in productions to be made by Edgar Selden which will be distributed by Associated Exhibitors

Signs to Distribute Four Evans Features

Edgar Selden, acting for Worth While Pictures Corporation, closed a contract this week with John C. Ragland, secretary of Associated Exhibitors, under which the latter organization will distribute four productions starring Madge Evans.

Announcement was made that the first feature which will be completed for Associated release by Miss Evans will be "On the Banks of the Wabash," after the internationally known song classic by Paul Dresser. Preparations for this production have been under way about six months. The cast, Mr. Selden declared, will be composed only of players who have wide reputation.

"On the Banks of the Wabash" is in six reels, with continuity by Forrest Halsey. The story is described as of the homey, human, grass roots type, but with its thrilling moments also, giving Miss Evans opportunity for a full display of her wide versatility as an actress.

Before beginning his activities in the picture field, Edgar Selden devoted several years to the production of his own stage plays throughout the United States, in houses controlled by Klaw & Erlanger. He is chairman of the American Dramatists Club.

Fox Has Many Films Nearing Completion

Many new star productions are now in the last stages of preparation at the studios of Fox Film Corporation, according to an announcement from New York headquarters of the organization.

William Farnum who recently completed "Without Compromise," has begun "Brass Commandments" which is scheduled for release early next year. It will be directed by Lynn F. Reynolds. "Catch My Smoke" is the next vehicle for Tom Mix, which may be ready for distribution in December. William Beaudine directed. Lillian Rich heads the supporting cast.

Nearing completion is the John Gilbert production, "A California Romance," under the direction of Jerome Storm. Following that Gilbert will appear in "Truxton King," adapted from the novel by George Barr McCutheon.

"Three Who Paid" is the title of Dustin Farnum's release during January. Colin Campbell is the director. Bessie Love, Frank Campeau, Fred Kohler, Robert Daly, William Conklin and Robert Agnew are in the cast.

"The Great Night," is announced for the near future for William Russell. Howard M. Mitchell is directing. Eva Novak will support the star. An early 1923 production for Russell will be William McAeod Raine's "Man's Size," which the same director will handle.

Following "The Boss of Camp Four," which is on the November release program for Fox, Charles Jones will be seen in "The Footlight Ranger," a story by Dorothy Yost directed by Scott Dunlap. Fritzi Brunette will play opposite Jones. Shirley Mason will appear in "Pawn Ticket 210," from the stage play by David Belasco and Clay M. Greene.

Among the comedies for the next few months are Clyde Cook's "The Cyclist," Al St. John in "The Alarm," "Cupid's Elephant," "The Fresh Heir," "The Poor Fish" and "Rides and Slides," Sunshine Comedies.

Complete "Ghost Patrol"

"The Ghost Patrol" by Sinclair Lewis, has been transcribed to the screen. The production of the Universal all-star screen version of it has just been completed under the direction of Nat Ross. In the cast are Ralph Graves, Bessie Love, George Nichols, George B. Williams, Max Davidson, Wade Boteler, Dan Crimmins, Lydia Yeamans Titus, Danny Hoy, Melbourne McDowell, Gordon Sackville, John Cossar, George Cooper and Belle Stoddard Johnstone.

Miss Minter Stars in Coming Film

Mary Miles Minter's next Paramount picture, based on an original story by Hector Turnbull, adapted by Percy Heath, and as yet untitled, was scheduled to start October 23. This has meant only a few days' rest for the star, following the closing of her last production, "Drums of Destiny."

The new picture is a story based on the theme of the lure of the city for the youth of the land. Philip Rosen will direct.

Paramount Opens More Exchanges

To further facilitate the distribution of Paramount pictures, S. R. Kent, General Manager of Distribution, announces the opening of two new branch exchanges, one in Columbus, O., and the other in Peoria, Ill.

The Columbus exchange is located at 261 North Fifth street and is under the management of Harry Dodge. It is already open for business. The Peoria office, which is under the management of M. M. Hirsch, is located at 113 South Monroe street. It will be opened Monday, November 20.

With Universal in "Abysmal Brute"

Mabel Julienne Scott, who appeared in such big screen successes as "No Woman Knows," and who just completed the dominating role in "The Power of a Lie," at Universal City, will appear in the leading feminine role of "The Abysmal Brute," which Universal will film with an all-star cast headed by Reginald Denny.

"The Abysmal Brute" is one of the most powerful tales from the virile pen of Jack London. Hobart Henley will direct.

Hugo Ballin Engages Bosworth and Walsh

Hugo Ballin announces that he has engaged Hobart Bosworth for the role of the Marquis of Steyne in his production for Goldwyn release of Thackeray's masterpiece, "Vanity Fair," in which he will star his wife, Mabel Ballin.

Mr. Ballin has also engaged George Walsh for the production.

The "shooting" of scenes for "Vanity Fair" will soon begin at the Goldwyn studios.

Scenes from "Success" the Ralph Ince Special Production made for Murray W. Garsson; and Brandon Tynan and Mary Astor two members of the all star cast which also includes Naomi Childers, Dore Davidson, Stanley Ridges, Lionel Adams and Gay Pendleton.

New Theatre Opens With "The Storm"

Universal's Jewel production "The Storm," adapted from Langdon McCormick's celebrated stage play, and starring House Peters, will be the first picture to be shown in the New Rivoli Theatre, a new down-town house in St. Louis, word has been received at the Universal home office. The new theatre is expected to open its doors next week.

The New Rivoli, it is understood, is a new house built upon the site of the old Royal Theatre. It will be a first run house, and is said to be one of the most artistic theatres in St. Louis.

Contracts for Runs in Japan

Cable reports received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, from Tom D. Cochrane, general manager of Paramount's offices in Japan, report the signing of contracts for first runs in a leading theatre in each of the five largest cities, Tokyo, Osaka, Kyoto, Kobe and Yokohama.

Charles Maigne to Write Scenario

Charles Maigne, well-known director and scenario writer, will write the scenario for Maurice Tourneur's production of "The Isle of Dead Ships," which is to be filmed at the United Studios. This is the first of a series of four Tourneur productions that will be presented by M. C. Levee for First National release.

At Universal City

"His Good Name" will be filmed as an all star special production at Universal City. The William Slavens McNutt story was published serially in Collier's Weekly and later as a novel.

Woman's Magazine to Present Movies

As part of its program in the interest of better films, the Woman's Home Companion is presenting a series of two-reel dramas and comedies of American home life, which it is said, reflect in plot and artistic standards the spirit of the magazine. The entire plan of production is unique from plot to treatment, it is stated.

Each month the editor selects a big and vital idea set forth in the pages of the magazine in a special feature article, an essay or an editorial, written by an authority or expert on the topic. On this idea or theme, a motion picture scenario is written. These plays are not educational, neither do they offer propaganda. They are entertainment based on some big idea or theme.

The first of the series is "This Wife Business," a comedy drama, based on a special article written by Alice Ames Winter, president of the General Federation of Women's Clubs which will appear in the Woman's Home Companion for January under the title of "What is Your Market Value, Madam?" It is based on the survey of the work done by women in the home, now being made by the U. S. Census Bureau, and it deals with the economic value of the home-maker.

The second film is called "Disposing of Mother" and deals with the influence of modern thought on the middle-aged woman. It will be of special interest to those who have been worrying over the prevalence of the flapper type and the disappearance of home life in America.

Another feature in which these films differ from their predecessors is in the method of production. Associated with the technical producers are experts from the editorial staff of the magazine whose knowledge is utilized in the stage settings, the selection of furnishings and fittings, and the costuming of the roles. The object is to present home-like settings in good taste.

The films are being produced at The Estes Studios, West 125th Street, Manhattan, by the Aralma Film Co., Inc., whose president is Albert St. Peter. The director is Arthur J. Zellner, who has been identified with the production of motion pictures on the Pacific Coast and in New York, particularly with the Metro Company.

Two Paramounts for Release on Nov. 20

William de Mille's production, "Clarence," with Wallace Reid, Agnes Ayres and May McAvoy, and Alice Brady in "Anna Ascends" are the Paramount feature releases scheduled for November 20.

Clara Beranger wrote the screen adaptation of Booth Tarkington's "Clarence," which was produced on the New York stage in 1919 and enjoyed great popularity. The picture is said to be packed with laughs from beginning to end.

"Anna Ascends" is an adaptation by Margaret Turnbull of the stage play by Harry Chapman Ford. The director was Victor Fleming, who directed Douglas Fairbanks in "When the Clouds Roll By" and whose experience dates back to the old Fine Arts days.

Miss Brady is seen in the role of a Syrian girl who has come to the United States to try to realize her ambition to be a successful author.

Miss Brady's leading man is Robert Ellis, while David Powell, Nita Naldi and Charles Gerrard are seen in semi-heavy roles. Others in the film are Edward Durand, Florence Dixon, Frederick Burton and Grace Griswold.

Fred Santley with Cosmopolitan

Frederick Santley, brother of Joseph Santley, and who himself has been featured in many of Broadway's biggest successes, returned to the silent drama this week, after an absence of more than ten years, when he began work in "The Go Getter," a Cosmopolitan picturization from a Peter B. Kyne story, featuring Seena Owen and T. Roy Barnes, and directed by E. H. Griffith.

Playgoers Film for Release Nov. 19

"The Man Who Waited," is the five-reel drama which Playgoers Pictures has set for release November 19. It is said to be a combination of a heart-throbbing romance with a succession of thrills and action in every scene.

In the cast are Frank Braidwood, Inez MacDonald, Vonda Phelps and Jay Morley.

Miss Vidor Selects Cast for Film

Word received at Associated Exhibitors offices in New York from the west coast tells of the selection by Florence Vidor of the cast for her forthcoming production of Booth Tarkington's novel, "Alice Adams." Claude Gillingwater, Margaret McWade, Harold Goodwin, Vernon Steele, Thomas Ricketts and Fay Holderness have been engaged.

Rowland V. Lee is directing.

Reproduce Board of Trade for Film

Ranking in size and elaborateness of detail with the largest sets ever made for a motion picture, is the reproduction of the Chicago Board of Trade, the present scene of Cecil B. DeMille's activity in his new Paramount picture, "Adam's Rib," by Jeanie MacPherson. As there was not sufficient space at the busy Lasky studio for this setting with its thousands of square feet, the former Realart studio was re-opened for its accommodation. Two complete stages were thrown together at the Realart plant to provide sufficient space.

It is in the Chicago Board of Trade that Milton Sills, a wheat broker, plays out strongly dramatic situations which also involve Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon. The modernity of the Board of Trade is well set off by Mr. DeMille's earlier settings in the production which shows a Natural History Museum and its towering skeletons of prehistoric dinosaurs which roamed North America something like fourteen million years ago.

Company Back from Europe

The Cosmopolitan Productions Company, which has been in France six weeks making the picturization of Blasco Ibanez's story, "The Enemies of Women," returned home on the S. S. Olympic.

It is said to be the first time an entire company was sent abroad to work on location.

"At Large" Changed to "The Pilgrim"

Charlie Chaplin's new First National comedy, the title of which he has switched from "At Large" to "The Pilgrim," was recently given an unannounced purview at a Los Angeles theatre. Reviewers are said to have given it a favorable send-off.

Edna Purviance has the chief feminine role.

New Casting Director

William Cohill, formerly in charge of the motion picture department of the Actors' Equity Association, has been made casting director at the Long Island studio of the Famous Players-Lasky Corporation. Ned Hay, who has held the post since the re-opening of the studio, will be a special assistant to E. C. King, studio manager.

Big Race Scene

The famous Grand Prix, the feature race of the sporting year at Buenos Aires, Argentina, was duplicated by Director Sam Wood during the closing days of "My American Wife," Gloria Swanson's latest Paramount picture. This story of life and love in a colorful Southern Republic was written by Monte M. Katterjohn, based on a story by Hector Turnbull.

Maberry, Producer, to Film Novel Soon

Cecil E. Maberry, who resigned recently from Goldwyn, with whom he held the positions of chairman of the sales council and vice president of the distributing organization, has just announced that he is going to produce pictures.

Mr. Maberry's fine record during twelve years of experience in the business is especially well-known in the Middle West. The past year, following his appointment to the home office, has given him a much broader field, however, by affording close contact not only with the film men of the East, but in all parts of the country where various trips have taken him.

In Chicago film circles the standard of his services is perhaps better understood than anywhere else. For four years he held the position of exchange manager of Goldwyn's Chicago office. His comprehensive understanding of the moving picture industry as it affects the exhibitor as well as the producer and distributor rendered him unusually qualified, and fully deserving of the high esteem in which Chicago film men hold him. At the time of the formation of the Chicago Film Trade Association, about two years ago, he was elected president by a unanimous vote. This was a position that required just his ability to see more than one side of a question, a fact that his many friends fully realized.

Similarly successful was his previous experience as manager of the St. Louis exchange, where he spent two years. The "100 per cent. Maberry" banquet, which was given him by the film men of St. Louis on December 22, 1918, is a well-remembered event. Shortly before his departure for Chicago, he was voted the most popular man in the picture business at a meeting held by the National Association of Moving Picture Exhibitors.

The Goldwyn Company's appreciation of his services is expressed in the following letter signed by F. J. Godsol, president.

"I beg to state that Mr. Maberry's resignation was a cause of sincere regret to the Goldwyn Company. He was one of the early pioneers in the Goldwyn organization, having completed his fourth year of important service."

Mr. Maberry is in New York at present completing plans for incorporating the new company. He has already negotiated for the motion picture rights to a new novel, "A Warning to Wives," which will be published at an early date. Hester E. Hosford, author of the novel, has written a number of distinguished works, the most popular of which is "Woodrow Wilson: His Career and Public Policies," published by Putnams a few years ago. Her new novel is said to be peculiarly adapted to a screen translation, and entirely in keeping with Mr. Maberry's purpose in presenting only superior features.

Plans for production, including negotiations for studios, stars and director, will be announced in detail soon.

Universal Lists Big November Releases

Universal's five-reel attraction release schedule for November calls for four of that company's best feature productions, including outstanding pictures by Herbert Rawlinson, Gladys Walton, and Edward (Hoot) Gibson, and an all-star picture of unusual strength featuring Marguerite de La Motte, Matt Moore and Ralph Graves.

The list is as follows, in the order of release: "Another Man's Shoes," starring Herbert Rawlinson; "The Lavender Bath Lady," starring Gladys Walton; "Ridin' Wild," starring Ed (Hoot) Gibson, and "The Jilt." They are scheduled for release November 6, 13, 20 and 27 respectively.

"Another Man's Shoes," is said to be one of the most unusual Rawlinson pictures ever made.

This picture was adapted from a novel by Victor Bridges. It was directed by Jack Conway. Rawlinson was surrounded by a big cast for this feature, including such established players as Barbara Bedford, Una Trevelyn, Joseph Swickard, Harry Carter, Jick de Ruiz, Jean de Briac and Nelson McDowell.

"The Lavender Bath Lady," starring Gladys Walton, was adapted from a story by Shannon Fife, and was put into screen form by George Randolph Chester famous American novelist, now an outstanding figure in the Universal City scenario staff. King Baggot, directed. Among the members of the cast are Edward Burns, Charlotte Pierce, Tom Ricketts, Albert McQuarrie, Earl Crain, Harry Lorrain and Mary Winston.

The third Universal release for November is another of Gibson's rollicking comedy features in which lively action, hard riding, amusing situations, clever characterizations and pleasing sentiment are combined into an ingenious whole. "Ridin' Wild" was directed by Nat Ross, the young director who made "The Galloping Kid," one of Gibson's most successful comedy-westerns. The latest Gibson picture is from the pen of Roy Myers, who also made the screen adaptation. The cast includes Edna Murphy, William Welsh, Gertrude Claire, Wilton Taylor, Wade Boteler, Otto Hoffman, Burton Wilson and Jack Walters.

"The Jilt" was directed by Irving Cummings from a story by R. Ramsey, published in the Saturday Evening Post. The strong cast includes Marguerite de la Motte, Matt Moore, Ralph Graves, Eleanor Hancock, Ben Hewlett and Harry DeVere.

Says "The Flirt" Is Extraordinary Film

"The Flirt," Hobart Henley's Universal picturization of Booth Tarkington's well known novel has been received in New York and reviewed by Universal officials. They hail it as an extraordinary picture that will create a sensation as soon as it is shown to the public.

The title role is taken by Eileen Percy. Her work as Tarkington's selfish, trouble-making heroine is said to be the greatest of her career.

Of no less importance are the other members of the cast. They are Helen Jerome Eddy, George Nichols, Buddy Messenger, Lloyd Whitlock, Edward Hearn, Dorothea Wolbert, Nell Craig, Harold Goodwin, Bert Roach, Lydia Knott, William Welsh and Tom Kennedy.

It is expected that the picture will be ready for release around the first of the year. It will follow "The Kentucky Derby" on Universal's Jewel release schedule.

Pictures "Shot" in Locale of Stories

For no less than six of the super-productions to be included in the big twenty for the current season, Goldwyn Pictures Corporation has sent, or will send, directors and players to foreign lands.

Plans are now being made for the sending of the "Ben Hur" company to Palestine and Italy in order that no time may be lost when the director and players for this greatest of all Goldwyn pictures have been selected.

Many of the scenes for the screen version of Thomas Hardy's "Tess of the D'Urbervilles," which Marshall Neilan will produce in association with Goldwyn, will be taken in rural England. Many of the scenes for "Six Days" have been photographed in Paris.

In making "Sherlock Holmes," a recent Goldwyn release, Director Albert Parker with the star, John Barrymore, and several of the principals went to London in the pursuit of realism.

Goldwyn sent Director Maurice Tourneur and three of the leading players in "The Christian" to England to make many of the big exterior scenes.

Director R. A. Walsh and the complete cast for Goldwyn's first Carey Wilson picture, "Passions of the Sea," were sent to Tahiti, where almost the entire photoplay was made.

"Runaway Girl" Finished

Universal has completed the production of the Ladies' Home Journal story, "The Runaway Girl," previously titled, "Gret'n Ann," which Louis Dodge wrote and which Hugh Hoffman scenarized as a starring vehicle for Gladys Walton. King Baggot directed.

Moving Picture World Publishes the Best Reviews

Magazine Story for Gladys Walton

The Universal Pictures has obtained the film rights for "The Chicken That Came Home to Roost," a clever story by Frederic Arnold Kummer, which has just appeared in the November issue of the Cosmopolitan. It will be used as a Gladys Walton vehicle.

Making Good Progress

Marshall Neilan has received a cablegram from Frank Urson, his associate director, who is in England shooting scenes for Mr. Neilan's second production in association with Goldwyns, "Tess of the D'Urbervilles." Mr. Urson reports weather conditions very favorable for film work, with now and then a regular London fog to give atmosphere.

Record Business Is Reported

Returning last week from Cleveland and a tour of key cities in that district, Edgar O. Brooks, Pathe serial sales manager, reports record business assured for this fall.

"Throughout this district" said Mr. Brooks, "I found the immediate prospects for Pathe serials outstripping our most optimistic expectations.

Said to Have Been Well Received

"Breaking Home Ties," released by Associated Exhibitors November 12, got off to a splendid start, according to a statement given out at the offices of that organization. It is a six-part feature presented by E. S. Manheimer.

The early scenes of the picture are laid in Russia and the remainder in New York City. In the cast, are Richard Farrell, Arthur Ashley, Lee Kohlmar, Rebecca Weintraub and Betty Howe.

Popular Players in Cast

Harold Lloyd's supporting cast appearing in "Dr. Jack," the five-reel comedy which Pathe shortly will release, illustrates the comedian's purpose to enhance in every way the feature quality of what both he and Pathe consider the greatest of all his productions. Mildred Davis, who plays the heroine role, has won wide personal popularity as Lloyd's leading lady in all his comedies produced during the last three years. Other celebrated favorites of screen and stage appearing in "Dr. Jack" are Eric Mayne, John T. Prince and Norman Hammond.

Warning!

Do not let anyone sell you a subscription to MOVING PICTURE WORLD or any other paper, offering either a special bulletin service of projection helps or Richardson's new Fourth Edition Handbook of Projection as a premium.

Such a proposition has never been authorized by the publishers of MOVING PICTURE WORLD and anyone making such false representation is liable to arrest.

Wide Variety in List of F. B. O. Productions

The pre-holiday release schedule of the Film Booking Offices of America will include a society drama, a romantic costume melodrama and an old-fashioned love story, all of which will be available to exhibitors between now and the first of the new year. The three forthcoming F. B. O. releases for the current year are "Thelma," a Chester Bennett production starring Jane Novak; "When Love Comes," in which Helen Jerome Eddy is presented by Ray Carroll; and "Captain Fly-By-Night," announced as the most ambitious effort of Johnnie Walker's screen career. This strong array, states F. B. O., will afford exhibitors material for the expected big holiday business.

"Thelma," the current F. B. O. release, is a screen adaptation of Marie Corelli's novel of the same name which has had a wide circulation for the past twenty years and as a stage play has been a consistent favorite among stock companies. Mr. Bennett announces this production as the most pretentious of his career. It presents Miss Novak as the Norwegian peasant girl whose marriage casts her into the midst of London society. One of the features of the production is a lavish fashion display. Vernon Steele is opposite the star and the supporting cast includes Gordon Mullen, Barbara Tennant, Bert Sprotte, Harvey Clark, June Elvidge, Wedgewood Nowell and Harry Lounsdale. The screen adaptation was made by Thomas Dixon, Jr., and the photography is by Jack Mackenzie.

In "When Love Comes" Helen Jerome Eddy is seen for the first time as a star in her own name. The locale of the story, which was written by Ray Carroll, is a small New England town. It is primarily a romance developed with many thrilling scenes, and is described as a delightfully human story of an old-fashioned girl. Harrison Ford, among the most popular leading men of the screen, is opposite the star. William A. Seiter, who directed many past F. B. O. productions, was behind the megaphone. The supporting cast includes Fannie Midgeley, Claire Dubray, Joseph Bell, Gilbert Clayton, Buddy Messenger and Molly Gordon, J. Barrows and Fay McKenzie.

"Captain Fly-By-Night" has been in production for the past three months at the R-C Studios and was only recently completed. It is a story by Johnston McCulley, author of "The Mark of Zorro," and the locale is the California of 1824 when that country was under Spanish rule. Johnnie Walker is cast as a mysterious stranger who appears on the King's highway and is suspected of being the notorious bandit, "Captain Fly-By-Night." The climax as staged by Director William Howard is a battle scene in which five hundred extras take part. Shannon Day is Walker's leading lady. The Spanish costuming makes a colorful background for the action, states F. B. O.

Noted Movie People End Tour of Russia

Associated First National Pictures, Inc., sends word that Joseph M. Schenck, the Misses Norma and Constance Talmadge and their mother have completed their tour of Russia and have arrived in Berlin.

In Russia, Mr. Schenck had several important conferences with representatives of the Soviet Government, who urged the producer to film a big motion picture in Russia to acquaint the world with conditions there. Mr. Schenck is reported to be seriously considering the matter.

The Talmadge party will sail for America, according to present plans, on November 16

Meanwhile Director Frank Lloyd has completed the continuity for Norma's next production, which is to be a picturization of Bayard Veiller's "With the Law."

It is expected that the Talmadge party will arrive in Los Angeles about December 1, and actual "shooting" will start immediately.

F. B. O. Will Give Wide Advertising to "Fighting Blood"

The release of the series of F. B. O. "Fighting Blood" pictures will be preceded by a national advertising campaign which will start immediately in Collier's magazine. H. C. Witwer's stories, from which the pictures have been adapted, are now running in that magazine.

The campaign has been arranged so that the F. B. O. advertisement will run in each issue together with one of the Witwers' stories. There are twelve stories in this series which are appearing at regular intervals in Collier's and it is expected that this campaign will awaken the interest of the many thousands who are reading the stories.

While all of these pictures carry the same characters and the same theme, each is distinct and complete in itself and is not to be considered in any way as an episode.

Two subjects have already been completed at the R-C Studios under the direction of Mal St. Clair, who has selected for this important position and taken from the Carter De Haven unit, where he had been directing the F. B. O. comedy star in his series of domestic two-reelers. The first is entitled "Fighting Blood," giving its name to the entire series.

The love interest is carried through the whole series and plays an important part in every picture. George O'Hara is featured as Gale Galen, and opposite him, as Judy Wilcox, appears Clara Horton, both young screen players of pronounced ability and representative of the youth of America.

Harlam to Play in Support of Negri

Macey Harlam has been added to the cast of Pola Negri's first American-made picture, "Bella Donna," according to an announcement made by Producer George Fitzmaurice.

Harlam will be remembered by theatre-goers for his remarkable characterizations in notable stage productions..

It was Harlam's work in the George Fitzmaurice production of "The Right to Love" which won him his role in the current Fitzmaurice picture.

Although the cast of this first Pola Negri picture is small in numbers, it is high-calibered in quality. Supporting Miss Negri are Conway Tearle, Conrad Nagel, Claude King and Macey Harlam. One or two other players remain to be selected as the picture progresses. Ouida Bergere adapted Robert Hichens' novel to the screen.

For Sale Cheap

365 theatre chairs, veneered backs and seats, iron frames, sections of 5. Used 3 years. Also projection booth, drop curtains, scenery, footlights, electric switches, etc. Picture theatre being discontinued. Senate Company, 403 Warren Street, Hudson, New York.

Paramount's French Star Arrives in New York

Charles de Roche, Paramount's new star, arrived in New York Sunday on the France, enthusiastic over the opportunity to appear in American-made pictures and fired with the ambition to make good as he has in Europe where he is regarded as the foremost screen actor appearing in romantic roles.

He is making his headquarters at the Commodore while in New York and on Sunday will leave for California with Victor Fleming, who will direct him in his first picture. This will be "The Law of the Lawless," by Konrad Bercovici, in which he will play opposite Dorothy Dalton.

Increases Cast

As sequence follows sequence in "Adam's Rib," by Jeanie Macpherson, Cecil B. DeMille's newest production for Paramount Pictures, new faces are appearing in the cast.

Latest to be added are Theodore Kosloff and Wedgewood Noweli.

The featured players are Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon. Others are Julia Faye, Clarence Geldart, George Field, Robert Brower and Forrest Robinson.

"Follies" Beauties Are Filmed

A group of Broadway's most famous beauties are appearing in Cosmopolitan's picturization of "The Enemies of Women," Vincent Blasco Ibanez's latest story, which Alan Crosland is directing. By an arrangement entered into with F. Ziegfeld, Jr., a number of beauties from his famous "Follies" are in the group, including Edna Wheaton, Helen Lee Worthing, Vivian Vernon, Polly Nally, Addie Rolf, Marie Shelton and Nellie Savage.

Lionel Barrymore and Alma Reubens are featured in the picture, while others in the cast are Pedro de Cordoba, William "Buster" Collier, Jr., W. H. Thompson, Gareth Hughes and Gladys Hulette.

Says Picture Will Be Realistic

"Within the Law," Norma Talmadge's next starring attraction to be released by First National, will have all the trimmings of realism, First National says.

Many of the scenes will be filmed in the natural settings of Auburn prison, the Tombs and the New York subway. Frank Lloyd will direct.

Unusual Activity

Miss Bert Parker, one of the successful film exporters operating from New York, reports unusual activity in the Latin-American field during the past two months. Miss Parker states that she is in the market for as many good society dramas as she can get.

Goldwyn Film from "Sapho"

Goldwyn is releasing another motion picture made from one of the world's greatest novels. And this time with a world famous star in the leading role.

The star is Pola Negri. The picture is "Sapho," made from Alphonse Daudet's most famous novel of the same name. By arrangement with Export and Import Film Company, Goldwyn has acquired this production for release at an early date.

"Sapho" was written by Daudet for his son, Leon, who also became a novelist, for the latter to read when he should become twenty years of age.

Pola Negri first sprang into prominence in this country when "Passion" was released. Since then she has appeared in "Gypsy Blood," and a picture version of "Sumurun," called "One Arabian Night."

Critics Give High Praise to "Tess"

Despite the fact that Mary Pickford doesn't need any vote of confidence from the public, the public gave her a most unanimous one at the world's premiere of her re-creation of "Tess of the Storm Country" at the Strand theatre, New York.

The crowd that packed the Strand to capacity all during the afternoon was augmented almost into a mob in the early evening by the thousands that sought admission in view of the announced personal appearance Miss Pickford made at the first evening showing. Lines formed both up and down Broadway to the ticket office.

That Miss Pickford decided wisely when she permitted her love for the character Tess to induce her to make a new and up-to-date "Tess of the Storm Country" for United Artists Corporation release was quickly proven by the throngs that daily flock to see the new picture, as well as by the published verdict in the way of reviews by the critics for the New York newspapers.

"The new 'Tess of the Storm Country' is the greatest picture Mary Pickford ever made," said the critic for the Evening Mail. "It is more than that. It is one of the great pictures of motion picture history."

"To say that we think 'Tess' was and is the best thing Mary Pickford has ever done is but to plagiarize, for it has been said many times before," said Don Allen in the Evening World. "Pictures have progressed and Miss Pickford's new 'Tess' has kept abreast of the rush of the times."

"The new version of 'Tess of the Storm Country' is the finest achievement of Mary Pickford's career," said the reviewer for the Evening Telegram.

"Mary Pickford's re-creation of 'Tess of the Storm Country' is not only a vast improvement on her first picturization of this story, but it surpasses infinitely most movies that are now in their first blush," said the New York Sun's review. "It seems by far the best picture ever turned out by a film actress."

"Mary Pickford is just as winsome in 'Tess of the Storm Country' as she was eight years ago," says the New York American critic.

"Mary Pickford will lose no popularity in her re-creation of 'Tess of the Storm Country' for it is an excellent film and one which cannot fail to please and entertain any audience," said the critic for the Daily News.

"Miss Pickford probably has never acted a part more beautifully than she acts this one," said the New York World review. "With the aid of modern methods a much more colorful and holding picture has been made."

"Mary Pickford's 'Tess of the Storm Country' at the Strand is not the old 'Tess' revamped or revived, but an entirely new production with all the modern methods of photography and lighting," said the review for the Morning Telegraph.

"Mary Pickford never has had, and probably never will have again, so excellent a vehicle for the exploitation of her natural and dramatic talents as 'Tess of the Storm Country,'" said the Globe reviewer.

"Miss Pickford has a new success to her credit," said the critic for the Evening Journal. "One loves Tess for her sweet simplicity and unspoiled faith as for her spirit and spunk when viciousness peers through the window and villainy stalks through the door."

"'Tess of the Storm Country' is unquestionably a success," said the review for the Herald, "and is sure to be a highly profitable production. It is performed with much grace, charm and intelligence. Miss Pickford, herself, is splendid. That goes without saying. The direction is skillful and the photography is beautiful."

"Mary Pickford makes Tess real in her new 'Tess of the Storm Country' for Miss Pickford acts," said the critic for the Times. "She scampers and skips about in her old familiar ways, but she also acts. She has intensely human moments. Her pantomime is subtle and finished."

"The unusual Mary Pickford makes this an unusual picture," says the critic for the Tribune. "She is perfectly beautiful."

Duplicate Hospital for Picture

What is probably the most striking hospital interior set ever built for a motion picture is the one constructed in the Cosmopolitan Studios for the picturization of "The Go-Getter," a Peter B. Kyne story, work on which was started this week. In this particular scene, disabled soldiers play a prominent part.

In order to make it perfect in every detail, Director E. H. Griffith arranged with Dr. William V. Healey, staff surgeon of the Reconstruction Hospital at Central Park West and 100th street, to collaborate on its construction. As a result the set is a faithful reproduction of the interior of the Reconstruction Hospital from which it was designed.

In order that these scenes of "The Go Getter" would have the proper atmosphere, Griffith also arranged with Dr. Healey, who saw service in France as a major in the Medical Corps, to have four disabled soldiers, all patients in Reconstruction, appear in the hospital scenes.

"The Go Getter," one of Kyne's most popular stories, is being made from a scenario by John Lynch. T. Roy Barnes and Seena Owen are featured in the picture, and others in the cast include Frederick Santley, Tom Lewis, William J. Sorelle, William Norris, John Carr and Jane Jennings.

Big Latin-American Deal Closed

A big deal for Latin-America has been closed recently between the Vitagraph Company of America and the Jupiter Film Corporation, of 1482 Broadway. The Jupiter Film Corporation has contracted for the exclusive distribution rights of its entire production for 1923-1924-1925 for in a large section of Latin-America.

Alfred Weiss Lauds "Between Worlds"

Alfred Weiss, newly elected president of Artclass Pictures Corporation, is actively engaged with distribution plans for "Between Worlds," the special feature sponsored by this organization.

Following a private viewing of this film recently, Mr. Weiss said: "I have never before witnessed a picture which possesses the remarkable attributes of 'Between Worlds.'"

Norma Talmadge in Selznick Revival

Another of the Selznick revivals has been shipped to Select branches throughout the country for release November 12. This time it is Norma Talmadge in "The Secret of the Storm Country."

During the last year the Select company has released a number of the popular pictures starring both Norma and Constance which were made early in the careers of these stars. Thy have proved particularly big box-office attractions. Selznick states.

"The Secret of the Storm Country" is from the novel by Grace Miller White. The star appears in the role of "Tess." The direction is by Charles Miller.

Runs 3 Weeks

Despite three days of heavy rain, "East Is West," with Constance Talmadge, has just ended its third week at the Tivoli Theatre, San Francisco. The record bears out pre-release opinions of the Constance Talmadge attraction which opens next week at the New York Strand.

Leaves for Brazil for Conference

Henrique Blunt, New York representative of the Companhia Brazil Cinematographica of Rio de Janeiro, S. A., is leaving for Brazil this month in order to plan with F. Serrador, the president of the concern in question, the future activities of the company in this country and elsewhere. The Brazil Cinematographica has been exporting American films for exhibition in Brazil during the last two years, but the firm intends to enter the General Export business in the near future.

During his stay in this country at the head of the New York branch of his company, Mr. Blunt has impressed all those that came in contact with him in a business way with his evident knowledge of the market, his experience in the export field and his manifold activities in overseas trade.

Miss Bert Parker will be in charge of the business of the Brazil Cinematographica during the absence of Mr. Blunt.

Mothers Body Praises "Knighthood" Film

That "When Knighthood Was in Flower," the Cosmopolitan picture starring Marion Davies, is educational as well as splendidly entertaining, alike to young and old is the verdict of the City Mothers Association of Los Angeles. This important and influential organization has sent a letter to Sid Grauman, owner of the Rialto Theatre in Los Angeles where the picture is now showing to capacity houses commending him for bringing such a wonderful picture to Los Angeles.

Women's organizations from coast to coast are hailing this picture as an example of what all photoplays can and should be—a clean, wholesome picture, absorbingly interesting yet without a suggestive taint in it, says Cosmopolitan Productions.

Cameramen "Shoot" Ex-President

In view of many important Democratic victories in the recent election, some unusual pictures of ex-President Woodrow Wilson, appearing in Selznick News No. 1092 are of particular interest, Selznick says.

All the aspects of the "Tribute Rally" held before Wilson's home recently were filmed by the Selznick cameraman and special emphasis is placed on the story in the news reel. There are also a wide variety of other interesting scenes.

Universal Announces Mid-Winter Releases

A new group of nine pictures, to be released during mid-winter, is announced by the Universal Pictures Corporation, and will be known as the Laemmle Nine. Each of the nine pictures carries the personal endorsement of Carl Laemmle, president of the corporation.

The Laemmle Nine is the third group of nine attractions in the Universal 1922-1923 release schedule. The first group, the Winning Nine, was released in August, September and October, and the second group, called the Prosperity Nine, is now being released. The Laemmle Nine will be released, one each week, beginning on Christmas Day.

The new release group contains pictures by several of Universal's leading stars, as well as several special cast pictures made by players of great popularity and ability. In the order of their release the Laemmle Nine consists of "A Dangerous Game," starring Gladys Walton; "The Flaming Hours," a Frank Mayo picture; "The Ghost Patrol," with a special cast; "Kindled Courage," starring Ed (Hoot) Gibson; "The Scarlet Car," starring Herbert Rawlinson; "The Power of a Lie," with a special cast; "The First Degree," another Mayo feature; "The Love Letter," another Gladys Walton picture, and "The Gentleman from America," a second Gibson vehicle.

"Pawned" in Many Leading Theatres

"Pawned," the big J. Parker Read, Jr., production which Select Pictures Corporation are distributing, has started its trip through the theatres of the country by grabbing off bookings in many of the leading houses. It has already started on the Fox Circuit in Greater New York and throughout the East and is firmly planted on a number of equally large circuits in the Middle West and West.

In the advertising and exploitation material gotten out by the Select company, quite naturally considerable play was made on the title. One of the interesting exploitation accessories prepared was a replica in papier mache of a regulation pawnbroker's sign, with the three balls in gilt hanging from a black bracket; the word "Pawned," in gilt on a red panel, is the only lettering on the advertising piece which was designed principally to be suspended from the marquises of theatres in which the attraction was playing.

Papers Gave 'Em Good Reviews

Elaine Hammerstein and Conway Tearle in "One Week of Love," the big Selznick super-special, played the California Theatre, Los Angeles, the week beginning Sunday, November 5, and received excellent reviews in the Los Angeles newspapers, it is stated.

A Touching Scene From Al Lichman Feature, "Rich Men's Wives" Which Is Setting a Good Pace for Independent Productions.

Big Audiences For "Oliver Twist"

A capacity audience greeted every showing of "Oliver Twist," Jackie Coogan's latest First National attraction during its run at the New York Strand, First National says:

On election night particularly, the all-night crowd that waited up for the returns, demonstrated its liking for "Oliver Twist" in such an unmistakable manner that the management of the Strand Theatre was obliged to run a midnight show.

Marion Davies Will Soon Start Next

Marion Davies, Cosmopolitan star, will start work in December on her next picture, "Little Old New York," which will be adapted to the screen by Luther Reed from the stage play by Rida Johnson Young. Sidney Olcott will direct, Robert G. Vignola who directed Miss Davies in "When Knighthood Was in Flower" having gone on a trip around the world.

"Strongheart" Stars in Another Film

"Brawn of the North," second of the Strongheart wonder-dog series to be made by Laurence Trimble and Jane Murfin for release by Associated First National Pictures, Inc., was released Nov. 13. Like its predecessor, "The Silent Call," it is a story of the frozen north in which the canine star plays the dominating part.

Irene Rich and Lee Shumway play the leading roles with Strongheart. Other players in the cast are: Joseph Barrel, Roger James Manning, Phillip Hubbard, Jean Metcalf and Baby Evangeline Bryant.

In Personal Touch with Its Branches

Goldwyn executives are keeping in close personal touch with the branch exchange offices, their managers and sales force through swings about the country. James E. Grainger, personal representative of F. J. Godsol, president, was no sooner back from a trip, than W. F. Rodgers started out. He visited the Indianapolis, Chicago, St. Louis, Kansas City and Omaha offices.

Mr. Rodgers returned early in the week and J. E. Flynn started on a trip that will cover the offices in Cleveland, Cincinnati, Detroit, Pittsburgh and Buffalo.

By keeping in such close touch with the branch offices, executives are able to help solve without undue delay the problems of distribution and salesmanship which daily arise.

Mr. Exhibitor:
Ask your Film Company for the
"Thematic Music Cue Sheet"
(Pat. Applied For)
It means more to you than any other accessory. It is the cue sheet that insures a musically perfect picture presentation.

Rotogravure and Patronage

Anything that helps to pull patrons into the house after the lobby has caught their attention is worth using. Anything that will make them remember a coming picture and want to see it when it comes is worth capitalizing.

Moving Picture World put the Rotogravure Section into a practical form with the purpose of giving the exhibitor a lobby service. It isn't merely a series of pictures put in the paper to let you see what the stills are like: it is a working lobby service, ready for your use.

You can get frames into which these pages will go. You can make them for yourself, or have your local carpenter put them up for you.

Don't forget! Anything that helps to impress memory, that gets attention, is useful.

Make use of this service. Hundreds of your brother exhibitors have done so.

"Knighthood" Given Brilliant Openings

Rivaling in brilliancy a first night gathering at the opera are the audiences which are turning out in all the big cities of the country where the now famous Cosmopolitan picture, "When Knighthood Was in Flower," is opening. Limousines gliding up to the theatre doors; rustle of silks and satins, gleam of jewels; all the animated, friendly conversation which one always associates with a big social event—these have been the fitting accompaniments to the opening of the picture in such cities as Los Angeles, Washington, Boston and Atlanta.

The flower of southern aristocracy graced the boxes of the Rialto Theatre in Atlanta, Georgia, on the opening night there. The names of prominent society people who attended took up space in the daily papers almost a column long the next day. The innovation of reserving seats ahead of time as for a legitimate theatrical production is welcomed, as this enables patrons to linger at dinner parties and arrive at the theatre just in time for the performance to begin. The custom is followed in all the cities just as it is in New York.

The opening in Los Angeles was attended by all the notables of the cinema world and the one in Washington was made unusually brilliant by the presence of ambassadors, diplomats and officers of the army and navy as well as cabinet members and their wives.

Theda Bara to Star in "The Easiest Way"

The long awaited announcement of the vehicle to be used for Theda Bara has just been made by David O. Selznick, secretary of Selznick Pictures Corporation, who will supervise the production which is to be the first of a number of Selznick Pictures to be made by the company's newly organized Eastern Producing Unit, independent of the Pacific Coast Unit which has been working in Los Angeles for some time under the direction of Myron Selznick, president of the company.

Miss Bara will star in "The Easiest Way," the famous play by Eugene Walter.

Miss Bara's name was affixed to a Selznick contract many weeks ago. Since that time David Selznick and the Selznick scenario department have been combing the market for a play suited to the star's needs at this particular time. Fully a thousand scripts have been examined. Included in the number were numerous original stories submitted by leading writers for the stage and screen. Others were the scripts of big Broadway successes which were available. In every case some insurmountable difficulty seemed to present itself.

David Belasco has insisted that "The Easiest Way" is America's greatest contribution to the dramatic stage and, in this sentiment he has been cordially supported by many critics and reviewers.

During this long period of selection Miss Bara has been in constant consultation with Mr. Selznick in considering various stories and her enthusiasm over the role of Laura Murdock in "The Easiest Way" is unbounded.

"I am delighted beyond words," said Miss Bara. "'The Easiest Way' is one of my favorite stage plays. I know that I can give my whole heart to the delineation of Laura Murdock and that I will enjoy every minute of the filming of this soul-stirring drama."

Mr. Selznick has already started casting and expects to be able to announce the entire supporting cast within a short time, and he promises that each role will be handled by an artist especially qualified to portray the type.

Selznick Co. Says Phil Is "the Goods"

Phil Selznick is connected with the Select Pictures Corporation. His official job is to keep hitting the high spots where Select are selling pictures, keep the customers happy, and keep the Select field employees up on their toes. For a good many months he has been more than making good on all of these important assignments—and has been doing a lot more.

Phil pulled a great stunt not long ago when he hob-nobbed so successfully with the Governor of the State of Washington that that obliging executive proclaimed a "Smile Week" just about the time Owen Moore in "Love Is an Awful Thing" was playing such cities as Seattle, Tacoma, and Spokane, Wash.

Now Phil has a couple more big pictures in which he is greatly interested—and he's "P. A.—ing" again to beat the band. From far-off Denver comes this interesting wire: "Here is a true press story. My print, 'One Week of Love,' was on Union Pacific train No. 6 that was wreked yesterday near Laramie, Wyoming, killing four and injuring twenty in a smash-up that demolished eleven cars. Miraculous part is that I tried to bribe agent to give me accommodations on the train but he couldn't and so checked print through. Get this angle: First print of special featuring big railroad wreck been in horrible smash-up. Haven't learned yet whether print lost. Great yarn but on the level."

"Enemies of Women" Praised by Ibanez

That the picturization of his latest story, "The Enemies of Women," now being made by Cosmopolitan Productions will be a most magnificent photoplay, following closely his famous story, is the opinion voiced by Blasco Ibanez in a letter sent to Cosmopolitan Productions.

Ibanez's letter reveals the fact that, while the Cosmopolitan Company was making the exteriors of the film in France, the celebrated Spanish author gave up his literary work to live the life of a film actor.

"Lionel Barrymore and Alma Reubens came as the stars," he writes, "and I found the whole company very good. "For a whole week I abandoned my literary work to live the life of a film actor. I got up at 5 o'clock each morning and at 6 o'clock was at Monte Carlo, where I stayed with the company until night and always beside Mr. Alan Corsland, the director, to help on with the work.

"I think they are going to produce a magnificent piece and one which will very much please the public."

DeHaven Finished Another Comedy

Mr. and Mrs. Carter DeHaven this week completed the filming of "Baby Ben" for release through the Film Booking Offices of America. This is the first Carter De Haven comedy made under the direction of Henry Lehrman, who has succeeded Mal St. Clair as director of the DeHaven comedy unit. The working title of this comedy was "The False Alarm."

Scene From Lobby Miniature Conceived By Arrow Film Corporation for Exploitation of their Burton King picture, "Streets Of New York."

In the Independent Field

By ROGER FERRI

Newsy Bits

Edgar Selden announced tbis week that his picture, starring Madge Evans, had been sold to Associated Exhibitors. "On the Banks of the Wabash" will be the first release.

Harry Garson is in New York, having brought East a print of his latest picture, "That Old Sweetheart of Mine," based on the famous poem by James Whitcomb Riely.

A deal was closed this week for the independent distribution of "Blind Justice." Inasmuch as the final signatures would not be affixed to the agreement until Monday, one of the parties being called out of town, announcement of the distributor will be made in this section next week.

Warner Brothers will not produce "Nellie the Beautiful Cloak Model," it became definitely known this week. When the Warners purchased the screen rigbts to "Why Girls Leave Home" they obtained the rights to a bulk of otber melodramatic successes at the same time, among them being the "Nellie" play.

Leon J. Rubenstein, now in Boston, has opened an exploitation bureau in the Bean Town for the exploitation of pictures in New England.

Eddie Bonns proved his mettle this week as Goldwyn's exploitation head when he put over a rattling good press yarn in conjunction with the premier showing of "Brothers Under the Skin" at the Capitol Theatre in New York. Every metropolitan newspaper fell for the story which concerned the organization of an organization of men whose wives had got "under their skin."

J. Charles Davis, 2d, assistant to Dr. W. E. Sballenberger, president of Arrow, returned to New York this week after launching an exploitation campaign in Erie, Pa., in connection with showings there of "Night Life in Hollywood" and "Streets of New York."

Joe Settle, photographer for Blazed Trails Productions, Inc., of Gloversville, N. Y., came to New York this week to take pictures to be used in a picture on which he is now working.

"Shadows," the Preferred Picture, directed by Tom Forman, which Al Lichtman Corporation is releasing, will open a week's engagement at the Strand Theatre in Newark, N. J., on this Friday.

"Down to the Sea in Ships," the whaling picture that Elmer Clifton made in New Bedford, Mass., will open for an indefinite engagement at the Metropolitan Opera House in Philadelphia on Nov. 27.

Harry Houdini is making a personal appearance this week at the Strand Theatre in Newark, N. J., in conjunction with the showing there of his picture, "The Man from Beyond." Joe Lee is now with Houdini handling the bookings on this feature.

Important contracts on "Shadows," which arrived at the Lichtman offices this week, included those covering runs at the Strand, Hartford, Conn.; the Franklin, Oakland, Calif., and the Liberty, Fresno, Calif.

Frank Fay, who operates the Southwestern Film Corporation of Dallas, Texas, bought from Arrow Film Corporation the following pictures for Texas, Oklahom and Arkansas: Four Peter B. Kynes and six William Fairbanks. The sale was negotiated by Tom Curran, a Special Representative of Arrow Film Corporation.

The Week in Review

BIG names," so called, are seemingly in big demand among independent producers. Today a single glance over the casts of various independent pictures in the course of production will furnish the reader with a fairly good idea concerning the extremes to which these producers are going to secure the services of established and proven box office stars. All-star casts are quite numerous in this particular market.

THAT this stiuation has contributed materially toward winning exhibitor patronage is accepted as most probable, for never before have so many first run dates been recorded for independent pictures as those booked during the past three months. Prospects of last September are materializing effectively, and this because the independent producer is paying as much attention to the box office as he is to story, director, cast and production in general.

PRINCIPAL PICTURES CORPORATION is one of the many firms seeking popular stars. The first was Dorothy Phillips, who stars in that firm's initial release, "The World's a Stage." The services of Miss Phillips were obtained through the courtesy of Associated First National Pictures. But Miss Phillips, says Eastern Manager Irving Lesser, is only the first of a series of internationally famous stars whom that concern will place at the helm of all-star productions to be released independently within the course of the next few months.

EQUITY PICTURES CORPORATION has hit upon an interesting idea, namely, that of allowing exhibitors throughout the country to select the cast for the next Daniel Carson Goodman production. We had hoped to publish the rules and regulations governing the contest, but, unfortunately, up to press time no o. k. had been received from the Post Office authorities who are studying the contest. We expect to have this approval next week, however. The idea is a capital one and puts the question of cast, etc., squarely up to the exhibitor.

DR. W. E. SHALLENBERGER, President of Arrow Film Corporation, without a doubt is one of the most effective organizers in the business. The result of his trip about the country, when announced, will bear out this statement. Dr. Shallenberger has progressed with the industry, for the history of the latter has written his career as a motion picture executive. Associated with Dr. Shallenberger are a string of pioneer exchangemen, who should play no small part within the next year in making Arrow Film Corporation one of the most formidable and powerful distributing organizations in the business.

INCLUDED in the daily batch of mail that this department receives from the Coast are scores of letters from producers, directors and players who praise our "West Coast Studio News Column." We are happy to know that the column is serving the purpose for which it is being published and with the splendid co-operation we have been receiving from our Coast friends, we hope to improve it with every issue. And we thank those who have written commenting constructively on our efforts. Constructive criticism in whatever form it is submitted is always welcomed by this department. So shoot!

BY the time this issue will have reached the Coast Thanksgiving Day will be but a few days off. We personally will be thankful for a million and one things. We're happy to be living, glad to know our friends are happy, satisfied with conditions in general; in fact, we never felt happier nor better in our life. And we sincerely hope that this Thanksgiving Day will have everybody in the motion picture business equally as thankful. But more than anything else, we can not allow this opportunity to pass without expressing our hearty appreciation and thanks for every co-operation given the editor of this department. It couldn't have been better. And we thank everybody.

Sales on "Women Men Marry"

That Edward Dillon's first independent production "Women Men Marry" has hit a responsive chord in picture circles is evidenced by the fact that two of the biggest territories were sold during the past week. New York and Northern New Jersey were sold to the Renowned Pictures, Inc., while Eastern Pennsylvania and Southern New Jersey were purchased by Metro Exchange at Philadelphia. The first foreign sale to be consummated was for Australia, New Zealand and Tasmania, which was signed by the Super Selected Pictures of Sydney, Australia.

Trade Notes

Michael Fields, acting for Rialto Productions, Inc., New York City, purchased from Arrow Film Corporation distribution rights for New York and Northern New Jersey on "The Lone Horseman," "Before the White Man Came" and "Western Justice." Thomas Toby negotiated the sale for Arrow.

Announcement was made this week that Federated Film Exchange of Boston had purchased the New England rights to the Graphic feature, "Wildness of Youth," directed by Ivan Abramson. Rights to this picture in Argentina, Uruguay, Paragnay, Chile, Bolivia and Peru were sold this week to the Sociedad Generale Cinematographic Company.

R. J. Robinson, manager of the New Orleans office of Progress Pictures, Inc., was in conference last week with W. Ray Johnston, Vice-President of Arrow Film Corporation, relative to future business transactions in that city, the rights to Arrow pictures there being owned by Arthur C. Bromberg's organization.

A trade showing was held on Wednesday afternoon at the Simplex projection room, 220 West 42nd street, New York, of the latest B. P. Schulberg production, "Thorns and Orange Blossoms," which will be released through Al Lichtman Exchange. Gasnier directed this feature.

Dr. W. E. Shallenberger, President of Arrow Film Corporation, returned to New York last week for a brief stay, holding a conference with W. Ray Johnston and returning to the West to complete his trip in the interest of effecting permanent local affiliations for Arrow Film Cornoration.

"Rich Men's Wives," the initial Al Lichtman special, was sold this week to the Compania Brazil Cinematografica for Brazil.

Independent exchangemen and distributors in New York are taking a keen interest in the annual ball of the Theatre Owners Chamber of Commerce to be held Saturday evening, Dec. 2, at Hotel Astor. The first ticket for the affair was bought by Al Lichtman.

Henry Ginsberg, sales-manager for Al Lichtman Corporation and Leon Netter, who recently joined that organization, are on the road. Ginsberg is covering the West and Southwest territory with Denver his destination, while Netter is covering Cleveland, Cincinnati, Detroit, Pittsburgh, Washington and the South.

J. H. Raymond, of the American Relief organizations, has joined W. K. Ziegfeld Productions, Inc. He will handle the affairs of the company in the Far East.

The title of the initial Amalgamated production has been changed from "Madonna In Chains" to "The Woman In Chains." This is the picture in which E. K. Lincoln, Mrs. Rodolph Valentino, Martha Mansfield and W. H. Tooker appear.

Export & Import Film Company announced this week the sale of its 15-episode serial, "The Jungle Goddess" for Texas, Oklahoma and Arkansas and Louisiana and Mississippi to the Eltabran Film Company

Bobby North, of Apollo Film Exchange of New York this week engaged seven salesmen to handle the bookings on his first Will Nigh special, "Notoriety."

Business Improves As Demand for Quality Independent Pictures Shows Big Increase

Reports from all parts of the country on independent productions indicate a decided improvement in their attraction value. Questionnaires sent out to representative house managers by this department this week brought out some interesting facts why independent productions today are making such splendid showings. The most important reason for the current popularity of independent productions among exhibitors is attributed to the presence of "big names;" another is the use of established stories handled by capable directors.

Particularly remarkable is the showing independent pictures are now making in the Middlewest which, until a year or so ago, was virtually closed. The same situation prevails in Philadelphia and vicinity, which was never in better condition. This statement in regards to the eastern Pennsylvania territory is substantiated by such exchangemen as Lou Burman of Independent Film Corporation; Tony Luchese of De Luxe Pictures Corporation; Ben Amsterdam of Masterpiece Film Attractions; Dave Segal of Royal Pictures Corporation and others, who report their gross business to date this season equally in many instances their entire gross for a complete season.

In the South business for independents has shown a very encouraging leap upward. Arthur Bromberg, who has expanded his interests so that they embrace every section of the South, never was better satisfied with conditions. The booking situation there has seemingly improved. The Northwest, too, has improved materially, for reports from there indicate a number of new records to the credit of independent pictures. In California,, the Southwest and the Rocky Mountain States, business is now at its best, which in many cases ranks better than that done prior to the outbreak of the war and during the world strife.

The Middlewest, according to Chicago reports, is using up all the big pictures with the biggest demand from the smaller and neighborhood theatres showing a decided popularity for western and outdoor features. New York State exchanges are reporting satisfactory business, only in this section the bigger productions are getting the more profitable plays. First run houses are bidding high for such features. The syndicate booking situation in New York finds the problem in the metropolitan district unchanged, although business is good. New England exchanges are getting better dates and more money for quality productions, which are in big demand.

Special Showing Nov. 18 for Amalgamated's Initial

Twenty independent distributors scattered over the United States franchise holders in the Amalgamated Exchanges of America, Inc., will be in New York City Sunday, November 18, to witness the first showing of the "Woman In Chains," the first production to be made under the banner of the new company. William P. Burt directed the picture.

Those who are expected to attend the premier showing are J. C. Friedman, Celebrated Players Film Corp., Chicago; R. Lynch, Metro Film Exchange, Philadelphia; Herman Rifkin, Amalgamated Exchanges of New England, Boston; H. A. Lande and Wm. Finkel, Quality Film Corp., Pittsburgh, Cincinnati and Cleveland; P. Oletsky, Federated Film Exchange, Baltimore; Emmick and Edmunds, Progress Features, San Francisco; Hurlbut and Saxe, Favorite Film, Inc., Detroit; Lennon and Sheffield, Greater Features, Inc., Salt Lake City; Al Kahn, Supreme Pictures Corp., Omaha; R. M. Savini, Amalgamated Savini Films, Atlanta, and Chas. Stephenson of Stephenson's Attractions, Canada.

Principal Will Follow Dorothy Phillips With Equally Big Names

Six of the leading stars of the screen, all established and now associated with national producing organizations on the Coast, will appear in productions that Principal Pictures Corporation will release foremost exchanges throughout the country. Irving Lesser, Eastern manager of Principal Pictures, will leave in two weeks for the Coast where he will go into conference with his two associates, Sol Lesser and Michael Rosenberg. The latter two have completed arrangements for the services of the star, but pending the arrival of Mr. Lesser no definite announcement as to the identity of the stars, all of whom hold contracts that do not expire until the first of the year.

The November release of Principal Pictures will be an Elinor Glyn picture, "The World's A Stage," starring Dorothy Phillips and an all-star cast including Bruce McRae. In December the firm will release the Irving Cummings special, "Chicago Sal," with Alice Lake, Milton Sills and an all-star cast. Production on the third picture will be started next week. Mr. Rosenberg, who is in charge of production on the Coast, is casting for this picture this week. Definite announcement as to the nature of the third release will be made next week.

It is the plan of Principal Pictures Corporation to produce pictures based on established and popular works with the direction by capable directors and a cast of names with which exhibitors can properly sell Principal Pictures to the public.

Detroit Scores Big Success; Live Independent News

DETROIT—(Special)—A great exploitation stunt was pulled off in connection with the showing of "Rags to Riches" at the Broadway-Strand, Detroit, last week. Over 2,000 newsboys were the guests of one of the city's most prominent jewelers at a special screening on the morning of November 4, which had been arranged through the courtesy of Phil Gleichman. Headed by a brass hand, and the famous Warner Brothers' float, the kids paraded from the jewelry store to the Broadway-Strand. Many of the youngsters carried banners announcing that they were going to see "Rags to Riches" today, and that the public could see it all next week.

Dave Mundstuk, proprietor of the Exclusive Film Company, Detroit, has purchased the seven-reel feature, "Notoriety," for the State of Michigan. Bookings on the feature have been started already.

Ray Branch has taken over the Michigan distribution for "Ten Nights in a Barroom," which was handled by Joe Horowitz up to the time of his death, a few weeks ago.

Sam Saxe, representing L. Lawrence Weber-Bobby North, was in Detroit last week exploiting "Notoriety." Sam was in conference with a number of representative first run exhibitors in the territory.

"Secrets of Paris" Proves a Good Draw at Box Offices

Reports pouring into New York from various sections of the country on the Whitman Bennett special, "Secrets of Paris," being distributed through Charles C. Burr's Affiliated Distributors, Inc., indicate that that production is meeting with much success. To date this picture has five records to its credit with every indication that the all-star cast will be instrumental in adding further laurels to it. This week the special played Edward Fay's Theatre in Providence, R. I., the Monday opening being a sellout at each of the four showings, with Tuesday's business, after commendable reviews at the hands of the critics, holding up well.

This picture is being cleverly exploited not only by Mr. Burr, but also by the local distributors, who report heavy bookings. The cast includes Lew Cody, Gladys Hulette, William (Buster) Collier, Jr., Montague Love, Dolores Cassinnelli, J. Barney Sherry, Rose Coghlan and Harry Sothern.

Alexander To Handle New Series

Alexander Film Corporation will distribute a series of two-reel pictures taken from articles appearing in the Woman's Home Companion. The pictures will be made by the Aralma Film Company, which is now working at the Estree studios. Gertrude B. Lane, editor of the publication, will each month select a leading article from the magazine to be adapted to screen entertainment.

Sales on "Secrets of Paris"

Announcement was made this week that rights on the Burr-Whitman production, "Secrets of Paris," with an all-star cast, had been sold to William Skirboll, of Skirboll Brothers' Gold Seal Productions of Cleveland, and Joe Skirboll, of Associated First National of Pittsburgh.

Miss Du Point Signs with Warners

LOS ANGELES—(Special).—Exclusive announcement was made to the representative of the Independent Department of Moving Picture World here that the Warner Brothers had signed Miss Du Pont, formerly with Universal, to play a leading role in "Brass." Miss Du Pont is well known, having starred in her own productions and won considerable favorable comment because of her excellent work in Universal's "Foolish Wives."

Booking Plan Aids Getting High Fees

While the belief prevailed that with the incorporation of the independent exhibitors' booking syndicate rentals would come down with the latter favored, indications now point to a much complicated situation, for independents in New York are getting bigger rental fees and more choice dates than ever before. This situation is directly attributable to the condition resultant from the organization of independent exhibitors to combat the syndicate of circuit bookers. The contest has, contrary to the expectations of exhibitors, worked to the advantage of distributors, for the two rival factions are now bidding for pictures, in many cases the bids of the rivals being away above the prices set by distributors.

That both sides are cognizant of this fact is well known among New York exhibitors, and steps are now being taken to remedy the situation. Meanwhile, however, independent productions are getting spleudid showings in the metropolitan and Northern New Jersey territories. Just what the future status of the rental situation will be as a result of action contemplated by both the independents and Keith-Moss-Loew Proctor-Fox interests remains to be seen.

Business in general has taken a decided leap upward since the elections, according to figures received from various sections of the Empire State. Particularly true is this in New York City, Buffalo and northern New Jersey. Northeru New Jersey exhibitors are overlooking none of the bigger independent productions, exploiting these to the limit in every particular.

Charles S. Goetz, manager of the New York W-B exchange, announced this week that 75 per cent. of the exhibitors in Greater New York had contracted to show Warner Brothers' initial 1922-23 production, "Rags To Riches" with Wesley Barry.

Several Broadway theatres have entered bids with Sam Zierler, of Commonwealth Pictures Corporation, for the second Al Lichtman production, "Shadows," starring Lon Chaney and a well-known cast. Both Joe Plunkett, of the Strand, and Roxie Rothafel, of the Capitol, want to book this splendid production.

"The World's A Stage," starring Dorothy Phillips and based on an Elinor Glyn story, will be the first release of the newly established Renown Film Exchange. This is the initial release of the newly formed Principal Pictures Corporation, of which Irving Lesser is eastern manager.

Charles Seeley, of the Arrow Film Exchange of New York City, autoed to Providence, R. I., this week to make arrangements for the world premier showing in that city of a new picture, the title of which he will disclose in two weeks.

Bobby North, of the Apollo Exchange in New York, is authority for the statement that his exchange expects to record the biggest gross business in its history during the current month. "The Curse of Drink" is proving to be one of the biggest bets this exchange has distributed in New Jersey.

Clever exploitation is putting over the initial Betty Blythe picture, "How Women Love," in great shape in the metropolitan zone. The entire Chadwick organization, Merit Film Exchange, is working on this picture with the result that exhibitors appear to be very enthusiastic over returns.

Morris Fitzer, owner of the Empire Theatre, Syracuse, N. Y., found "Rags To Riches" such a profitable proposition that he has arranged with the Buffalo W-B Exchange to show the entire Warner program at his house during 1922-23.

"Down to the Sea in Ships" Sets Records

PROVIDENCE, R. I.—(Special)—A New Bedford (Mass.) made production, supervised by Elmer Clifton, is reviving interest in big cinematographic pictures in this city. On Monday this special entered its second week with the advance so great that it will not none if the picture is forced to remain over for a third week. Playing the Shubert-Majestic, a 3,700-seat theatre playing Shubert attractions, and considered one of the "toughest" stands in the country, this special, "Down to the Sea in Ships," is shattering records at high class prices. The difference between this picture and others that have been tried out here is that "Down to the Sea in Ships" is getting both the attendance and money with everybody leaving the house pleased and satisfied. The local press has loudly commended the picture.

No distribution arrangements have yet been made for this picture, which is owned and was financed by a New Bedford millionaire. Elsewhere in this issue appears an exclusive review of this splendid drawing card.

BOSTON—(Special) — Melodramatic productions are seemingly big draws and in demand among exhibitors, for the L. Lawrence Weber-Bobby North special, "The Curse of Drink," opened at the former legit house, the Globe Theatre, on Monday afternoon, grossing the best Monday business that house has done in a long time. The picture was cleverly exploited with the show folks taking considerable newspaper space. Indications are that this picture will outdraw, financially and otherwise, any other picture shown at that house.

ROCHESTER, N. Y.—"More to Be Pitied Than Scorned," the C. B. C. initial "Big Six" release, got a good break Monday at Fay's Theatre here, despite an unusually strong vaudeville which some believed would smother the value of the picture as a draw. However, after the first day's show the picture held them in and the house advertisements featured the picture.

BALTIMORE, MD.—"Chain Lightning," a Ben Wilson-Arrow picture topped the combination bill at Loew's Hippodrome this week. With the racing season here at its height the picture was given a fairly good play at the opening as a result of the 100 per cent. prominence given the film in all advertising.

FINLEYVILLE, PA. — (Special) — The Olympic Theatre recently played Arrow's "Ten Nights in a Barroom," released in this section by the Standard Film Exchange. This town has a population of 656 persons and 653 paid admissions were recorded at the theatre.

HARRISBURGH, ARK.—(Special)—Equity's "Where Is My Wandering Boy Tonight?" was shown to the biggest crowd that ever witnessed a show in this town when it topped the bill at Brown's Theatre here, according to Mrs. W. L. Brown, the owner.

INDIANAPOLIS, IND.—(Special)—The Arrow Jack Hoxie Westerns are playing to wonderful business in this territory, according to exhibitor reports. In fact, Westerns seem to be in big demand, particularly in the smaller towns.

"The Flying Dutchman," Chester Beecroft Film, To Be State Righted

Announcement was made this week by Chester Beecroft of 501 Fifth avenue, New York City, that "The Phanton Ship" or "The Flying Dutchman," having been finally completed and cut, will be distributed on the independent market. This is the production of which much has been heard in film circles during the past few months. Hopp Hadley's organization will handle the distribution on this picture.

Mr. Beecroft announced that a muscial score adapted from the opera, "The Flying Dutchman," founded on the same story by Capt. Marryat, has been completed. The opera was written by Richard Wagner. Mr. Beecroft characterizes his picture as "the most impressive and biggest sea story ever made."

"Shadows" Getting Big Dates

Evidences of the manner in which exhibitors are booking "Shadows," the second of the Preferred Pictures to be released through the Al Lichtman Corporation, have reached New York in the form of contracts from a number of important first-run exhibitors. The Rialto Theatre in Washington, will show the picture in two weeks. Out on the coast, a week engagement has been contracted for the big Kinema Theatre in Los Angeles. The Franklin in Oakland, Cal., has also closed for the picture.

In Cleveland, the first run will be vested in the Hippodrome; in Newark, N. J., in the Strand; in San Francisco in the Strand. The Strand in Hartford, Conn., will first show "Shadows" in that city. The Modern and Beacon theatres in Boston have both booked the picture and will show it simultaneously early in December. Circuit bookings are coming in en masse from various of the exchanges.

Ralph Ince Completes "Success"

Work of cutting "Success," the big special feature directed by Ralph Ince for Murray W. Garsson, Inc., will be begun next week. The production, adapted from the Broadway stage hit of the same name, has been over three months in the making. The original time schedule was abandoned and while the production cost is said by its producers to be practically double that estimated for the picture, the results are said to be worth it.

"Rags to Riches," Backed with Clever Exploitation, Scoring Big

"Rags to Riches," the Warner Brothers picture featuring Wesley Barry, is said to be blazing a trail of approval throughout the country, and manifestations of this fact are evidenced in the many telegrams being received at the Warner offices. The Warner Brothers transcontinental float advertising their seven forthcoming productions is said to have aided in putting over a big campaign for the Broadway-Strand, Detroit.

Two floats have been built by the Warner's to advertise their productions. One is en route to the coast, and the other is aiding exhibitors put over the picture in the east. Phil Gleichman, of the Broadway-Strand, wired the Warner offices as follows: "Opened Rags to Riches to absolute capacity all day long including supper show. Big opposition at other houses. Despite this fact remarkable business due to unusual picture and wonderful exploitation accessories plus aid your exchange furnished. Your coast to coast float a master stroke in publicity has served to enhance popularity of Warner Brothers product in Detroit."

M. Fitzer, manager of the Empire Theatre, Syracuse, wired: "Rags to Riches holds my box-office record for the Empire Theatre. I want to thank the Warner Brothers for their wonderful co-operation in sending a publicity man and their float to Syracuse to help exploit the picture. It's a knockout. Let's have more of them."

According to reports from the exchanges handling the Warner productions, many first run theatres throughout the country have contracted for the Barry picture. The story deals with a pampered youngster who longs for adventure and desires to be a regular boy. In the supporting cast are Niles Welch, Ruth Renick, Russell Simpson, Minna D. Redman, Richard Tucker and Eulalie Jensen.

"Rags to Riches" is a Harry Rapf production, and it was directed by Wallace Worsley. Will Nigh and Walter De Leon wrote the story.

Start "Poor Men's Wives"

LOS ANGELES — (Special) — Agnes Christine Johnston and Frank Dazey have started work on the story for B. P. Schulberg and Preferred Pictures. According to the report the story will be entitled "Poor Men's Wives," serving as a sequel to the first Al Lichtman release, "Rich Men's Wives." Gasnier, who made the latter picture, will in all probability direct this one.

PROVIDENCE, R. I (Special)—What developed into one of the best Election Week attractions booked at the Victory Theatre here by Manager Matt Rielly is the credit belonging to "More To Be Pitied Than Scorned," which helped register one of the biggest weeks this house has had, judging from the gross of the first four days' business.

Pittsburgh Has Many New Faces

PITTSBURGH—Several New York film men came to this city late last week looking over local conditions and visiting nearby cities to ascertain the possibilities of establishing an exchange here. These men are in communication with local business men, not interested in the film business, but returned on Monday to New York without having reached any definite decision as to their future plans.

Manager Bill Weiland, of Standard Film Exchange here, has quite a job on his hands. In addition to the Standard product he is also working on Second National pictures, which pictures that exchange took over last week.

C. A. Stoltz, of Vimy Film Corporation, is lining up new product for this territory.

The showing of Simeral's "Ten Nights In a Barroom" in this territory is creating considerable discussion.

Joe Lefko, of Federated Film Exchange and Al Lichtman Exchange, is experiencing the best season in the history of his exchange, with bookings on the second Lichtman special, "Shadows," coming in in record fashion.

Joe Young is now with H. C. Simeral concentrating on Arrow productions which this exchange is handling.

Quality Film Corporation will distribute twelve Amalgamated productions in this territory. The first release is "Madonna and Chains," which local rumor has it has been changed to "Woman and Chains."

New Features Handled By Second National

Five new pictures have been acquired by Second National Pictures Corporation. The first of these, "Wasted Lives," has been completed by the Mission Film Corporation and the second, "The Barefoot Trail," is now in production on the Coast. Second National has closed a contract with Mission Film Corporation to release the entire output of that firm.

Carstensen With Garsson

R. A. Carstensen, it was announced last week by Murray W. Garsson, has been named auditor for Murray W. Garsson, Inc. Mr. Carstensen is a veteran in every angle of the film business, his experience dating back to the old Reliance and Majestic companies and Triangle Film Corp. He has also been associated with Charles Miller, Hobart Henley, S. L. Rothapfel and others.

NEW STUNTS REVEALED IN "BEAUTIFUL AND DAMNED"

An unusual number of advertising accessories are said to have been devised for the Warner Brothers production of F. Scott Fitzgerald's novel, "The Beautiful and Damned," featuring Marie Prevost. The picture was directed by William A. Seiter, and it was adapted for the screen by Olga Printzlau.

An eight-page broadside press sheet containing novel ideas for exploitation and publicity purposes have been compiled by the Warner publicity department. In addition to the many angles of publicity linking the name of F. Scott Fitzgerald, conceded to be one of the most popular of present day authors, the lithographs and the advertising novelties are declared to be distinctly out of the beaten track.

The lithographs were especially drawn by Bennett Prival, a German poster artist, who is said to have injected into the work a process that has never been used in this country. The new technique used by Prival has the peculiarity of bringing out the colors of the posters with exceptional brilliancy under artificial light, while at the same time retaining their original beauty under normal daylight condition.

For exploitation purposes exhibitors will have at their disposal what is declared to be a unique telephone doll in striking colors, with regular billing matter and space on bottom for theatre name, suitable for use on all telephones. The other advertising accessories include a series of three window cut-outs of original design. To carry out the idea of the novel the exact reproduction of cover design on the book has been made into a door knob hanger, a sticker, and it has also been used to adorn the front page of a herald.

The complete cast in support of Miss Prevost includes Kenneth Harlan, Harry Myers, Louise Fazenda, Tully Marshall, Cleo Ridgeley, Walter Long, Parker McConnell, Emmett King, Kathleen Key, Charles McHugh, Clarence Burton and George Kuwa.

Will State Right "After Six Days"

The publicity accorded the recent engagement of "After Six Days" at English's Opera House in Indianapolis will be converted to the benefit of all buyers who acquire this feature version of the Old Testament for road show purposes. All of the material used in the lobby of the Indianapolis house, including enlargements of newspaper criticisms, oil paintings, banners, illustrated cards, poster cut outs, photographs, etc., will be duplicated intact and placed in sets at the disposal of each purchaser who desires to inaugurate the picture in his territory with an opening similar to the English showing. This method will save considerable time and expense on the part of the exchange and afford the use of a splendid lobby.

The same method will be pursued in giving the buyer the opportunity to use the stunts, newspaper advertisements and stories which proved of advantage in Indianapolis. In addition, a series of letters secured from leading public officials and people in all walks of life, commending the picture, will be turned over to each exchange, in order that these letters may pave the way for the securing of similar ones in each territory. It is believed that this is the first time that all of this material on a pre-release engagement has been made available for the use of the independent exchangeman. This policy will be carried out by Weiss Brothers' Art class Pictures Corporation in the disposal of "After Six Days."

BILLY WEST COMEDIES INC.
DISTRIBUTED BY SMART FILMS INC.
723 7TH AVE. NEW YORK CITY
ANNOUNCE A NEW SERIES OF
BILLY WEST COMEDIES
THRU INDEPENDENT EXCHANGES

Joe Brandt Lands Effective Buyers for "Big Six" Series

Actual sold territory on the C. B. C. Film Sales Corporation series of Six Box Office Winners, of which "More to Be Pitied" is already running big throughout the country, and the second "Only a Shopgirl" has just been completed, hit the ninety-three per cent mark this week, and negotiations are pending on the remainder that will close the territories one hundred per cent within the week.

Joe Brandt, this week put the finishing touch to a trip to several of the key cities, by personally completing negotiations on the entire six features that comprise the series with Superior Screen Service of Salt Lake City, and with Southern States Film of Atlanta and Dallas, for their respective territories.

Both these sales are important, as both these territorial holders bought the franchise to a large group of states. Superior will handle the features in Utah, Wyoming, Colorado, New Mexico and Southern Idaho.

In purchasing these features for his territory, which comprises North and South Carolina, Georgia, Florida, Alabama, Tennessee, Arkansas, Oklahoma and Texas, Oscar Oldknow, head of Southern States, told Joe Brandt that he had never received so many inquiries for a series of pictures as he had before he bought the C. B. C. Series. He told Mr. Brandt that because of the great number of inquiries the C. B. C. campaign in the Oldknow territories elicited, he is certain he will have his principal cities booked and ready to play the pictures immediately, even in the face of previous bookings.

Big Pictures Draw in South

ATLANTA—(Special)—R. M. Savini, of Savini Films, Inc., Atlanta, who has secured southeastern distribution rights to Amalgamated Exchanges of America output, is planning an intensive publicity campaign in behalf of the new releases, starting with "The Madonna in Chains."

Enterprise Distributing Corporation has arranged a nation-wide tie-up with music dealers on "Love's Old Sweet Song," the theme of their big winner, "Flesh and Blood," starring Lon Chaney. Through a coupon, to be distributed at the theatres presenting the picture, patrons may secure a copy of the song at some local music store. The song is a special edition, giving advertising on the production of "Flesh and Blood," and sells at popular price. This is the most gigantic tie-up ever attempted by a state's right exchange in the South.

Arthur C. Bromberg, who has recently launched "Progress Pictures Corporation," with offices in the Educational-Bromberg exchanges in New Orleans, Atlanta and Charlotte, held a sales conference the past week in Atlanta, attended by H. H. Everett, manager of the Charlotte office; R. I. Robinson, manager of the New Orleans office, and salesmen R. J. Ingram, Jr., F. H. Kraby and B. T. Burkhalter.

Dr. J. Edgar Banks, celebrated archaeologist and producer of the Sacred Films, will hereafter produce independently under the brand of Seminole Films, with studio at Eustis, Florida.

J. J. Rogers, of Enterprise Distributing Corporation sales staff, was winner of a beautiful leather bag offered in a recent sales drive on the Richard Talmadge productions, controlled in eleven States by Enterprise.

Harry Rapf Completes Cast For Warner Brothers' "Brass"; Newsy Bits From Studios on the Coast

LOS ANGELES—(Special)—Harry Rapf, the independent producer who has turned out "Rags to Riches" for Warner Brothers this season, announced this week that he had engaged the complete cast for his big screen version of Charles G. Norris' novel, "Brass," which Sidney Franklin will direct. The players engaged by Producer Rapf include the following: Marie Prevost, who is under contract to him and who recently completed work in another Warner special, F. Scott Fitzgerald's "Beautiful and Damned" and "Little Heroes of the Street;" Harry Meyers, Helen Ferguson, Irene Rich and Pat O'Malley. Julien Josephson adapted "Brass" for the screen. He is also writing the screen version of Sinclair Lewis' "Main Street."

Phil Goldstone, who is producing the Richard Talmadge pictures and a series of melodramatic productions, announced here this week that he will release a series of six pictures, starring Snowy Baker, the Australian. The first picture will be entitled "Pals," in which Baker's famous horse, Boomerang, plays an important role. Howard M. Mitchell will direct. He formerly was with Fox.

The second Phil Goldstone melodramatic picture to follow "Deserted At the Altar" is now in production. No title has as yet been selected, however. Phil Goldstone is supervising the production, the cast of which he is guarding as a secret.

The print of the first "Fatty" Karr comedy which Franklyn E. Backer, of East Coast Productions, will State right, is on its way East and should be in New York some time this week. It is entitled "Weight For Me," starring the heavy comedian whom Director Bruce Mitchell characterizes as "'Fatty' Arbuckle's successor."

"Robin Hood Junior," the first release of the Frankie Lee series, which Clarence Bricker is directing here, is well under way and will be ready some time late next month.

The third Ben Wilson picture for release through Arrow Film Corporation, has been completed and is entitled "Spawn of the Desert," starring William Fairbanks. Lewis King directed the picture under the personal supervision of Mr. Wilson.

Louis Gasnier has completed Gilbert Emery's screenized story, "The Hero," for B. P. Schulberg, of Preferred Pictures Corporation. This picture will follow "Thorns and Orange Blossoms," which is slated for a trade showing in New York this week, according to word sent to the local studio by Al Lichtman. In the cast are Barbara La Mar, Gaston Glass and John Sainpolis.

According to reports current in independent producing circles here, Bernie Fineman will shortly start production on another picture. A report received here by one of his associates from New York had it that he had purchased the screen rights to a popular story.

Sam and Jack Warner are busy at the Warner studios arranging for new productions which have not yet been announced, but the production of which brought Harry B. Warner, President of Warner Brothers, to the Coast for several weeks.

Edith Roberts, who worked in "Thorns and Orange Blossoms," is in New York now appearing in a new picture being made there and in which she will be given an important role.

Dorothy Phillips' Principal Contract Officially O. K.'d

As a consequence of a two-day conference held between Irving Lesser, eastern manager of Principal Pictures Corporation, and executives of Associated First National Exhibitors' Circuit this week, in New York, final arrangements were made for the starring and exploitation of Dorothy Phillips in the initial Principal production, "The World's a Stage," based on the latest story of Elinor Glyn. Under the agreement effected as a result of these conferences, Principal Pictures Corporation is authorized to utilize star and exploit the star's name, although announcement that the star's services were available by "arrangement with Associated First National," to whom Miss Phillips is under contract.

Not until after the Associated First National executives were made acquainted with the high class calibre of the production and story was the necessary permission for use and exploitation of the star's name secured. Those who have seen the picture are loud in their praise of it.

Goldstone Sale

Phil Goldstone, Inc., in a statement announced the sale of the first series of Richard Talmadge pictures for the Denver and Seattle territories to Arrow Photoplays, Inc., of Denver; Illinois and Indiana to Frank Zambreno, of Progress Exchange, and Ohio to Western Pictures Company.

Hopp Hadley Has New Boy Prodigy

Through a contract with Nordisk Films, Hopp Hadley has secured for his Producers Service Company a new and elaborately staged Charles Dickens picture starring a boy prodigy who, according to many in film circles, gives promise of causing something of a sensation because of his clever handling of strong emotional roles.

A new version of Charles Dickens' "Great Expectations" was selected by the producers to introduce the clever little artist to screen audiences because the role of little "Pip," around which the story revolves, was thought to give many opportunities for emotional acting by a child. A second picture of like elaborate handling in which the same boy-star appears will follow "Great Expectations" in a few weeks.

The new Dickens production is in six reels and took months to make because of the amount of work to put into the old Havisham mansion with its elegant furnishings showing the ravages of time called for by Dickens mystifying plot. According to Mr. Hadley, the hit of the new offering is the emotional acting of a slip of lad with raven black hair and two enormous black eyes out of which he can make the tears chase each other in rivulets as effectively as the most experienced star.

"Aside from the production: the acting, the mounting and the photography, all of which are excellent," said Mr. Hadley, "little 'Buddy' Martin in the role of Pip will attract wide attention because of the rare ability he shows as an actor of serious roles. Prodigies appear in musical circles at rare intervals, and that this little fellow is a prodigy in the realm of drama is my firm conviction.

"MORE TO BE PITIED" IS CLEANING UP EVERY WHERE—
WAIT TILL YOU SEE THE SECOND BOX OFFICE WINNER
"ONLY A SHOP GIRL"

Jossey Forms Another Progress Exchange For Arrow Pictures

Another Progress Exchange has been established. This one will be located in Cleveland with another to be followed shortly after the organization of that one, in Cincinnati. J. S. Jossey, for several years special representative of Arrow Film Corporation, this week resigned from that office to take over the personal management of the Progress Pictures Company of Ohio. The new company has been incorporated for $150,000. The exchange will be located in the Film Building, Cleveland. Mr. Jossey is president and E. C. Fielder, vice president and general manager. Mr. Fielder recently resigned from Associated Exhibitors to devote all his time to this new company which will handle features, serials and short subjects in that State.

The new exchange enters the market with the following Arrow Film Corporation product: "Streets of New York," "Night Life In Hollywood," "The Innocent Cheat," "The Splendid Lie," "Love, Hate and a Woman," three James Oliver Curwoods, "Chain Lightning," ten westerns produced by Ben Wilson, the William Fairbanks series of western features, "A Motion To Adjourn," "Back To Yellow Jacket," "One-Eighth Apache," "The Blue Fox," a serial; "The Cub Reporter" and a series of 12 special comedies featuring Eddie Lyons.

Arrow Film Corporation will not have to entertain any fear for lack of distribution, judging by the way in which Progress Exchanges are being formed all over the country. Arrow has affected permanent affiliation in virtually every territory. Some of the exchanges affiliated with the firm and which will handle Arrow productions include: the Progress Pictures Exchange in Boston, De Luxe Motion Pictures Exchanges in Philadelphia and Baltimore, Arrow Film Exchange in New York, which may change its name to Progress Pictures Exchange; Progress Pictures Corporation in Chicago, Indianapolis, Atlanta, Los Angeles and San Francisco. By the time Dr. W. E. Shallenberger returns from the West, whither he returned this week following a brief trip to New York, it is expected that Arrow will have tied up its product in this country 100 per cent.

Just when Graphic Film Corporation, of which Ivan Abramson is the head, will start production on the second feature is problematical, although several months ago it was stated that that firm would release at least eight pictures a year. The country is not yet 100 per cent. sold on the first release, "Wildness of Youth," starring Mary Anderson and an all-star cast.

Failure to obtain product is the reason attributed to the failure of Lou Rogers, formerly of Rialto Productions, Inc., to go through with his announced intentions of affecting a lineup of co-operative exchanges throughout the country. Several producers were approached with propositions, but none of them were signed insofar as is known.

It is reliably reported in well-informed circles that "Rich Men's Wives," the first Preferred Picture, proved a "clean-up" for Al Lichtman exchanges throughout the country. The gross rentals on this picture up to date exceeded the expectations of the most generous exchangemen. The second picture, "Shadows," has been released, while the third feature, "Thorns and Orange Blossoms," was shown to the trade this week. The fourth release, "The Hero," was completed several weeks ago, and a print of that picture is now said to be on its way to Al Lichtman's office.

David Segal, of Philadelphia, came to New York this week and joined his brother, Harry Segal, of Boston, and Herman Jans, of Jans Pictures, New York, in an effort to obtain Amalgamated Exchange franchises. All claim that they are entitled to the franchises, which, according to announcement, were granted to Metro Exchange in Philadelphia, Eastern Feature Films Corporation in Boston and Renown Pictures Exchange in New York.

Charles C. Burr, president of Affiliated Distributors, Inc., is having no trouble lining up local exchanges to handle the local distribution of his pictures. Affiliated is handling the distribution of the Whitman Bennett special, "Secrets of Paris," and this week Mr. Burr signed to distribute another well-known picture made by a Coast producer. He also has two other productions now being made, one by Edgar Lewis, as yet untitled and another one, "Luck," starring Johnny Hines.

The return of Joe Brandt, of C. B. C. Film Sales Corporation from a tour of the country this week brought forth the interesting statement from that live and enterprising firm executive that the independents throughout the country are exploiting their wares as they never did before. He made it known, too, that he is having no trouble getting the proper exchange connections to distribute his "Big Six" features, the second one of which, "Only A Shop Girl," is now being released.

Business in New England On the Boom

BOSTON—(Special)—At no other time in the history of the independent market has there been such a great demand for independent pictures in this section as there is at present. Moscow Films Exchange, of which Sam Moscow is the head, reports record-breaking business on his "Sure Fire Flint" and "Secrets of Paris." The latter is playing to one of the best weeks experienced by Edward Fay's theatre in Providence, R. I., where on Monday, opening day, it was necessary to turn away several thousand patrons who clamored to get in. This is the house which several weeks ago did a land office business on the Johnny Hines' special.

Virtually every important circuit in New England is booking the Al Lichtman productions in this section, according to reports given this department's representative this week.

Gus Meyers, exploitation director for Equity Pictures Corporation, spent several days visiting Sam Grand at his Federated Exchange here last week.

Bert Lubin is in Worcester, where the premier showing of "Quincy Adams Sawyer" will be held at the Bancroft Hotel within two weeks.

"Down To the Sea In Ships," the Elmer Clifton production, financed by New Bedford, Mass., capital, started its second week engagement at the Shubert-Majestic Theatre in Providence, R. I., Monday. This is the picture that played to 13,000 in a single week at Fall River, a record attendance for that town, which is but a few miles north of New Bedford.

Books "Shadows"

LOS ANGELES—(Special)—Sol Lesser has booked "Shadows," B. P. Schulberg's second Preferred Picture for a showing at the Kinema Theatre here.

MASTODON FILMS, Inc.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.

A Torchy Comedy

BOOK AT EDUCATIONAL EXCHANGES

Clever Prologue for "Notoriety"

L. Lawrence Weber, the prominent Broadway producer, and one of the country's leading legitimate showmen for the past generation, has brought his dramatic experience into play by arranging a realistic prologue for the independent feature which he and Bobby North are releasing, "Notoriety," directed by Will Nigh.

The prologue does not duplicate any scene in the picture, as this would be needless repetition. It plays up the vital importance of notoriety as the great human ambition and weakness of the day. It is symbolic in treatment, and consists of four short episodes, each five minutes in length. The prologue follows:

The first scene opens on a supper-table with four members of the family reading the evening paper after finishing their meal. The daughter reads aloud: "I see where that girl who left college to become a waitress is marrying a count." The stage grows dark and the scene described in the newspaper headline is reproduced on the stage, with the four members of the family now taking the roles called for in the marriage episode. A waitress is seen taking off her apron and slipping on a lavish gown and hat, just as a richly dressed count appears in a high hat and tuxedo to escort her to the wedding. The stage is dark again, and after the necessary interval, the family scene is repeated. This time the son of the family reads from the evening paper: "Millicent Van Nest Engaged to Football Star." The stage grows dark again and the scene referred to in the headline is enacted, with the son taking the part of the football hero, clad in the regalia of that sport. The society belle, who is the daughter in the family scene, is accompanied by her mother and father, and rushes down the landing of a grandstand to meet her gridiron hero.

The scene changes back again to the supper-table, and the father reads this time: "Broker Elopes With Private Secretary." The scene shifts and the episode in question is enacted, the father taking the part of the broker, and the daughter impersonating the secretary. He is making preparations to leave, and is seen packing his bag, while the toot of an automobile horn is heard without. The lights go out and the family scene opens up once more. The mother now reads: "Tenement Girl Swears Falsely to Society Crime." The mother reads further and the details of the story are those of the picture, "Notoriety."

She does not read very far, when she suddenly notices that her daughter is missing. "Where's Kate?" she asks anxiously. The father and son turn around and are also surprised. Kate is gone. The mother calls out for her, but there is no answer. A note is discovered on the table, left by the daughter. It reads: "I am tired of being ignored and unnoticed. I want to be famous. I want to be talked about. I want to be popular. Other girls gain notoriety by committing something sensational, and I want to do the same. When you hear from me again, it will be through the newspapers. I'll make everybody talk about me, and then I'll come back. I'll be somebody then."—Kate.

The prologue ends in consternation on the faces of the family, and the last thing seen is the mother tearing the newspaper to bits. As above outlined, the prologue on "Notoriety" will carry the message home. It will make the audience realize that the picture they are about to see is based on actual events of daily life.

Picturesque scenes from initial Edward Dillon independent production, "Women Men Marry," starring E. K. Lincoln. Distributed on State Right basis by Truart Pictorial, Inc.

Jas. Kirkwood, Doris Kenyon, and All-Star Cast in New Edgar Film; Live News From Eastern Studios

As was exclusively published in this department two weeks ago, Edgar Lewis will make a series of high class productions for distribution through Affiliated Distributors, Inc., of which Charles C. Burr is president. Production on the first picture started late last week at the Glendale, L. I., studios. The company was out on location all this week with Edgar Lewis supervising the entire production, which is expected will take about seven weeks to produce.

The cast is one of the costliest engaged by an eastern producer for an independent picture. The cast is headed by James Kirkwood, one of the best liked leading men in the business. Co-starred with him will be Doris Kenyon, who created such a wonderful role opposite Johnny Hines in "Sure-Fire Flint." Edmund Breese, Robert Edeson and little Russell Griffen also will appear in this production.

Mrs. Rudolph Valentino (Jean Acker), who is co-starred in "Woman In Chains," the first Amalgamated picture, completed recently at the New Rochelle, N. Y., studios, has filed suit in court in Los Angeles, seeking the right to use the name of her former husband and star. Arthur Butler Graham, counsel for Valentino, in New York this week, said that he anticipated counsel for the star in Los Angeles will oppose the action.

Tuesday evening, Nov. 14, was an unusually busy one at the Glendale, L. I., studio for the first of the big sets in the next Johnny Hines special, "Luck," which Charley Burr will distribute. The set represented a village square with several hundred extras participating in the action that ensued. With Johnny Hines in this production also appear Polly Moran, Charles Murray and Flora Finch. This is the production that will be ready for release on January 1.

Charley Burr this week made an effort to sign Mary Carr, the "motherliest mother" of the screen, for one of his productions now being made, but the deal fell through, despite rumors that Mr. Burr had signed her. However, Mr. Burr, impressed by the splendid work of Russell Griffen in "Sure-Fire Flint," signed that boy star for two years with an option for his services for two additional years.

Will Nigh has completed the story for his second feature, which L. Lawrence Weber-Bobby North will distribute, and he is now completing his cast, which will be an all-star affair, headed by Maurine Powers, who was starred in Nigh's first feature, "Notoriety."

Production was started this week at the Estree studio in New York on the first of a series of two-reels that Aralma Film Company will make. This concern is financed, it is reported, by the Woman's Home Companion, a magazine, from whose stories the pictures will be adapted.

In all probability the title selected for the second Daniel Carson Goodman story, which that producer was to make for Equity Pictures Corporation, will have to be changed. The title selected was "Something for Nothing," but reports this week had it that that title had been used before.

Martin J. Heyl Productions, who are creating the screen version of "The Little Red Schoolhouse," for Arrow release, have thus far engaged the following players to appear therein: Martha Mansfield, E. K. Lincoln, Edmund Breese, Sheldon Lewis and Rose Coghlan. These players are at work now at the Tilford Cinema Studios under the direction of John Adolfi.

Production on the next Burton King special will not be started until probably the latter part of December or early in January, according to information unearthed this week.

Warner Brothers Expand Interests

BUFFALO—(Special) — Charles Goetz, manager of Warner Brothers' New York exchange, was here last week, applying the finishing touches to plans involving the perfection of the new Warner staff of the Buffalo office. With him came Martin Solomon, who joined the W.-B. Film Exchange, Inc., last week.

Fred M. Zimmerman, of Nu-Art Pictures Corporation, has received a letter from Herman Lorence, manager of the Bellevue Theatre in Niagara Falls, in which is described how that live wire exhibitor put over "Up and Down the Swanee River," a Burlingham Adventure Scenic, which Nu-Art is distributing in this territory. Mr. Lorence says:

"Just as the main title went off I had a singer with a deep bass voice sing 'Way Down Upon the Swanee River,' accompanied by the orchestra. As he finished the song the orchestra stopped and throughout the balance of the reel the organist took up the refrain, and take it from me, it stopped the show."

Nu-Art business is rushing. Mr. Zimmerman now has ready for distribution the following important subjects: "The Hands of Nara," "The Man from Beyond," "What's Wrong with the Women," "Sure Fire Flint," "The Country Flapper," Squirrel comedies, Eddie Lyons comedies, Burlingham adventures, "Determination," "Life's Greatest Question," "Flesh and Blood," "Big Stakes," Prizma color pictures, Canadian adventure pictures, Captain Kidd serial and others.

Sydney Samson announces that Grand & North are now ready to book Colonel William N. Selig's new serial, "The Jungle Goddess," which Syd is advertising as a fitting successor to "Miracles of the Jungle."

Bob Murphy, of Murphy & Filkins, despite the rush of business, beat it to the world series game in New York with his friend, Joe Daly, office manager of Hodkinson. All business and no play makes a dull boy, says Bob.

The Billy West comedy contingent has moved from the Glendale, L. I., studios to the Tilford studio in New York, where the second comedy is now being made under the supervision of Will Morrissey. The first release of the two-reel series was shown to the trade this week.

Al Lichtman Corp. Sets Records That Warrant Attention of Theatre Owners

By ROGER FERRI

IT seems as if every month in the year is an Al Lichtman month.

This comparatively young organization has attained a position in the motion picture business that is the envy of every one in it. This statement is made from actual knowledge and not mere observation.

Al Lichtman made exhibitors of this country a specific promise when he launched his enterprise in association with B. P. Schulberg. He said he was going to produce pictures that would make money for exhibitors. His first two productions, "Rich Men's Wives" and "Shadows" are ample evidence of the sincerity and truth of that statement.

Al Lichtman Corporation will make history for the trade in general, for the pace it is setting is so hot that rival companies have no other course left to them than to imitate it. And the trade in general would be richer and wiser if such a course were pursued.

It is not because Al Lichtman Corporation gave "Rich Men's Wives" to the exhibitors of this country that has "sold" this writer absolutely; and it is not the artistic wonder B. P. Schulberg and Tom Forman have submitted in the form of Lon Chaney's masterpiece, "Shadows," that has prompted us to look forward to a season of achievements for this organization.

It has been the very personnel of the organization from Al Lichtman and Ben P. Schulberg down to the office boy at the firm's present quarters, 576 Fifth avenue.

We have met most of the Al Lichtman exchangemen in the course of our hops about this American desert and without a single exception we found them all to be something more than mere film men; we found them to be showmen, gentlemen — men who had the interests of those upon who they were dependent at heart. We have interviewed, chatted intimately and joked with Al Lichtman. We have corresponded with Producer Schulberg and we have congratulated Tom Forman and Gasnier. We have talked with other executives of Al Lichtman Corporation.

We have watched them all from the time when the New York office was first thrown open. And we have watched them GROW. We have watched Al Lichtman Corporation in comparatively short time fight its way to the top of the ladder. We have analyzed their productions carefully and we have heard from exhibitors who have showed these productions. We have heard how these exhibitors were treated by exchangemen and we have heard how the first picture was exploited.

And there is only one reason why we took such pains to so carefully study this comparatively new, but magnificent organization and those whom it includes; because all the way from Al Lichtman down the line everybody is striving sincerely, energetically and industriously to make each succeeding Preferred picture a bigger and better box-office bet; because the interests of the exhibitor has always been foremost in mind.

Al Lichtman Corporation has earned its right to demand exhibitor patronage, if any firm ever has. It may not always succeed in giving exhibitors winners, but the fact that every facility at the command of the organization is being utilized in the best interest of the theatre owner is worthy of the patronage of any exhibitor who must have pictures to continue in business.

Just what sort of pictures the future Preferred Pictures will be remains to be seen, but surely none will dispute the fact that in both "Rich Men's Wives" and "Shadows" Lichtman has given the exhibitor two superlatively high class box-office specials. "Rich Men's Wives" has made money for everybody who has handled it insofar as this writer knows, and we will make the prediction that whatever "Rich Men's Wives" grossed "Shadows" will better by a worthwhile amount.

1922-23 will tell the story—and when it has been entirely written we expect to see Al Lichtman and his associates among the most proud leaders.

Al Lichtman Will Move To More Spacious Quarters

AL LICHTMAN has announced that on December first he will move his New York offices from 576 Fifth Avenue to 1650 Broadway, a new building recently completed by the Bethlehem Engineering Company and situated opposite the Capitol Theatre at Fifty-first street.

Expansion of activities and increase in personnel of the Al Lichtman Corporation which is handling the distribution of B. P. Schulberg's special productions for Preferred Pictures have necessitated the change.

Sixteen fifty Broadway, which is in the heart of the film district, is superior in point of location to the Fifth Avenue quarters and is modernly equipped as an ideal motion picture office. Large reception rooms, ample space for each department and private offices for executives and department heads in addition to an unusually spacious projection room are some of its features. The Lichtman organization will occupy the entire ninth floor representing the best location available and affording a maximum amount of light, air and space. The building runs all the way through from Broadway to Seventh Avenue.

Richard Hildreth, office manager for the Al Lichtman Corporation, has secured the services of Bernard Herzbrun, prominent architect, to supervise the arrangement of the space.

Lon Chaney Proves the Incomparable

EVERY now and then there comes to the screen a performance of rare excellence that raises the motion picture in the esteem of the exhibitor and his patrons. John Barrymore gave such a performance in "Dr. Jekyl and Mr. Hyde," Lon Chaney gave one in "The Miracle Man," and Lon Chaney has done it again in B. P. Schulberg's picture, "Shadows," for which the Al Lichtman Corporation is handling the distribution.

Schulberg and Lichtman are not alone in believing that Chaney has made a substantial contribution to screen art. Their opinion was confirmed by every trade paper critic as well as by the people of varied professions whoever viewed it at the private showing recently given the film at the Hotel Biltmore in New York. Not a single reviewer failed to characterize Chaney's work as marvelous or to add that his role of Yen Sin, the Chinese laundry-keeper, surpassed anything he had previously attempted.

Every exhibitor knows the value of Lon Chaney at the box-office. Chaney is great among great actors and yet the place he holds is so unique as not to be comparable with the work of any other artist in his profession. Most screen stars stand for a definite type of performance while Chaney is never the same except, perhaps, in the degree of sincerity and finish that he gives to the characterizations he undertakes. Like Chaplin, he has risen from an obscure music-hall entertainer to a supreme artist. As the cripple in "The Miracle Man," the sneaky Chink in Marshal Neilan's "Bits of Life," as Fagin in "Oliver Twist," Lon Chaney stood out from the ordinary rank and file of picture actors and made history for the motion picture.

When B. P. Schulberg was on the look-out for possible scenarios at Famous Players, he came across the remarkable story, "Ching, Ching, Chinaman," by Wilbur Daniel Steele, upon which "Shadows" is based. Ever since he has held the hope of producing it himself some day and immediately after establishing his affiliations with Al Lichtman, he obtained the rights to it. His confidence in the story, which was proclaimed the prize literary piece of a few years ago, warranted his early production of it as one of his first special releases through the Lichtman Corporation.

Showmanship

"We'll pay for our mistakes
If you'll pay for our successes!"

This, in substance, is the policy of Al Lichtman Corporation.

No fairer nor better proposition was made an exhibitor in this country.

That slogan is typical of the showman; it is a frank statement made straight from the shoulder.

But it's sincere showmanship.

Al Lichtman, B. P. Schulberg and the rest of the Preferred Pictures organization *are* showmen—and because they are they are appreciative of the fact that no concern nor individual can furnish one endless string of successes. It has never been done and it never will be done. Not in show business. And this enterprise we affectionately call industry is but a part of show business.

It is unfair for any exhibitor to expect to book fifty-two winners annually; now and then there must be a bloomer.

And it is only fair that exhibitors support successes to the extent that will justify the producer or distributor to bear the burden of the failures.

Flops are not without their reward, for only through failure can come the valuable experience that contributes materially to the making of successful pictures.

A good showman is a substantial, straight-forward, honest and shrewd business man.

And Al Lichtman is every bit that.

Sam Zierler, Ben Amsterdam, Bobby North Among Franchise Holders

IN a remarkably brief period Al Lichtman has perfected an organization of exchanges representative of the best material in the way of local distributing agencies. The exchanges are thirty in number and through these Preferred Pictures are distributed to every corner of these United States. These 30 Al Lichtman Exchanges are seemingly representative of the foremost distributors, for the history of each individual exchange is apparently a monument to the progress of the motion picture industry in the sections wherein they are located.

A careful study of Al Lichtman exchangemen made recently by the writer during a swing about the country developed the fact that they are leaders in the sections. Without exception, the managers represent men who have grown with the industry, men who have placed service to their clients before everything else; men who have striven to give the best available in the film market and to co-operate with their exhibitor clientele in properly selling the product to the fastidious public.

Al Lichtman may be proud of his producing organization, but he can be equally emphatic in his boasts concerning his distributing organization, for from any angle it compares favorably with any in the business. Included in the list of those pioneers who are in charge of the local destiny of Al Lichtman productions we find such reliable executives as Sam Zierler of Commonwealth Pictures' Corporation of New York City, the energetic and successful Ben Amsterdam of Philadelphia, the illustrious showman Bobby North and Syd Samson of Buffalo, the enterprising Louis Hyman of San Francisco, Herman Jans of New Jersey and others, all established and proved capable exchangemen.

AS one glances through the personnel of Al Lichtman franchise holders one is impressed by the calibre of this hard-working army, who in a comparatively short time have made Preferred Pictures a by-word that stands for the very best in production, character, box office value and entertainment quality. As one carefully recalls the past performances of each franchise holder he quickly grasps the fact that Al Lichtman chose a combination of alert showmen and shrewd business, who seemingly do not lose sight of the presence and importance of the theatre owner, catering and serving him intelligently and loyally.

NOWHERE in this country is there such faithful exhibitors's friend than Sam Zierler, who in addition to operating the Al Lichtman franchise in Greater New York, operates the most successful Commonwealth Pictures' Corporation at 729 Seventh avenue. Sam, as he is affectionately called by his thousands of exhibitor friends, is a capable judge of box office pictures; years of experience, some bitter and others rosy, have earned for him a reputation of which any exchangeman can truthfully be proud. With Sam Zierler distribution Preferred Pictures in the metropolitan zone, Al Lichtman's organization can look forward to 100 per cent. distribution on all product.

OWN in Philadelphia there is another popular exchangeman, Ben Amsterdam. Ben only three weeks ago observed the tenth anniversary of the founding of Masterpiece Film Attractions, Inc., which he owns together with Lou Korson. Amsterdam enjoys the intimate acquaintanceship of every theatre owner in Philadelphia, eastern Pennsylvania, southern New Jersey and Delaware and with him holding the reins exhibitors and Al Lichtman and Ben P. Schulberg alike can depend upon the best possible distribution and exploitation of their pictures. A high official in the Stanley organization in Philadelphia not so long ago, in Atlantic City, told this writer that "if every exchangeman in Philadelphia did business as Ben does there would be no question as to the nature of pictures this territory would see. Ben's word in his bond." Ben's word IS his bond. Exhibitors everywhere in his territory will substantiate that contention.

BOBBY NORTH, who together with Sam Grand of Boston, operates the Al Lichtman exchanges in Buffalo and Albany, is a showman of long standing. He possesses a splendid personality and knows show business from every angle. When Bobby was 12 years old he made his professional debut on the stage. Since that time he has experienced a series of successes in everything he has undertaken. In addition to the Al Lichtman Exchanges in Buffalo and Albany, which are presided over by popular Sydney Samson, Bobby operates the Apollo Exchange in New York in association with L. Lawrence Weber, a showman whose ability is recognized in the world of theatricals. Syd Samson, the manager, is a business man who does not satisfy himself with a luxurious office; in fact, he is seldom there. He spends most of his time among exhibitors, not only "selling" his product, but co-operating with them and in a hundred little ways assisting them in putting the pictures over. That's why exhibitors patronize the exchanges in such large numbers.

HERMAN JANS of the Al Lichtman northern New Jersey Exchange has been in the motion picture business for many years. He has been a producer, exhibitor and now he is a foremost distributor, his gross business on the first Preferred Picture, "Rich Men's Wives," proportionately exceeding that of any other exchange. His organization is a complete, effective and systematic army of experts.

J. FRED CUBBERLEY in charge of the Minneapolis exchange was for a long time associated with First National in that territory, but when Finkelstein & Rubin decided to concentrate on independent productions, he was put in charge of the new exchange from which the Preferred Pictures are being distributed. Despite the poor condition that has prevailed in that section. Mr. Cubberley has managed to obtain a splendid representation there.

THE exchange managers are as follows: Boston, New Haven and Portland, M. E. Morey; Greater New York, D. M. Sohmer; Northern New Jersey, M. Breskie; Buffalo and Albany, Syd Samson; Cleveland, M. A. Lebensburger; Cincinnati, Nat Lefkowitz; Detroit, J. C. Fishman; Pittsburgh, Joe Lefke; Denver, M. A. Klausner; Des Moines, Omaha and Kansas City, A. H. Blank Enterprises; Minneapolis, J. Fred Cubberley; Milwaukee, Harry Hollander; Philadelphia, Ben Amsterdam; Washington, J. Howard Beaver; St. Louis, Harry Weiss; Chicago, Joe L. Friedman; New Orleans, C. J. Briant; Atlanta, R. A. Davis; Dallas and Oklahoma City, E. C. Leeves; Seattle, Al Rosenberg; San Francisco, Louis Hyman, and Los Angeles, Elmr Bnjamin.

Al Lichtman Exchanges

NEW ENGLAND
Boston, 37 Piedmont street; New Haven, 134 Meadow street, and Portland, Me., 85 Market street.

GREATER NEW YORK
New York City, 729 Seventh avenue.

NORTHERN NEW JERSEY
New York City, 729 Seventh avenue.

NEW YORK STATE
Buffalo, 265 Franklin street, and Albany, 676 Broadway.

KENTUCKY, OHIO
Cleveland, 217 Sloan Building, and Cincinnati, Broadway and Pioneer street.

MICHIGAN
Detroit, Elizabeth and John R. street.

WESTERN VIRGINIA, WESTERN PENNSYLVANIA
Pittsburgh, 1018 Forbes avenue.

IOWA, KANSAS
Des Moines, 303 Second street.

NEBRASKA
Omaha, 2036 Farnum street.

WESTERN MISSOURI
Kansas City, Seventeenth and Main streets

COLORADO, WYOMING, UTAH, NEW MEXICO, SOUTHEAST IDAHO
Denver, 1525 Tremont street.

MINNEAPOLIS, NORTH AND SOUTH DAKOTA
Minneapolis, 499 Loeb Arcade Building.

WISCONSIN, UPPER MICHIGAN
Milwaukee, 604 Toy Building.

EASTERN PENNSYLVANIA, SOUTHERN NEW JERSEY
Philadelphia, 1329 Vine street

DELAWARE, DISTRICT OF COLUMBIA, VIRGINIA, MARYLAND
Washington, 916 G street, N.W.

EASTERN MISSOURI, SOUTHERN ILLINOIS
St. Louis, 3319 Locust avenue

NORTHERN ILLINOIS, INDIANA
Chicago, 810 South Wabash avenue, and Indianapolis, office not yet selected.

ELEVEN SOUTHERN STATES
New Orleans, 1401 Tulane avenue; Atlanta, 106 Walton street; Oklahoma City and Dallas, 308 Harwood street.

PACIFIC NORTHWEST
Seattle, 309 Virginia street, and Portland, office not yet selected.

PACIFIC COAST
San Francisco, 209 Golden Gate avenue, and Los Angeles, 915 South Olive street.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Heavy Ballyhoo Campaign in St. Louis Was Carried by Real Estate Operators

ANSWERING the question as to Why is an exploiteer? Amike Vogel, just before he blew out of St. Louis, put over a four-day ballyhoo for "The Old Homestead" at little cost to the Skouras Brothers, who were running the picture day and date at two of their houses.

He laid off the cost to a firm of realtors and got a bigger showing than the house could have worked at a profit.

A new residential section was being opened by the real estate firm, known as Pennsylvania Park. Amike convinced them that this was a great site for old homesteads and a great opportunity to tie up to the play and make it a joint affair. The gist of the scheme was to declare an Old Homesteam Day at the park when, presumably, the eager purchasers could be attracted in profitable numbers. Just how many came cannot be estimated with any degree of accuracy, but the sales were sufficiently heavy in voulme to more than repay all exploitation costs, and show a handsome profit. In addition, it clinched the name of the realtor in the public mind.

Very Simple

Old Homestead Day was just another of those celebrations with music and lunch and general jazz, familiar to every promotion scheme, but the food was such as you might get at the Old Homestead, the band was a rube band and the general entertainment was along the same general lines.

For four days before the event the downtown section was pervaded by a rube band of a dozen pieces. Rube bands do not have to be very good, and the worse they play, the better they are. And at the same time they attract more attention than would a regular band of twice their numbers. About 22 men are needed for good instrumentation in a band. A dozen men, mostly brass, can put over the rural idea. That in itself saved money.

The bannering on the truck was all for the real estate firm, but window cards were tacked to the sides for the two houses.

Pointed the Way

Every telegraph pole between the city and the development was placarded for the event, and 250,000 special heralds were gotten out for the house and the real estate venture, the real estate men paying the cost. These were mailed to an extensive mailing list and thrown out wherever the band stopped to play on its down town excursions.

Amike also used the street pictures scheme developed originally for "The Crossroads of New York," and "directed" a bunch of girls in an open-air production that never reached the screen, because the camera was grinding on the crowds, and these shots were made into a special reel for the run of the picture on the come-and-see-yourself idea.

It brought wonderful results at a cost to the house less than they spend on the average picture, for the real estate firm was taking pages to advertise the day and all the houses had to do was echo "me too."

That is the why of Amike and his ilk.

In Demand

Pete Smith blew into town along with the reels of "Robin Hood" and has been on the jump ever since. Election night he took a bunch of "Robin Hood" arrows, provided with burdock burrs, and threw them on the crowds parading Broadway, watching the returns.

That is, he started to throw them out, but all he had to do was to pass them along to the holiday makers. They did the rest and Doug was elected long before the returns came in from any of the other candidates.

A Hallowe'en Party Was Bain's Seller

Looking ahead, D. M. Bain, of the Howard-Wells Amusement Company, Wilmington, N. C., realized that the dates for the Hodkinson release, "The Headless Horseman," included Hallowe'en. He instantly saw the connection between the two and got busy on a Hallowe'en party. As he had the film booked for three days, he made it a three-day party.

Black and Yellow

Seven days in advance he used the mailing list for a yellow and black card: the Hallowe'en colors, announcing the party. This was decorated with black cats and witches and pumpkin heads, and started off with "Brrrrrrr — chills — shivers — hair-raising stunt—and the funniest show you ever saw" and it told the details of the big time.

Then he printed up 5,000 red and black cards entitling the school children to half-price admission for the matinees. This appealed so strongly to the school authorities that the teachers were instructed to see that each child was given a discount ticket to see this classic. It was the first time in the history of the Wilmington schools that advertising of any sort was permitted to be distributed in or around the building, and that fact made the stunt more important in the minds of the children. This crowded the matinees.

The lobby display was in black and orange, with jack-o-lanterns with flasher plugs inside, and it carried out the idea of a party, for the color scheme makes for rich effect.

Then to make it complete, Bain dug out a Kineto short on "Washington Irving" from the Great American Authors series and also ran a short on "My Adirondack Outing," both films fitting in the show as though they had been made expressly for it.

It was one of the cleanest campaigns Bain ever put over—and one of the most profitable, and at the same inexpensive.

A Paramount Release

AMIKE VOGEL SAVED SKOURAS BROTHERS HUNDREDS OF DOLLARS IN EXPLOITATION

He persuaded a development company to get behind Old Homestead Day at their residence development, and they paid most of the expense of ballyhooing the streets and supplemented the house advertising with large spaces of their own which told of the New Grand Central and the West End Lyric as well as about the property they were trying to dispose of. It had all St. Louis agog.

A Paramount Release

HERE IS A DIFFERENT FRONT ON BLOOD AND SAND

The Queen Theatre, Galveston, has a permanent one sheet box in the center of the lobby. Charles E. Sasseen mounted small cutouts on this and flanked them with red and yellow arches, which were repainted. Litho cutouts were worked in so skillfully as to suggest all hand painting

Got Fourteen Cars for Large Banners

Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., is a modest sort of chap. He talked the local street car company into giving him fourteen 3 by 6 foot banners on "Blood and Sand" for as many cars, the banners being apportioned so that there were some on every line. The banners were put on several days in advance of the showing and held until the completion of the run.

He used an awning valance in red and yellow for the marquee and painted signs on eighteen prominent store windows. It cost him only $20 to put over the picture to a 40 per cent. increase.

Busy U. C. Stores

No chain of stores in the world probably owns a greater number of advantageous locations than the United Cigar Stores. They have put location into the class of scientific study.

Naturally the exploiteers are keen for a hook up, and Goldwyn reports a tieup with "Remembrance" in the States while recently Paramount hooked the Canadian stores to the "Old Homestead," telling that Josh's troubles will roll away if he will buy their pipes and smoke a specified brand.

It makes a good flash and at the same time it permits the store to get a timely appeal.

Cheering Bottsford

Will M. A. Bottsford, of the Paramount publicity, please note that Earl Settle has found a new use for his advertising mats. He made a lobby display from a three-column mat on "Nice People," and it made a mighty pretty lobby attractor when raised to life size. This opens up a new line for the ready made advertisements, for it would seem that a lot of these would work in well for enlargement if there is a house artist who really can draw.

Settle also stenciled the sidewalks with the title, painted windows and mirrors and persuaded the restaurants to brag that they catered to Nice People.

Lobby Miniature Is Harsh in Outline

Lobby miniatures are valuable, but they are best when dressed up. W. A. Doster, of the Strand Theatre, Montgomery, Ala., made a country railroad station for "The Fast Mail," but he set it flat upon the floor instead of using a platform, and the backing is too harsh in its outline. This latter could have been softened with bunting or green branches to form a sort of frame, and raising the display off the floor would have given it a certain importance it now lacks, as well as making it more visible when there was a crowd in the lobby.

Got Good Business

Even as it stands it brought in the business, for it is cleverly done, and got the attention when it was given a chance to show, but a little more planning would have increased the effect. It might not have sold any more tickets, but it would have helped the house to sustain the suggestion of elegance that is lacking on a floor set.

Remade An Old Front for "Blood and Sand"

Charles E. Sasseen, of the Queen Theatre, Galveston, is somewhat handicapped in his lobby work by the permanent structure made to contain two one-sheets on the front and one on either side.

For "Blood and Sand" he mounted cutouts of Valentino and Naldi, and Valentino as the bullfighter on top of the stand, and on either side he used arches, lettered red on yellow. These arches had been used before, but were worked up so that not even their maker would recognize them. Cutouts from the paper were blended in so cleverly that they suggested hand painting.

Mr. Sasseen used a yellow ground and red lettering, but a better effect can be gained by reversing the scheme. Yellow is the lighter color and would show up the lettering better against the red ground. Red on yellow is a standard billposting formula, but this is because they cannot make a yellow ink show up so well on the red paper. Where paint is used the yellow is better for the letters. Experiment in miniature and you will get the idea.

A Fake Detective Helped in a Pinch

Of course, detectives are supposed to help in pinches, but it was another sort of pinch that hit the Colorado Theatre, Denver. The "Sherlock Holmes" pictures, for local reasons, was put ahead of the schedule and there were but two days in which to get the fact over.

H. E. Talbot, the managing director, and Richmond Dorman, the Goldwynner, got busy, landing a faked New York dispatch from Holmes stating that he was following a clue to Denver. It was addressed to the Detective Bureau and the newspapers played it up, since the clue was supposed to concern the New Jersey Hall-Mills murder.

The following day a ballyhoo made his appearance on the street with a magnifying glass and tape measure. He would inspect cigar stubbs, burnt matches, automobiles or skyscrapers. When he attracted a crowd he would hand out cards for the picture and fade away, along with the crowd, only to break out in a fresh spot. He did so well on Saturday that he was sent out again on Monday and he was materially helpful in getting the title over.

A Fox Release

THIS LOBBY MINIATURE MIGHT BE BETTER FRAMED UP

Outside of that it is a very good display for "The Fast Mail," but the rectangular backing is a bit too harsh in outline. It was planned by W. D. Doster, of the Strand Theatre, Montgomery, Ala., for the Fox special

San Franciscians Were All Tagged

Fathers' Week was the main idea of the exploitation at the California Theatre, San Francisco and the management and Goldwynner Burke collaborated to get the "Remembrance" idea over in a large way.

Twenty girls, in the familiar usher costumes of the California, were sent out with flowers tagged for the week on one side and the show on the other. These were given to all men encountered on the street. At the same time the florists' windows blossomed out with cards for "Fathers' Remembrance Week" and the suggestion that Dad might like some flowers. The Call was also hooked to the week idea.

The phonograph stores were hooked to the old time songs and even restaurants were persuaded to feature certain items "for father."

This Was a Pipe

Oscar White decided on a munitions lobby for "The Dictator" at the Rex Theatre. No cannon were available, so he used the front wheels of an old wagon and three lengths of stovepipe. By the time he finished with it he had as good a cannon as most of those S. A. revolutions stock, and with a few old cannon balls and some guns borrowed from the high school, he got a lobby for $3.50 that ran his box office a third over the "book."

Plenty

Barry Burke, of the Palace Theatre, Ft. Worth, Texas, got 914 grandmothers on his special matinee on "Grandma's Boy." And switching an old stunt, he gave away handkerchiefs to the women patrons because he knew they would laugh until they cried.

A nearly two-page hook-up helped when the Mayor declared a "National Laugh Week," though the Mayor had a fierce nerve to declare a national holiday. Some Presidents would not like that a bit, but we imagine that Harding won't mind.

Two Plane Cutout Worked in Lobby

Roy C. Smart got a 75 per cent. increase on "Blood and Sand" with a clever lobby display in the Noble Theatre, Anniston, Ala.

He made a lattice which he set about three inches from the side wall. This was covered, top and sides, with red, yellow and black cloth. The wall was covered with crepe paper and the floor between the lattice and the wall was covered with white sand in which a cutout figure of Valentino was placed, the cutout being that from the six-sheet.

When the film came along, the display was taken down and the cutout, now supplied with a sword, was placed on top of the marquee.

Sanding the sidewalk in front of the house helped to get attention from the passers-by.

Getting Around

In some cities "Pink Gods" has not batted 100 per cent. because it has an "unhappy" ending. Lem Stewart suggested to Southern Enterprises managers that they co-star Anna Q. Nilsson and James Kirkwood so that Miss Nilsson's happiness should offset the ending.

It is a matter of record that where this has been done the satisfaction given by the picture has been greatly increased and the play has had the added advantage of three stars. Where Miss Daniels has been made the sole star disappointment has been expressed.

It is just a little touch of applied psychology that is making box office difference.

Taking a suggestion from the Hippodrome Theatre, Ft. Worth, Texas, Tom Clemmons, of the Tivoli Theatre, Beaumont, had the town all stirred up by announcing that Valentino would marry Mae Murray.

Following his recent tangles, the story made a tremendous sensation, when Clemmons came out with the statement that the marriage occurred in "The Delicious Little Devil."

A Fox Release

A CONDENSED LOBBY VERSION OF A TOX MIX AERIAL STUNT

G. M. Phillips, of the Strand Theatre, Atlanta, built this up from a cutout and it gave a real punch to the stunt idea. It is merely a profile rock and a waterfall backing but it is better than a 24-sheet for a lobby display idea

Metro Exchange Was Home of the Stork

When the Metro Exchange, Philadelphia, booked "The Five-Dollar Baby" at Aldine an effective display was put in the window of the exchange, announcing the present coming of the film, and incidentally giving visiting managers a good idea.

A Metro Release

THE METRO DISPLAY

This seems to be a stuffed stork, a real blanket and a wax baby, but it can more conveniently be made a cutout where it is not possible to borrow a stork. It is clever enough to be generally copied, and will be particularly good for window work away from the theatre.

Choked Off

Thomas C. Grindley, of the Liberty theatre, Astoria, Ore., who displayed an unusual cleverness at making animated displays for his lobby, writes that he is temporarily off the job.

Gridley is the projectionist and did this work in odd moments. Now the union local has stopped him under the ruling that an operator cannot work outside the booth.

This rule was probably adopted to prevent the old custom of making a janitor-errand boy out of the operator, and from that angle it is a good one, but it is hard on Gridley, who promised to develop into a first class advertising man.

He writes that in spite of his five and a half years connection with the Liberty, he is looking for a chance where he can double in exploitation.

A Merry-Go-Round

For "When Romance Rides" Hugo Plath, of the Queen Theatre, Abilene, Texas, used a circular track on the circumference of which were mounted a number of horses, which ran around and around, emerging from one of the pillars supporting the display and disappearing into the other. The pillars supported a large horseshoe within which was an 11x22 from the story. It helped shoot the business up and it cost only $5.

Down in Arkansas they have some clay deposits not unlike that blue dirt in which diamonds are found in Africa. Knowing this, J. B. Robertson, of the Palace Theatre, Ft. Smith, had some brought in and placed it on display in the lobby, under guard, to exploit for "Pink Gods."

As a matter of fact, the clay does contain some minute stones, none of them large enough to be commercially valuable, and the stunt helped to explain the peculiar title.

A Paramount Release

WHEN THEY TIRE OF SNOW TURN ON THE WATER SAYS WHITE

Oscar White, of the Rex Theatre, Sumter, S. C., had too many snow lobbies and they were wearing sour, for The "Valley of Silent Men" be built a brook at a cost of $4.10 and he beat out a revival meeting for cash business.

Well Watered Lobby Sold An Attraction

Oscar White, of the Rex Theatre, Sumter, S. C., is a crank on lobby displays. It is about all he can do in his town and he does it well and cheaply. He had a number of snow lobbies and was getting tired of them, so he figured a new one for "The Valley of Silent Men."

It does not show very clearly in the picture, but over on the right is a dark line beneath the trees. That is a brook. He built it himself out of stones and cement, with a hose at one end and a run-off into a drain in the alley at the other. The "real" water was a stunt to pull people down to the house, just to see it, so they went in, as long as they were there.

There was a joint revival meeting of the seven churches in town and ordinarily Mr. White would have been as lonesome as a hermit, but the brook got the crowd and business with a little better than normal in spite of a competition that breaks managerial hear s down South.

Made a Warm Berth for Sleeping Devil

B. B. Garner, of the Casino Theatre, Lakeland, Fla., used a novelty stunt on "While Satan Sleeps," and it helped to bring in an additional 50 per cent. in business.

A borrowed doll was dressed to represent a devil and put to bed in a box about two feet long by sixteen inches high. The interior was painted bright red and two concealed 60-watt red lamps lighted strips of crepe paper kept in motion by an electric fan. The sign read, "While Satan Sleeps thrilling things happen."

Where plenty of light is used, a black ground will show up the flames better, particularly if light yellow chiffon strips are used in place of crepe paper, but the general idea was a winner and built a big business at an outlay of a little less than $10.

Teased 'Em Out

Basing most of his newspaper campaign on the plan book teasers got a good business on "Pink Gods" for Thomas G. Coleman, of the Imperial Theatre, Gadsden, Ala. He also put out two boy perambulators who carried cards asking if the reader knew what pink gods were.

He persuaded the jewelers to make displays of diamonds to hook to the suggestion that they see diamond mining at the Imperial. And for his lobby he had pink compo board diamonds lettered in blue. Apart from the usual advertising space the cost was practically nothing, as the compo board was old material overpainted. He got a 20 per cent. increase.

Spare Parts Engine Sold Many Tickets

One of the best novelties in the way of window dressing that we have seen comes from Knoxville, where B. F. Brock, of the Strand Theatre, collaborated with the local Ford dealers to build an engine of spare parts for Ford cars and Fordson tractors. Even the cab is made of curtains, and the cylinders are auto horns. To make it more interesting the house and the agency each contributed $10 as a prize to the first person who correctly named the parts. Most automobilists knew the Ford parts, but the tractor spares tripped them up.

The display was made in the window of a millinery store, to get a better location, and was used to advertise "The Fast Mail."

Excepted the Cat

J. M. Edgar Hart, of the Palace Theatre, El Paso, Texas, did not insist upon the theatre cat wearing goggles to foretell the coming of Harold Lloyd in "Grandma's Boy," but everyone else around the house wore big horn rims minus glasses, and J. M. Edgar set the example to the rest.

He persuaded the street car company to donate their dashboards and used air brushed cards showing the glasses, with "Kum" on one lens and "Laugh" on the other. In the lobby he used painted glasses, one lens showing Harold and the other the grandmother, while the centre painting was a huge head of the star composed of the letters forming his name, the letters being faint or bold according to the color required. It was enlarged by the house artist from a small plan book cut.

The only thing that worried Mr. Hart was the fact that the theatre was too small to accommodate the crowds.

Won a Big Return for Twenty Dollars

Laying out $20 for a lobbby display brought $175 to Charles H. Amos, of the Strand Theatre, Spartanburg, S. C.

His picture was "The Delicious Little Devil," with Mae Murray and Valentino. He made a rectangular front board with a flattened oval opening. At the top was "Both were wrong" and on either side of the opening was a picture of one of the players. Under one was "To him she was an adventuress," and under the other, "To her he was a rounder." On the lower line were two cards each carrying the name of one player and the title of the play.

In the opening was a cutout of Miss Murray in a dancing pose, backed by blue curtains set three feet back. In between were a piano lamp and potted plants. Wherever jewels were indicated in the cutout paste jewels were attached.

A Fox Release

A LOCOMOTIVE CONSTRUCTED ENTIRELY OF FORD SPARE PARTS

This was worked in a window by W. F. Brock, of the Strand Theatre, Knoxville, Tenn., in conjunction with the local Ford agents. It was used to put over "The Fast Mail." It was so ingenious that it drew immense crowds and helped store, dealer and theatre

The Curse of Drink Was Kickless Booze

Gallagher, of the Haring and Blumenthal circuit in that section of New Jersey adjacent to New York, but not a part of it, has been putting over "The Curse of Drink" through the hook-up with something known as "Angel Drink."

A bar was fitted up in the lobby of each house when the film came along, and a very real looking barkeeper dispensed some sweet soft stuff. Maybe the angels like it, but West Hoboken used to be noted for its beer joints in the old days, and has not yet been weaned. Still, it put the picture over.

Another aid was running the cartoon series in one of the papers and offering small prizes for the best captions. Then the series was reprinted with the statement that "The Curse of Drink" was the official caption in each instance.

An Export and Import Release

THE BOTTLES ARE AS EMPTY AS THE CUSTOMERS

The real saloon handed out only "Angel Drink" at the Roosevelt Theatre, West Hoboken. A drink to each patron, and the curse of drink was having to lick up the soft stuff. The signs were used on the opposite side of the lobby, to balance

Triple Mirror Is a Clever Device

One of the distinctly novel lobby ideas to come to light lately is the triple mirror effect devised by A. B. Morrison, of Loew's Palace Theatre, Memphis, for "Pink Gods," but which can be adapted to any good title.

The big idea in the original display was to set off the pink diamonds worn by the living model and supplied by a local jeweler, who was given credit on the card which is set into the base of the display. Pink diamonds are also displayed on the shelf in front of the mirror, which is the usual dressing table glass with the central panel removed. This was backed by black velvet, with white valance. The model was replaced by a cutout in the dull hours. This was set into the cabinet invented by Mr. Morrison and which recently figured as Gloria Swanson's gilded cage. It seems to be capable of almost any use. Morrison will be housing a live lion in it next. It is the handiest piece of lobby furniture we have ever seen.

Patterning after Max Doolittle's Great Moment stunt, the Colonial theatre, Brockton, Mass., tied the Times to a "Happiest Recollection" contest, with tickets to "Remembrance" as the prizes and $35, split $20, $10 and $5 for the best stories submitted. It gave a lot of good human interest stuff, with a solid tie up for the house.

Hook-up Lines for "The Old Homestead"

A. R. Lynch worked a cooperative page on "The Old Homestead," and perhaps his lines will help others. A butcher asked, "Would they kill the fatted calf were you to go back to 'The Old Homestead?'" then told about his meats, while a dry cleaner suggested: "When you go back to 'The Old Homestead' you want your clothes looking trim and neat." An awning maker told that "'The Old Homestead' is already supplied with our awnings, now let us supply your car," and the gas company suggested the ideal fuel for the old home, while a shoe repairer imparted the information that Reuben could be found at that establishment having his shoes half soled before he returned to "The Old Homestead." These lines will suggest others to make a good hook-up.

Mr. Lynch used a cutout from the 24-sheet for his lobby, building up into a scene, and put out 2,000 heralds, getting a return of about 30 per cent. additional business.

One good window is worth two in poor location. Get the best.

Special for Klan a Successful Failure

Offering a special performance for Klansmen was the way Albert B. Hill, of the Imperial Theatre, Jacksonville, Fla., helped put over "One Clear Call." The special screening was played up, but the reporters were the only ones to come. They made more of a story about the lack of a crowd than they could have gotten had the Klan appeared. It was a stunt that would have worked either way.

But the Klan did come, for there was a preponderance of men at most of the performances the opening day.

Street riders were not used because of rain, but the lobby was done in white, with a huge crimson Klan emblem on the box office, and for the previous week Mr. Hill used a shadow box below the screen. The light was placed close to the centre of a white screen, back of which were cutout horsemen of appropriate size. The illumination did not extend to the full width of the opening, which gave the effect of riders emerging from obscurity and being swallowed up into the dusk of the far side. Not all of the patrons caught the symbolism, but they all got the effect of the device. Silhouettes for the below-the-screen box is something to commend itself to others.

A Paramount Release

A NOVEL DISPLAY IDEA ORIGINALLY USED ON PINK GODS

This is a stunt devised by A. B. Morrison, of Loew's Palace Theatre, Memphis. The central mirror of a three gladd frame is removed and a live model occupies the window, a cutout being set in her place when she is absent

Went to the Dogs

To put over the Century comedy, "Just Dogs," Joseph F. McCurdy, of the Randolph Theatre, Chicago, put out 40,000 postcards.

The card was good for one child under eleven at any matinee for the week and displayed a novel cartoon and good text for the story.

McCurdy arranged to send five addressers to the License Bureau to address the cards to all dog owners in the territory on the proposition that they would most likely be interested in a comedy about dogs.

It was a novel stunt, the more so because it was used to put over a short feature, but the comedy drew as much as the feature, because it was put over as well. Often a short subject can sell more than the feature if properly put over.

Made Real Ballyhoos to Sell New Yorkers

New York is the easiest town in the country to ballyhoo, but little of this work is done because it is figured by the large houses that the crowds will come anyway, and the little houses feel that it hardly pays.

It will, but if they don't know it, they don't do it. Harry D. Wilson came into town with Jackie Coogan in "Oliver Twist," and he put out three ballyhoo books and a stage coach.

A First National Release

THE "OLIVER TWIST" BOOKS

Right away you figure you can't get a stage coach. Perhaps you cannot, but there is nothing in the world to prevent you from dressing people in old-time costumes and sending out Nancy and Bill and Oliver in anything from a dray to a caleche. Almost any old-fashioned horse-drawn wagon will make for attention these days. It will work as hard as the stage coach did in New York.

In addition to this three perambulating books were put out. Each of the men was dressed in an old style hat and a stock. The rest did not matter. Old hats can be obtained from any city costumer, or at a pinch you can make them out of cardboard and paint them up or apply glue and put on the beaver from any mangy old fur cap.

Made of painted muslin over a light framework, these books weigh but fifteen pounds. Make one up and use it for other book titles when Jackie has gone. This example used cutouts from lithographs very effectively, but even straight lettering will get attention.

A First National Release

A TYPICAL WINDOW FOR ADVERTISING "EAST IS WEST"

The Des Moines Theatre planned this with a local firm, tying up the title to a display of Chinese porcelains and fabrics. All it lacks is a cutout of Constance Talmadge in her oriental dress, with a real robe in place of her poster costume.

A First National Release

YOU DO NOT HAVE TO HAVE A STAGE COACH FOR THIS

It was worked in New York for the run of Jackie Coogan in "Oliver Twist" at the Strand, but if you cannot get a stage coach, dress up the people and use any sort of an old time rig. A victoria or barouche will be almost as good for this stunt.

Yeggs Helped

Burglars are not on the payroll of the Goldwyn corporation, but a couple of them helped a lot down in Reading, Pa., lately.

"Sherlock Holmes" was billed at the Hippodrome, and a couple of days before the show the store next the theatre was broken into. A couple of hours after the theft became known a hundred rush window cards warned the thieves that "Sherlock Holmes" was coming to town. The afternoon papers carried teasers along the same lines. Some people even called up police headquarters to ask if there really was a Sherlock Holmes as they had always supposed he was a fiction character. Naturally it did not hurt business any.

The Horse Pulled

J. B. Carroll, of the Imperial Theatre, Asheville, used a live horse as part of his rural display for "The Old Homestead." The horse was stabled at one side of the lobby, with a farmhouse porch on the other, dressed with a churn, tubs and other equipment. The box office was hidden by a corncrib made of logs, through the cracks in which ears of corn showed plainly. The horse did not look very strong, but he pulled a lot of extra business for a four-day run, which is a long time in Asheville, where two days will exhaust the town on the average picture.

Second Time

The miniature home used by the Hippodrome Theatre, Ft. Worth, Texas, for "Miss Lulu Bett," and illustrated at that time, was provided with a fence and otherwise dressed up for "The Old Homestead" at the Palace, a sister house.

Dig out the old house you used on "A Man's Home" and transform that. It does not pay to throw away any old stunt. It can always be worked over in the long run.

Exploitation is real advertising only when it suits the picture. Don't figure that any scheme will fit any picture. Match it.

Halftone Screen for Masquerader Display

Whether or not this display from the Rivoli Theatre, Portland, Ore., is a success or failure depends upon the point of view. If the idea was to sell on the halftones, then it is a failure, but if the halftone is merely used as a better—and more expensive—background to the silhouette, then it is successful, but not, we think, in proportion to its cost. In the original, lightly printed in a deep grey, the plate shows where the photographs were pasted down and where the painting was done, but in this reduction the effect is better than in the original newspaper copy. It gives an odd background for the essential advertisement, but we have seen as good in smaller space with no more than a solid back, done in line cut instead of halftone, and the line cut came up better, because there was more ink to get the color. For that matter it looks better still against a white ground, and has just as much sale value and about the same attention value. We are inclined to think that money was thrown away on this display, though it is an undeniably attractive idea when well carried out. But if the same effect can be gained in a three eights or even seven and a half, as against four elevens, we think this advertisement somewhat wasteful. The big question in advertising is not so much "How will it look?" as "How much will it sell?" and the selling is done on the head and not on the background. Unless there is some local reason, there seems to be a

A First National Release

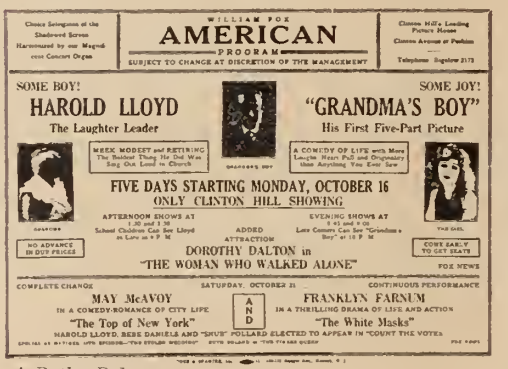
AN EXPENSIVE BACKGROUND

waste here of about twenty column inches in space, not to mention the cost of the cut.

—P. T. A.—

Program Display Is Good Ad. Layout, too

This program display advertisement from Fox's American Theatre, Newark, N. J., was laid out by George Miller, the publicity man. That it is a program display explains the use of the three fine screen cuts, but with line work instead of the fine half tone, the same idea would make a capital display for the new Lloyd comedy in newspaper work. The copy is well done, and offers some good points. It will be noted that on one side is "Some Boy, Harold Lloyd, the laughter leader," and on the opposite side "Some joy, Grandma's Boy, his first five-part picture." This does not sound very thrilling, but it gets you none the less and has a ticket selling value of goodly proportions. It gives you the suggestion of the best comedian in his best play. The panels are straight selling talk, and below are the times of afternoon and evening showings. Under the matinee is added "School Children can see Lloyds as late as 4 P. M." and under the night shows late comers are told they can



A Pathe Release

A GOOD LLOYD LAYOUT

see the big feature as late as ten P. M. Newark uses the vicious two feature idea, and the better of the two is run last, so that late business can be cared for. This display is rather full of type, but it is all so readably put that it will get over where fewer words in poorer display would fail. Newark newspaper work is not always good, because they try to sell the two features, but Mr. Miller has the good sense to put most of his money on the best bet. The only thing we do not like is the line in the signature reading "Program subject to change at the discretion of the management." That is a bit raw. The management is the servant; not the dictator. "Subject to change where unavoidable" would read better and provide as good an alibi. When a manager offers a bill, he should deliver the goods if possible and not announce he is going to do as he darned well pleases, even though he may not mean it to be read in that light.

—P. T. A.—

Going Back

Having taken the exploitation idea from the theatrical press agent and developed it to a point undreamed of by the old line agents, the picture exploiteer is now paying his debt by returning to the spoken drama the ideas so developed. One of the new New York productions used the lost key stunt the other day to put over its title of "East Side, West Side." Five keys were "lost," in the eastern side of one department store and five others in the "western side" of another, and the press agent took more space to tell of the stunt than advertising managers would have believed possible before the picture advertisers came along.

—P. T. A.—

Auto Raced Train to Sell "Fast Mail"

One of the stunts which helped H. G. Griffin, of the Pheil Theatre, St. Petersburg, Fla., to get $200 for a $10 investment was a train and auto race.

The title was "The Fast Mail," and above the lobby he constructed a trestle over which a three-car electric train was run, a locomotive and not an electric dummy being used. The track was oval and the train ran behind the backing so that it showed only when going in one direction. The structure was masked in with rock profile.

Below this was an endless belt with an auto, the belt being geared to a higher rate of speed than the train, so it won the race, as in the play.

The stunt held the interest of the crowd and sold the play to a handsome increase.

—P. T. A.—

Cut and Line Work Is Nicely Combined

Generally when half tone and line work is done in combination the half tone clouds the line cut and spoils the whole, but the Fox Terminal Theatre, Newark, brought out a combination for "The Fast Mail" that could not be wrecked. This is a four elevens with a half tone five inches wide. Even if the half tone goes under, it will not mud to the point of obscuring the outline of the engine nor can it hide the figures on the cow-catcher. The four punch line cuts cannot be hurt, no matter what happens to the half tone, because they are held away from it. In any event there will be enough of that half tone left to stand for an attractor, for the light background and the dark engine have distinct values which cannot be wholly lost. It is not what might be called a pretty advertisement, but it possesses a great sales value than a merely nice advertisement, and it will sell many more tickets; which is the chief function of any advertisement. Even that reverse title is not as bad as it might be, though a mortise and type would have been better, particularly as the lines are so close together. Apart from this the display is exceptionally good in its planning. From every angle it is a large improvement over the customary Newark work, partly because it can all be given to a single feature instead of being split.

WM. FOX
TERMINAL
Continuous 11 A.M. to 11 P.M.
No Advance in Prices
WEEK STARTING SATURDAY SEPT. 30
DANGER!
ACTION!
SPEED!
THRILLS!
SEE The Boiler Spilling River Steamboat Race
SEE The Daredevil Jump from Locomotive to Racing Auto
SEE The Dive Yard Steeplechase
SEE The Auto Through Flames
William Fox presents
THE THRILLER OF THRILLERS
"THE FAST MAIL"
Based on Lincoln J. Carter's World Famous Stage Success
ASSOCIATE FEATURES
MOLLIE KING and CREIGHTON HALE in "HER MAJESTY"
William Fox presents AL ST. JOHN in "ALL WET"
Fox News
CONCERT ORCHESTRA

A Fox Release

THE TERMINAL AD.

Faulty Art Work Hurts a Display

This 115 lines by three from Loew's Columbia, Washington, seems to be based on a press book cut, and a pretty poor one, at that. Most of the Paramount art work is so well done that it does not pay to call in a local artist, but this woodeny

sketching is not at all in the usual Paramount style and it does not sell. Miss Joy's armpit comes too close to her shoulder blade to be anatomically correct, and Meighan's head is all wet. He might have used a tailor's dummy to pose for him, while the facial expression of Miss Joy is idiotic in the extreme. Probably the average reader will not analyze the cut, but he will know that he does not like it and the unfavorable impression will be transferred to the title. It will not hurt so much on a second week, for by that time the public will know about the picture, but we have seen the same sketch used for first runs, and we think it would be better to junk the cut and use all type, rather than kill down the impression with this inartistic and meaningless cut. The text is all that could be desired and the advertising man has even split the eight point into two columns to make for easier reading. He has done his work well, but he is a poor cut picker. A poor cut is worse than none at all, and this is a pretty poor cut.

A Paramount Release

A FAULTY DRAWING

—*P. T. A.*—

Art Display Held to Proper Limits

Here is a display from the California Theatre, Los Angeles, which might well serve as a model. It advertises Jack Holt and Dorothy Dalton, so you see them. It announces "On the High Seas," so you see a bit of water. Then the artist calls it a day and leaves room for Tom Reed in which he can put the special attractions and other details. Three months ago he would have put in a couple of full rigged ships and perhaps half a dozen thumbnail scene sketches, and thumbnail scene sketches are not worth the paper they spoil so far as selling or effect go. Keeping it down to right proportions gives an open display more pleasant to the eye, and makes for a generally better advertisement. The use of the half tone is not always safe in Los Angeles, but it got over here, and the copy is well laid and well written. The California has improved its advertising wonderfully in the last few months and is setting the pace for the other houses. Some day the Los Angeles pages may look like big town stuff. Meanwhile, the California gets the cream of the transient trade because it makes the best appeal.

SPECIAL ADVANCE SHOWING—STARTING TODAY
TWO FAMOUS STARS IN THEIR SUPREME TRIUMPH
California THEATRE
First Show Today at 12:30 P. M.
The First Original Screen Story by
EDWARD SHELDON
Famous American Playwright
Jack Holt and Dorothy Dalton
Supported by MITCHELL LEWIS
"On The High Seas"
SPECIAL ATTRACTIONS
A Paramount Special!
An Irvin Willat Production
THE MUSICAL SENSATION OF LOS ANGELES!
ELINOR'S
SUPERB ORCHESTRA—FIFTY MUSICIANS
The finest theatrical musical organization in America
OFFERING THREE SPLENDID CONCERTS EVERY DAY

A Paramount Release

PROPER PROPORTIONS

—*P. T. A.*—

Halftone Worked; Result Was Good

When you take a chance and win, you win. If you lose you get the blame. The Rivoli Theatre, Baltimore, took a chance on a half tone of Norma Talmadge for "The Eternal Flame" and won. Had it lost, the result would have been atrocious, but half tones are a reasonably safe bet in the Baltimore papers, and the odds were reasonably in favor of the house. As it stands it is an unusual display and helped to sell the idea of something better than usual. The photograph is the soft focus type, and it printed very nicely. Since it announces the second week of the play, it is not necessary to urge the feature on the reader but merely to announce the continuance, which accounts for a seeming lack of selling talk. The compositor, entering into the spirit of the display, has given a very nice job for the lines, and the effect is really artistic. At the same time it is a selling advertisement, since all it has to sell is the prolongation of the engagement. A similar style the first week might have failed to get a hold over. Now and then this sort of thing can be done to advantage, but it will not pay to use such a half tone unless you are practically assured that a good impression can be had, for badly done this would be very poor indeed. You know what your own printer can do for you. Think well before you decide upon a similar form.

RIVOLI
City Hall Plaza—Continuous 12 Noon to 11.30 P. M.
THOUSANDS TURNED AWAY
HELD FOR SECOND WEEK—BY PUBLIC DEMAND
The Drama Magnificent
A Triumph Greater Than "Smilin Through"
NORMA TALMADGE
In her most notable contribution to the Art of the Screen
"The Eternal Flame"
Adapted From Balzac's "La Duchess De Langeais"
Supported by CONWAY TEARLE
8—Reels Aglow with the Wine of Life—8
Miss Marie Nicholson, Soloist
Feature Production Presented at 12:10—2:15—4:15—5:50—7:30—9:50
Felix Jula, Conducting
THE RIVOLI SYMPHONY ORCHESTRA
Max Rosenstein, Concert Master
"Everybody's Going to the Rivoli Now"

A First National Release

AN ODDITY FOR STYLE

—*P. T. A.*—

Makes Pictures Sell Where Talk Is Weak

Apparently this space from the Rivoli Theatre, Baltimore, is based on a larger cut, reduced in size. The captions under the vignettes are so small as to be almost undecipherable, though the central panel gets a sufficient display and that is what gets over. Most of the selling talk suggests that the press agent does not believe in the show himself, for he fails to be convincing. One bank reads: "Thomas H. Ince has done it again! Eclipsed every success in 'Skin Deep'—a remarkable drama of dual lives, dual loves. Packed with the Ince punch." That is too general, and it does not do the play justice. You can write stuff like that for any play without having seen it—and perhaps write it better for not having seen the production. It is not going to win the hard boiled and it does not strongly convince even the Ince fans. The other appeal reads, "Drama to grip you; thrills that get a gasp, romance, remarkable portrayals and a plot amazing in conception." A little talk about that amazing plot or about the nature of the thrills that get a gasp would have infinitely more sales value. It is too late in the day to sell even Ince on glittering generalities, and a little definite talk is worth much stuff like this. The play deserves a better handling than this.

"Everybody's Going To The Rivoli Now"
RIVOLI
City Hall Plaza Continuous 12 Noon to 11.30 P. M.
Swift
Strange
Startling
Thomas H. Ince presents
"SKIN DEEP"
—WITH—
MILTON SILLS
FLORENCE VIDOR
MARCIA MANON
Drama to grip you; thrills that get a gasp; mystery, romance, remarkable portrayals and a plot amazing in conception.
Thos. H. Ince has done it again! Eclipsed every success in "Skin Deep"—a remarkable drama of dual lives, dual loves. Packed with the Ince punch.
Mack Sennett Presents
His Latest Laugh Success
"ON PATROL"
With Billy Bevan and Mildred June
Felix Jula, Conducting
The Rivoli Symphony Orchestra
Max Rosenstein, Concert Master
Marie Nicholson, Soloist
RIVOLI NEWS

A First National Release

MOSTLY CUT

—*P. T. A.*—

Searching for something different got a nice lobby for M. F. Estes, of the Beacham Theatre, Orlando, Fla.

For "A Fool There Was" he enclosed his entire lobby in a compo board structure painted in five-inch strips of white and on this placed his cutouts. It was a novelty, and it got a lot of attention. The idea is particularly good for any play dealing with the Catholic church as white and gold are the Papal colors.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

GREAT ALONE. Here is a picture that you can boost. A very high type of Canadian Northwest. Advertising, general. Patronage, everybody. Attendance, good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

Associated Exhibitors

UP IN THE AIR ABOUT MARY. Fair picture to good business. Good ad. matter on this that pulled. Advertising. regular. Patronage, family. Attendance, good. R. J. Relf, Star Theatre, Decorah, Iowa.

F. B. O.

COLLEEN OF THE PINES. Just an ordinary "movie." Poorly constructed. Very improbable. Did not please generally. Advertising. quarter page, two newspapers, house organ, ones, threes, sixes. Patronage, general. Attendance, extra fine. S. H. Blair, Majestic Theatre, Belleville, Kansas.

GLORY OF CLEMENTINA. Very draggy and tiresome. In my opinion it's time to shelve Pauline Frederick as a star. Advertising, regular. Patronage. average. Attendance, fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

GOOD WOMEN. I'd say, can this one. Before the last reel they will either break the screen or look for the manager with murder in their hearts. I escaped through the back door. Attendance, poor. Royal Theatre, Reading, Pennsylvania.

HOUND OF THE BASKERVILLES. A good picture, and I did a nice business with it. Some complained that picture was not like the book they read. Advertising, newspaper, slide and outdoor. Patronage, mixed. Attendance, good. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

SON OF THE WOLF. Fine scenery, a real hunk of cheese for me. Patronage, general. Attendance, very good; one night. S. H. Blair, Majestic Theatre, Belleville, Kansas.

First National

BOB HAMPTON OF PLACER. My prints bad on this one; but the picture is great. With proper advertising it will be a winner anywhere. Advertising, double billboards, handbills and mailing list. Patronage, small town. Attendance, extra good. Majestic Theatre, Greenfield, Tennessee.

CHILD THOU GAVEST ME. One of the best pictures we have shown and our patrons told us so. The acting of Baby Richard Headrick is wonderful. Boost it to the limit. Advertising, lobby display, newspapers, street frames. Patronage, rural. Attendance, good. Smith & Correll, Portland Theatre, Casselton, North Dakota.

DANGEROUS BUSINESS. Connie gets by fine in this one. Some thought it her best, but they always like her here in any kind of a picture. Advertising, regular. Patronage, mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

DEVIL'S GARDEN. Very poor; too sordid for small towns. Exchange sent this as a substitute for "Dinty" and as a consequence our business fell off about fifty per cent, and we lost money. Full of disgusting situations with an attempt to neutralize the whole thing by some Biblical references at the end. Advertising, posters, press and slide. Patronage, small town. Attendance, very poor. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

GOLDEN SNARE. A true Curwood story. A picture for any audience. Exceptionally good cast. Advertising, posters and photos. Patronage, small town. Attendance, very good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

HURRICANE'S GAL. Good, and draws well. Advertising, newspapers, posters. Patronage, small town. Attendance, good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

KINDRED OF THE DUST. An average picture. Broke all house records, as film was partly made here by another company. Advertising, usual. Patronage, small town. Attendance, record breaking. Marsden and Noble, Noble Theatre, Marshfield, Oregon.

MARRIED LIFE. Fine comedy drama. Print poor. Held up second night. If your machines are in good shape, don't be afraid to book it. Advertising, ones and threes. Patronage, small town. Attendance, good. R. P. Cecil, Dixie Theatre, Wynona, Oklahoma.

PECK'S BAD BOY. Fell flat on this, but no fault of picture. Think it much better than "The Kid" but it did not draw for some reason. Many had seen it elsewhere. Paid a big price and did not do enough to pay for film. We are off all this high priced stuff. Advertising, good. Patronage, village and country. Attendance, poor. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

POLLY OF THE FOLLIES. For me a very poor picture. You couldn't give me this kind. Advertising, six, three, ones. Patronage, resort. Attendance, fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

POLLY OF STORM COUNTRY. Very good production. Fine photographic work. Should please average patrons. Advertising, regular. Patronage, small town. Attendance, good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SILENT CALL. Extra good feature that will not fail to please every person with brains and understanding. Should exploit this one for you have nothing to work on only a smashing good picture. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SKY PILOT. Absolutely A. I. It will live up to all the favorable reports of the past in these columns; so I said it was the best in months. Patronage, mixed. Attendance, good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

SONNY. Some were disappointed at the ending but nearly everyone liked it. Not as good as "Tol'able David." Advertising, twenty-four sheet, photos, trailer, newspaper. Attendance, good. J. Kenrick, Strand Theatre, Ithaca, New York.

STAR DUST. Exhibitors, if you want a good heart-interest picture, be sure to book this one. Excellent cast supports Hope Hampton here. Advertising, one sheet, two threes, slides. Patronage, mixed. Attendance, good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Fox

CONNECTICUT YANKEE. Again we paid the piper—we did the work, they got the pay. This is a good picture and a good cast; but they're using their heads when they stay at home on a forty cent picture. The small towns can't stand the drag. This is a Class A picture, our classification. Advertising, extra. Patronage, country (that's where they were). Attendance, missing. R. K. Russell, Lyric Theatre, Cushing, Iowa.

CRUSADER. A hundred per cent. picture. William Russell has come back into his own. All my patrons were pleased with this picture. If Fox would only give William Russell pictures like this he would soon be in the limelight again. Advertising, two ones, one three, 11x14, newspaper. Patronage, select. Attendance, fair. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

DEVIL WITHIN. Fine picture. Advertising, three threes, six ones. Attendance, fair. Vincent J. Votalats, Myrtle Theatre, Thornton, Rhode Island.

JACKIE. As good as any of her previous successes. Shirley Mason well liked here. Advertising, regular. Patronage, middle class. Attendance, good. John Cleve, Jr., Enterprise Theatre, Glenalum, West Virginia.

MAID OF THE WEST. Very good for a small town, but people here won't turn out on Wednesday night. Hardly anybody at all. Patronage, all classes. Attendance, as above. A. E. Rogers, Temple Theatre, Dexter, New York.

ROUGH SHOD. A good Buck Jones picture with all the action anyone could want. Advertising, posters. Patronage, rural. Attendance, poor. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

ROUGH SHOD. A well acted and snappy Western; one you can't go wrong on. Good enough for any audience. My patrons were well pleased. Advertising, photos, ones, threes. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

STRANGE IDOLS. A nice little picture, as good as many of their Specials. Liked here better than the average program picture. Advertising, regular. Patronage, small town. Attendance, good. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

QUEEN OF SHEBA. It is a very elaborate picture but my patrons simply don't like such stuff. The first night showing simply killed the business. No good for small towns. If you want to take my advice, stay away from this one. Advertising, strong. Patronage, mixed. Attendance, poor. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

WHAT LOVE WILL DO. Fair program picture. Patrons satisfied; pleased about ninety per cent. Advertising, ones, threes, slide. Patronage, small town. Attendance, fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

Goldwyn

COME ON OVER. Story with Colleen Moore. By Rupert Hughes. Gave good satisfaction. Advertising, newspaper display and teaser ads., slides and display in front of theatre. Also sent out a thousand letters to Irish patrons. Patronage, mostly Irish. Attendance, fair. Big Ben Theatre, Ilion, New York.

DUST FLOWER. Picture well liked here and away better than average program offering. Advertising, usual. Patronage, health seekers and tourists. Attendance, good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GRAND LARCENY. One of those messy domestic pictures of the friend and the wife and the wronged husband. Well acted and well mounted, but not the kind of a story that is liked. Elliot Dexter, a great actor, in the kind of a story he should stay away from. You are just as well off not running it. Ben L. Morris, Temple Theatre. Bellaire, Ohio.

MADE IN HEAVEN. Excellent production, fine photography, film in A1 condition. Not a single misframe, no punch marks. A picture that should be played in every small house. Fellows, you need not be afraid to boost this one and go after it strong. The title did not sound good to me and I didn't do the proper pushing. Advertising, ones, threes, slides. Patronage, small town. Attendance, fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

POOR RELATION. This can be classed as a good picture. Will Rogers good but has had more opportunity for his humor in others. Advertising, one sheets. Patronage, industrials. Attendance, good. Howard James, Union Theatre, Voluntown, Connecticut.

WET GOLD. A real good submarine picture, good photography, good story, well directed. Advertising, one sheets. Patronage, small town. Attendance, fair. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

YELLOW MEN AND GOLD. Fine adventure picture. Helen Chadwick charming; Richard Dix gaining popularity. Advertising, usual. Patronage, mixed. Attendance, fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

Hodkinson

FRENCH HEELS. A good picture for a program offering, but the sissy fight in the end killed it for my Saturday night crowd. Advertising, regular. Patronage, mixed. Attendance, fair. Orpheum Theatre, Harrisburg, Illinois.

Between Ourselves

A get-together place where we can talk things over

Unless you are using Straight From the Shoulder's special service, you aren't getting the fullest good from this department.

The special service means that when you write in and ask for all the tips we have on any picture, you get by return mail a typed report of all the tips that have been published and also any tips that have come in and haven't got into type yet.

And if you want reports on any picture that hasn't been tipped yet, send the ask-us and we'll let the whole crowd know the next week—and certainly somebody will tell you what you want to know.

Don't hesitate to make this department YOUR tip exchange. Get all the help you need. It's part of Straight From the Shoulder's purpose to serve you fully.

VAN.

Metro

A WOMAN'S HATE. A fair picture. Photography very poor. Using fifty ampere, D. C., I couldn't see the last reel even with opera glasses. Your patrons sure will pick on this (if print is in same condition). Regular advertising. Patronage, very best. Attendance, fair. Jno W. Creamer, Strand Theatre, Chillicothe, Missouri.

I CAN EXPLAIN. Exceeded my expectations. Lots of good laughs. Audiences took kindly to it. Advertising, regular. Patronage, average. Attendance, good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

FORGET-ME-NOT. Good picture; one that is true to life. You can't go wrong on this one. Advertising, twenty-fours, sixes, threes, ones. Patronage, resort. Attendance, good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

PEACOCK ALLEY. Worthy of being rated as a Special, but why do they send me poor film? Metro didn't keep this print in good shape at all for me. Advertising, two newspapers, forty window cards, photos, one sheet, slide and trailer. Patronage, high class mostly. Attendance, fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

PEACOCK ALLEY. A good picture for the women, and fair for others. Contains some great sets. Advertising, twenty-four sheet, trailer, newspaper, photos. Patronage, first class. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

TURN TO THE RIGHT. Extra good attraction that will please any audience. You cannot say too much for it. Patronage, small town. Attendance, good. L. M. Zug, Rialto Theatre, Jerome, Idaho.

Paramount

ACROSS THE CONTINENT. One of the best Reid pictures, people said, played in this theatre for a good many months. Advertising, window cards, ones, photos, etc. Patronage, small town. Attendance, good. F. M. Knight, Opera House, Blenheim, Ontario, Canada.

BLOOD AND SAND. Went over big, but have seen better productions. If you have many Valentino fans it will go all right but don't pay too much, it's not worth it. Advertising, everything from a sand pile to an ox cart. Patronage, general. Attendance, extra good, three days. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

CALL OF THE NORTH. A very good program picture that satisfied a good crowd. Paramount needs more pictures of this type on their list and less of those dressed up Society dramas that have only a half per cent. kick. Advertising, posters and press. Patronage, small town. Attendance, good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

FOOL'S PARADISE. An exceptionally fine picture. Drew well at increased admissions. DeMille is a real director. Advertising, more than average. Patronage, small town. Attendance, good. A. LaValla, Community Theatre, Bethel, Connecticut.

FOOL'S PARADISE. A fool's paradise was right. The snow and ice scene was beautiful. The best picture we had played for some time. Played two nights. Advertising, posters, slide, heralds. Patronage, mixed. Attendance, good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

FOREVER. Good feature, only we thought it was too long drawn out and would have been better if it was shorter. Pictures of this style do not please the majority, for us. Advertising; regular. Patronage, mixed. Attendance, fair. Fred S. Widener, Opera House, Belvidere, New Jersey.

GOOD PROVIDER. If they liked "Humoresque" they will flock in to see this one. Good, true to life story. Some real comedy situations that got a big laugh. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

IF YOU BELIEVE IT, IT'S SO. Entertaining and well liked, although a trifle too long and somewhat draggy in places. Taken as a whole it is good. Advertising, lobby and newspaper. Patronage, mixed. Attendance, average. L. A. Hoover, Gem Theatre, Durango, Colorado.

IS MATRIMONY A FAILURE? This one sold as a special, but did not think much of it; very weak; will go over as a program. Advertising: lobby and six sheets. Patronage: small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

IS MATRIMONY A FAILURE? Here is a comedy drama that every theatre should play. Play it and hear 'em laugh. Patronage: small town. Attendance: good. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

JUCKLINS. Very good picture, but did not draw; but no fault of picture. Advertising: heralds, photos and sheets. Patronage: town. Attendance: fair. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

JUST AROUND THE CORNER. A good attraction. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

LITTLE MINISTER. If you have a select and appreciative patronage this one will appeal. But if you cater to an action-loving crowd, you might better use something that moves a little faster. Advertising: posters and press. Patronage: town. Attendance: good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

MAN FROM HOME. A splendid picture in every way. When this one fails to register big, something is the matter. Just the kind of picture to help business and restore confidence. We, us and company liked it very much. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MANSLAUGHTER. Wish there were more pictures like this. One of Thomas Meighan's best. Advertising, big. Patronage, mixed. Attendance, good. Daniel Bus, Star Theatre, Tonawanda, New York.

MAN UNCONQUERABLE. Good feature. Lots of thrilling parts all the way through. Pleased all. Advertising: regular. Patronage: mixed. Attendance: good. F. S. Widenor, Opera House, Belvidere, New Jersey.

MORAN OF LADY LETTY. Fine drawing picture for me; one that pleased. Give us more like it. Advertising, ones, sixes, photos, dodgers, newspapers. Patronage, country town. Attendance, good. H. P. Harvey, Palace Theatre, Dixon, California.

NICE PEOPLE. A nice picture for nice people; a drawing card. Scenario, acting, photography and direction great. Advertising: posters and papers. Patronage: small town. Attendance: good. J. Carbonell, Monroe Theatre, Key West, Florida.

OLD HOMESTEAD. Enclosed editorial (a local paper gave it a big amount of space, too long to reproduce here) on "Old Homestead," an American picture for American people. We want more of them. Turn away business tells the story. Greatest picture Paramount has made. Capacity at all shows. Advertising: like a show. Patronage: masses. Attendance: great. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

ONE GLORIOUS DAY. Very poor show for my patrons. Not one good comment. Advertising: regular. Patronage: small town. Attendance: fair. L. Hables, Reel Joy Theatre, King City, California.

OVER THE BORDER. Dandy picture (I played it in hot weather) and two stars that won't fail to pull them in. Advertising, lobby, newspapers, billboards. C. R. McCown, Strand Theatre, Nashville, Tennessee.

PAYING THE PIPER. Very good picture, but had a rainy night and crowd small. H. R. Workman, Coliseum Theatre, Marseilles, Illinois.

PINK GODS. Good picture with a good cast. A little too long though. Advertising, usual. Patronage, small town. Attendance, good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

RENT FREE. Just a fair Reid. Have seen better; have seen worse. Advertising, usual. Patronage, small town. Attendance, fair. W. Ray Erne, Rialto Theatre, Charlotte, Mich.

ROOKIE'S RETURN. A very old Paramount but print in good condition and gave excellent satisfaction. Advertising, one six, and ones. Patronage, small town. Attendance, fair. S. Pace, Jettie Theatre, Texline, Texas.

SATURDAY NIGHT. A splendid picture with a very pleasing moral. Not up to DeMille's standard, but it will please. Advertising: ones, threes, sixes, photos, heralds. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SHEIK. Will please the younger generation while the older ones will not care for it; at least that was my experience. Advertising: small town. Attendance: good. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

UNDER THE LASH. A powerful dramatic picture, but not calculated to please

Tell Them This

When you report, make your tips tell the folks whether the picture is worth boosting or if they ought to soft-pedal on exploitation; tell them any special ways you used to pull them in; tell them if the picture held and pleased as well as whether it drew. Give all the help you can—every bit of it will be useful.

Gloria Swanson followers as it is a distinct departure for her. Cast, staging and characterizations are remarkably fine. I liked it but many patrons did not. Patronage: high class. Attendance: fair. E. W. Collins, Jonesboro, Arkansas.

THE WHISTLE. A fine picture. Rather sad and no gun play as an unusual role for Hart, but it pleased. Advertising: usual. Patronage: rural. Attendance: very good. H. G. Frisbee, Community Theatre, Meredith, New York.

WIFE TRAP. I can't see where they get that noise about the court room scene more sensational than "Madame X." It hasn't got a look-in. Advertising: one sheets, programs, lobby. Patronage: best. Attendance: fair. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

WOMAN OF NO IMPORTANCE. An English picture that pleased probably 75%. Cast not up to standard; rather unpleasant theme. Patronage: average: Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Pathé

LURE OF EGYPT. The folks were all pleased and so was the box office, and they did not charge me a farm for it. Advertising, usual. Patronage, mixed. Attendance, good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

Selznick

HANDCUFFS OR KISSES? This was as good a picture as you could get at the price paid. Hammerstein is doing fairly well for us, being a new star to our patrons. Advertising, regular. Attendance, poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

LONE WOLF. A knockout underworld story, exciting from beginning to end. Print rather dark. Photography poor. Advertising: six, three, one, slide. Patronage: all classes. Attendance: good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

A MAN'S HOME. A fair program picture with a moral. Pleased about 90% of the audience. Advertising, slide, threes and ones. Patronage, small town. Attendance, fair. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

A MAN'S HOME. This is good, but not a Super-special by any means. Buy it if price is right and don't overdo the advertising. Advertising, usual. Patronage, small town. Attendance, fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

SHADOWS OF THE SEA. Excellent program picture; was well received. Melodramatic, with lots of action. Advertising, regular. Patronage, average. Attendance, good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

UNDER OATH. And still another Hammerstein that will please a hundred per cent. Excellent cast; excellent acting. No exhibitor should overlook these Hammerstein pictures. Advertising, ones, threes, sixes, photos, slide. Patronage, neighborhood. Attendance, good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

United Artists

LITTLE LORD FAUNTLEROY. A very fine production of a most interesting story. Pleased all who saw it. Advertising, large campaign. Patronage, mixed. Attendance, ordinary. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE NUT. Will please any Fairbanks lovers. It is purely a comedy farce. Don't pay too much for it, or raise your prices. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

WAY DOWN EAST. Very fine picture that pleased in this town 100 per cent. Advertising, two sixes, two threes, ten ones, window cards, newspaper slide. Patronage, smalltown. Attendance, very good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Universal

ACROSS THE DEAD LINE. Very good little program picture. Frank Mayo is always welcomed by my patrons; they would like to see him again in a picture like the above. Advertising, usual. Patronage, mixed. Attendance, fair. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

DANGEROUS LITTLE DEMON. Nearly everybody went out of their way to tell me how fine it was so when they do that she must be there with the goods. This was the first Marie Prevost and Larry Semon; I had enough paid admissions to make it the best Thursday night in months, and I introduced both stars to a multitude. Attendance, good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

THE FOX. A good Western with some real action. Advertising, regular. Patronage, mixed. Attendance, good. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

GALLOPING KID. Another good Hoot Gibson and if your patrons like this class of pictures you can't go wrong on booking and boosting this one. Advertising, ones, three and mailing list. Patronage, small town. Attendance, fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

HUMAN HEARTS. A good heart interest story that will please the older people. You may hear kicks from your younger ones. Advertising: a third more. Patronage: mixed. Attendance: fair. Wm. H. Mayhew, Broadway Theatre, Cisco, Texas.

NO WOMAN KNOWS. The poorest picture I have run. No one came and I was glad. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

SECOND HAND ROSE. Gladys Walton is a popular star but this is not one of her best pictures. Advertising, newspaper, card and screen. Patronage, family. Attendance, good. Arthur G. Pearson, Melrose Auditorium, Melrose, Massachusetts.

THE STORM. Jammed the house to its utmost capacity and turned hundreds away. Everyone satisfied. Great picture. Advertising, lobby, heralds, advertising wagon, newspaper. Patronage, average. Attendance, capacity. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Vitagraph

SHEIK'S WIFE. Capacity houses for three days; picture was, in my opinion, a poor one, and still they came for three days. Draw your own conclusions. Advertising, house organ and posters. Patronage, general. Attendance, best in months. S. H. Blair, Majestic Theatre, Belleville, Kansas.

SILVER CAR. Earle Williams is very well liked here and in this he is very good. Patronage, small town. Attendance, fair. Mrs. J. D. Dunaway, Arcade Theatre, Summerville, South Carolina.

TOO MUCH BUSINESS. Good comedy and ought to draw well; boost it and it will. Somewhat disconnected in places. Advertising, usual newspaper space. Patronage, mixed. Attendance, fair. L. A. Hoover, Gem Theatre, Durango, Colorado.

Comedies

DUCK HUNTERS (First Natl.) Nothing out of the ordinary, but quite funny at that. Advertising, posters, photos. Patronage, small town. Attendance, good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

GROCERY CLERK (Vitagraph). Every inch a laugh. The house was in a roar from the start to the finish. Patronage, mixed. Attendance, good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

HIS ELECTRIC HOUSE (First Natl.) One of the best comedies ever shown at the Empress theatre. Irresistibly funny and comical, and sure to cause a house full of laughter from start to finish. No mistake can be made by booking this one. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Bad Prints

Bad prints, mutilated film, kill the producer's National Advertising and the exhibitor's hard-won patronage. Exhibitors, why not make sure your projectionists treat the film decently. Producers, why not jack up the inspection of returned films.

HOMESPUN HERO (Educational). A good two-reel Christie comedy. Have not yet found a really poor Educational. H. G. Frisbee, Community Theatre, Meredith, New York.

HORSE TEARS (Universal). Queenie; this horse is great. Have run four of these; they are all very good. Queenie is the human horse. Everybody likes these comedies. Wm. Thacher, Royal Theatre, Salina, Kansas.

SCHOOL DAYS (Vitagraph). Semon's comedy very good; pleased all. Part of first reel in bad condition. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

TENDERFOOT (Vitagraph). A splendid two-reel comedy with lots of action. It filled the bill and got plenty of good laughs. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Serials

TIMBER QUEEN (Pathe). "A knockout" still goes as my decision on this serial. Have run eleventh chapter. Advertising, big. Patronage, neighborhood. Attendance, good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Short Subjects

SELZNICK NEWS. Deserves the attention of every exhibitor, demanding the best for the least. R. K. Russell, Lyric Theatre, Cushing, Iowa.

State Rights

BLACK PANTHER'S CUB (Equity). Much better than the average attraction. Good story and cast. Exteriors fine and mechanics above the average. Splendid business and pleased patrons. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

BURN 'EM UP BARNES (C. C. Burr). Pleased a care free audience. Advertising, twenty-four, photos. Patronage, all kinds. Attendance, good. J. Kenrick, Strand Theatre, Ithaca, New York.

I AM THE LAW. (Affil. Distrib). Strange but true, I broke house record for the past two years with this, and it pleased. Certainly is a picture with everything. Get's 'em in, and they come out pleased. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MORE TO BE PITIED THAN SCORNED (C. B. C.). A fairly good picture but did not pull for me at the box office. Lost heavily, due to heavy advertising one week in advance; then flopped on me terrible. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

SCHOOL DAYS (Warner). A sure-fire, popular star in a good picture, especially for those who like to remember their younger days. A. L. Hepp, Idyl Hour Theatre, Greeley, Nebraska.

WHERE IS MY WANDERING BOY? (Equity). Pulled a real crowd with one hundred in shade weather. Pleased the majority. R. J. Relf, Star Theatre, Decorah, Iowa.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

Sure Fire Flint

(Johnny Hines—C. C. Burr—6,000 feet)

M. P. W.—A cyclonic comedy drama that is a genuine knockout and ranks as best of its kind.

T. R.—"Sure Fire Flint" is well named. Sure fire it is, and there are no two ways about it.

N.—Seven reels of intensified comedy and melodrama, interspersed with high jinks.

E. H.—One of the swiftest comedy-dramas of the present season.

F. D.—"Sure Fire Flint" looks like sure fire money.

The Kentucky Derby

(Reginald Denny—Universal-Jewel—5,398 feet)

M. P. W.—Universal-Jewel production starring Reginald Denny is a splendid melodrama.

F. D.—Adaptation of stage melodrama offers good thrill in race sequence.

E. H.—Looks like another money-maker for the exhibitor.

N.—The picture will please those who want action regardless of its hokum.

T. R.—This is an exciting melodrama that will readily satisfy the customary audiences who demand an abundance of action and thrills.

Clarence

(Wallace Reid—Paramount—6,146 feet)

M. P. W.—William deMille version of stage play a thoroughly enjoyable comedy with three-star cast.

T. R.—A bright and pleasing comedy, with never a dull moment to clog its merrily buzzing wheels of action.

F. D.—Stage play makes fine screen entertainment.

E. H.—One of the outstanding films of the month.

N.—A good picture—an entertaining picture, but it could have been much better.

The Headless Horseman

(Will Rogers—Hodkinson—6,000 feet)

M. P. W.—Eccentric characterization, quiet humor and a touch of the fantastic color the screen version.

F. D.—Rogers does fine work in vivid picturization of popular Irving story.

N.—Is not first-class screen material. Its greatest asset is the atmosphere.

T. R.—A rare bit of entertainment for those who are familiar with the author's story.

E. H.—Technically excellent, and while acted with complete sincerity and artistic finish, lacks the dramatic punch so necessary to gain the attention of picture audiences.

Trifling Women

(Rex Ingram Production—Metro—9 reels)

M. P. W.—Powerful and impressive, but has tragic theme.

F. D.—Here is a great picture, a magnificent production, and a corking story, all carefully worked out and slipping at the end for no good reason.

E. H.—It is a powerful, absorbing tragedy, well handled from every angle.

T. R.—"Trifling Women" is Ingram in a tragic mood, creating a picture for the discriminating.

N.—Rex Ingram has demonstrated again that as an artist of the silversheet he has few equals.

Bells of San Juan

(Charles Jones—Fox—4,587 feet)

M. P. W.—The story offers entertainment without novelty.

E. H.—While not the best picture this star has produced it should satisfy his followers

N.—It is an action picture. But it is so obvious that much of the force is destroyed.

T. R.—Will give satisfaction where the star is well known and this sort of picture is popular.

F. D.—Not as much action as they usually get in Jones' pictures.

Newest Reviews and Comments

CHARLES S. SEWELL *Editor of Reviews*

"Tess of the Storm Country"

Mary Pickford in New Version of Former Success Should Prove One of Season's Outstanding Successes

Reviewed by C. S. Sewell

As nearly everyone knows, Mary Pickford starred in "Tess of the Storm Country" about eight years ago, achieving one of her first big successes in feature productions as well as one of her greatest. She has again produced this same story in ten reels instead of five as before and embodied in it all the advantages that years of experience, improvement in technique, lighting, photography, direction and all angles of screen production have brought forth, combined with practically unlimited resources. That the new production will be a huge success is certain. Those who have seen the old picture will be delighted with the new one, and the millions of Pickford fans, which includes by far the great majority of picture patrons, will also be immensely pleased and entertained with the new production.

In a foreword, Miss Pickford indicates that making this picture again was a labor of love, that it is in response to repeated requests from her admirers and that of all her roles she likes that of Tess best. After seeing the picture we can well understand why she should feel that way, for it is a role that is in every way ideally suited to her personality and ability as an actress.

As to the story, while it is of the obivous type and you can easily surmise how it is going to turn out; yet it is so human and so well produced and acted, with such delightful comedy, excellent drama, touching pathos, self-sacrifice and even melodrama and in fact the whole gamut of emotions strikingly brought out and welded into the action that it makes a thoroughly enjoyable attraction and one which you will continue to enjoy in memory after you leave the theatre.

Never has Mary Pickford done better work or given greater evidence of her ability as an actress. She is, as the changing requirements of the role demands, alternately grave, gay, whimsical, emotional, dramatic, hoydenish, appealing, and with the sureness of the finished artist carries you along with her through the various changes. At no time is the transition from her varying moods better brought out than in the scene in the church where she herself baptizes the dying baby when the minister refuses. There is no evidence of the rollicking, light-hearted girl then, but in her place a girl budding into womanhood who feels the seriousness of the situation and the solemnity of the occasion, and makes you feel it, too.

This is one of the most effective and dramatic scenes in the picture, but there are several others, notably the scene in the courtroom where her father is convicted of a murder he did not commit and she pleads with the judge to allow him to return home; also the scene where her sweetheart, seeing her with a baby, doubts her faithfulness and to save his own sister she refuses to clear herself.

In the selection of John S. Robertson to direct this picture, Miss Pickford made a wise choice. His handling of the production, we do not believe, could be improved upon. He has concentrated the dramatic interest, brought out the telling points effectively and gives the whole an artistic production.

IN THIS ISSUE

Anna Ascends (Paramount)
Barriers of Folly (Russell)
Brothers Under the Skin (Goldwyn)
Brawn of the North (First National)
Bulldog Drummond (Hodkinson)
Crow's Nest, The (Aywon)
Down to the Sea in Ships (Elmer Clifton)
Jilt, The (Universal)
Marriage Chance, The (American Releasing)
Love in the Dark (Metro)
Ridin' Wild (Universal)
Shirley of the Circus (Fox)
Tess of the Storm Country (United Artists)
Thorns and Orange Blossoms (Al Lichtman)
When the Desert Calls (American Releasing)
White Shoulders (First National)
Woman Who Fooled Herself (Associated Exhibitors)

Credit should also go to the cameraman Charles Rosher. Working with the director he has achieved some truly beautiful shots, particularly with moonlight and night scenes on the water. Another striking feature of the picture is the excellence of the sub-titles, clever and humorous, and serious or reverent as the occasion requires.

The supporting cast is excellent throughout, the selection of Lloyd Hughes to play opposite Mary was a particularly happy choice; he is a fine clean-cut chap who fits the role to a "T"; conversely Jean Hersholt as the villain is just about as despicable a one as can be imagined, his make-up and work being unusually repellent.

Mary Pickford in again producing this picture has given to the screen a production which not only adds to her reputation as an actress but one which we truly believe will please all classes of theatregoers and draw an abundance of coin to the exhibitor's box office. It should prove one of the season's outstanding successes.

The Cast

Tessibel Skinner.....Mary Pickford
Frederick Graves.....Lloyd Hughes
Teola Graves.....Gloria Hope
Elias Graves.....David Torrance
Daddy Skinner.....Forrest Robinson
Ben Letts.....Jean Hersholt
Ezra Longman.....Danny Hoy
Dan Jordon.....Robert Russell
Old Man Longman.....Gus Saville
Mrs. Longman.....Mme deBodamere

Based on novel by Grace Miller White and dramatized version by Rupert Hughes.
Directed by John S. Robertson.
Photographed by Charles Rosher.
Length, Ten Reels.

The Story

Elias Graves, wealthy and a pillar of the church, buys a beautiful mansion on the hilltop. A lot of fishermen are squatters on the portion of the property at the edge of the lake, where they live in miserable huts. Unable to get rid of them, his prospective son-in-law, Jordon, suggests that their nets be confiscated. This is done, but not without considerable opposition headed by a young woman, Tessibel Skinner. She succeeds in retaining one big net and not long afterwards, driven by hunger, the fisher-folk start to use it. In the fight which follows Jordan is shot dead. Suspicion rests on Tess' father, whose gun was used. Graves prosecutes him and he is convicted.

Graves' son, Frederick, who has been attracted to Tess by her sunny disposition and beauty, despite her unkempt appearance, says he will help her. He breaks with his father, but soon has to return to school after telling Tess he loves her. Graves' daughter, Teola, tries suicide but is saved by Tess. Soon after, Teola gives birth to a baby and to shield her Tess keeps the child. When Frederick returns home and sees the baby he loses faith in Tess. Soon after that the baby gets sick and Tess takes the baby to the church to have it baptised before it dies. Teola, who can stand it no longer, claims the baby as it dies. A witness of the murder confesses that Ben Letts, a fisherman, is guilty, and Tess' father is freed. Graves comes and begs forgiveness and Frederick also is finally reinstated in Tess' affections.

"Crow's Nest"

Comedy Stunts Liven the Interest in Aywon Picture Starring Jack Hoxie

Reviewed by Mary Kelly

Jack Hoxie's spectacular methods of extricating himself from danger are an amusing feature of this Western which Aywon is distributing. The picture should have a good following where the star is popular. There is plenty of riding and action, and although the plot involves the familiar situation of the abducted heroine and her rescue, the director and star succeed in making it entertaining.

The hills are an advantageous setting for the action. In a remote valley "the Crow's Nest," a den of outlaws lies. The hero frees himself by cutting his ropes with pieces of a bottle which he breaks, then upturning a pail over his guard's head, whistling for his horse, tying him to a table in the room and then telling him to go. The side of the house goes with him. It is not so much because of novelty, but rather because of the speed and comic touches that these scenes bring enthusiastic response. Evelyn Nelson is the charming heroine.

The Cast

Esteban.....Jack Hoxie
Patricia Benton.....Evelyn Nelson
Esteban, as a boy.....Ruddel Weatherwax
Beaugnard.....Tom Lingham
Pecos, the Crow.....Billy Lester
Timberlane.....William Dyer
Margarita.....Mary Bruse
John Benton.....Bert Lindley
The Squaw.....Angustina Lopez

Story by William Lester.
Scenario not credited.
Direction by Paul Hurst.
Length 4200 feet.

The Story

Esteban has been brought up by a squaw from whom the papers proving that he is white have been stolen. Beaugard has done this for his own evil satisfaction. Later when the boy grows up and falls in love with Patricia Benton, Beauguard exposes him as a "greaser." At the same moment a girl, who is hidden, shoots Beauguard, and Esteban aids her in escaping. Beauguard notifies his accomplice, Pecos, known as the "Crow," to stop the pass in the mountains. The two are imprisoned and meanwhile Beauguard has stolen Patricia. Esteban and the girl escape only to fall in one danger after another. Finally he arrives on the scene in time to save Patricia, and they go to the hut of the squaw who tells the truth regarding Esteban's parentage.

"Ridin' Wild"

"Hoot" Gibson Is His Usual Strenuous Self in Fast-moving Universal Picture

Reviewed by T. S. daPonte

For those who like expert horseback riding at breakneck speed over rough ground, a lot of strenuous action, including a couple of realistic fights—in short, a typical "western" that is not over-burdened with gunplay, but that has its exciting moments, nevertheless, "Ridin' Wild," a Universal production, will fill the bill.

However, the plot leaves something to be desired, particularly at the end of the story, where it is left to the spectator's imagination to fill in any way he pleases as to how the "villain" gets his just deserts. A subtitle says he gets it, but you're left to guess just how, and you're also left to work your brain concerning the manner in which the "hero's" father is cleared of a murder of which he was unjustly accused.

Nevertheless it all ends happily, an exceptionally pretty girl has a leading role, the "villains" get what's coming to 'em, and the good people in the play are adequately rewarded, so the film will probably make a hit with the majority of screen patrons. The acting, too, is exceptionally good.

The Cast

Cyril Henderson.....Ed (Hoot) Gibson
Grace Nolan.....Edna Murphy
Art Jordan.....Wade Boetler
George Berge.....Jack Walter
Alfred Clark.....Bert Wilson
Mrs. Henderson.....Gertrude Clair
John Henderson.....William Welsh

Directed by Nat Roff
Length, 4,166 feet.

The Story

Cyril Henderson, conforming to his mother's ideas and his family's religious teachings, shuns a fight until his father is unjustly accused of a murder. Cyril then jumps into the breach, stands off a lynching mob, whips the town bully, and at the point of a gun holds the sheriff's daughter, his sweetheart, as hostage until the charge against his father is cleared up.

"White Shoulders"

Exceptionally Well-sustained Plot Runs Throughout First National Production

Reviewed by T. S. daPonte

Because it has a story with a well-defined plot that is carried through without being marred by inconsistencies and impossibilities, "White Shoulders," a First National production, can be classed as far above the average picture.

Audiences will be bound to appreciate the film particularly for that reason as well as for its other undeniably attractive features.

There is plenty of action—enough to please even the "fan" who prefers speed and strenuousness in his entertainment to anything else, and there is also quite enough of the romantic to cater to the picture patron who likes the spice of love intermingled with the films that he prefers to see.

Besides, Miss MacDonald wears an abundance of the sort of clothes that are quite up to the minute and that are bound to catch the fancy of the feminine picture-goers. So that everyone will be pleased the producers have also incorporated in the film a ball to which the guests come bedecked in the finery of a by-gone era—in the dress of the early '60s—and the director can be complimented on the care which he took in the settings, even to the extent of having a large Confederate flag draped above the dancers on the ball-room floor.

The plot is set in a distinctly Southern "atmosphere," that will make the production do exceptionally well in the Southern States, and likewise should give it a vogue in other sections because of this unusual quality.

The acting is good throughout. Those who are prone to cavil might find some minor fault with the fact that the sub-titles allude too frequently to Miss MacDonald's remarkable beauty, which is very evident and does not need the attention to be constantly called to it.

The Cast

Virginia Pitman.....Katherine MacDonald
Mrs. Pitman.....Lillian Lawrence
Robert Lee Pitman.....Tom Forman
Cole Hawkins.....Bryant Washburn
Clayborne Gordon.....Nigel Barrie
Col. Jim Singleton.....Chas. K. French
Judge Blakelock.....James O. Barrows
Little Jimsie Blakelock....Richard Headrick
Maurice.....Fred Malatesta
"Cupid" Calvert.....Lincoln Stedman

Directed by Tom Forman
Length, 5,966 feet.

The Story

In an effort to rehabilitate the family fortune the mother of Virginia Pitman tries to marry the girl to money. One rich suitor makes a disparaging remark about Virginia and her brother shoots and kills him. Mrs. Pitman then takes Virginia to another city to angle with her there for another millionaire. However, she falls in love with an automobile racing driver, but after their engagement is announced it develops that he is in reality one of the richest men in the State who races only for diversion.

"Barriers of Folly"

Thrill Follows Thrill in This Western Made by Russell Productions

Reviewed by Mary Kelly

Russell Productions are offering in this a good Western with a splendid climax. The action keeps up a fast pace, and the incidents are linked together so that entertainment does not lag for those who like exciting Westerns.

A strong cast, headed by George Larkin, includes Eva Novak and Wilfred Lucas. The director has accomplished good dramatic effects in his handling of the material and the performers. The plot is convincingly built to prepare for stirring scenes toward the close in which there is plenty of suspense. At a melodramatic moment, a chafing dish is overturned, the flames start, the whole fire department is seen in action, the interiors in flames and the hero in a vivid rescuing feat.

Close upon this excitement follows the chase to Chinatown where new examples of Oriental ingenuity in providing dangers are shown. The final pursuit in automobiles is the closing thrill. Where the exploitation of the most dramatic scenes and the final punch is sufficient, there is every reason to expect good box-office results with this feature.

The Cast

Jim Buckley.....George Larkin
May Gordon.....Eva Novak
Wallace Clifton.....Wilfred Lucas
Madge Spencer.....Lillian West
Perry Wilson.....Bud Osborne
Wong Foo.....Karl Silvera

Story by Theodore Rockwell.
Directed by Edward Knll.
Length, 4,800 feet.

The Story

Jim Buckley, who owns the ranch next to May Gordon's, is suspicious of Wallace Clifton, who is offering both of them fabulous sums for their property. May is tired of life on a ranch, and attracted by Clifton's suave, city manner, in inclined to sell. She promises to go on a motor trip with Clifton, to see his sister. Jim persuades her to promise not to sell the ranch until she hears from him. He soon finds that there is oil on the property and starts in pursuit of her. The "sister" proves to be a doubtful relation, and May gets involved in some exciting adventures, in which she is taken to Chinatown, and tries to escape from Clifton. Jim is able to save her, and finds that she is only too glad to go back on the ranch and become his wife.

"Brawn of the North"

Strongheart, the Wonder Dog, in an Excellent Trimble-Murfin Production for First National

Reviewed by Alfred Chalmers

When we saw Strongheart for the first time in "The Silent Call," we were so strongly impressed with the work of this intelligent dog that we wrote an appreciation called "God, But That Dog Is Magnificent." The wide popularity of the picture and the uniformly excellent box-office reports which followed in the wake of its showings subsequently proved our enthusiasm was not unwarranted.

Strongheart is back again. In "Brawn of the North" he comes with all his splendidness and makes you live with him in a simple but fascinating story laid amidst some of the most gorgeous scenery which the northwoods holds.

Whoever sees this picture will go out refreshed from having drunk deep of natural beauty and exquisite photography. Moonlight snow scenes, heavy, leaden skies, dark pines and spruce in silhouette, and sometimes great billowy clouds floating by, all inject a charm into the picture that will get under the skin and delight even the most calloused picture fan.

There is cunning and careful direction throughout; especially are the wolf scenes well done. The cast as a whole is good. Special commendation is due Miss Marion Wells, who plays the leading feminine role. Her work is unusually genuine and sincere. She lives every scene and makes you feel it. Her part was not an easy one.

Strongheart made a host of friends with "The Silent Call." He'll thrill these all over again and add a whole lot more with "Brawn of the North."

If we were running a theatre we'd hate to see our competitor get this one first.

The Cast

Marion Wells.....Irene Rich
Peter Coe.....Lee Shumway
Howard Burton.....Joseph Barrel
Lester Wells.....Roger James Manning
The Missionary.....Philip Hubbard
The Missionary's Wife.....Jean Metcalf
The Baby.....Baby Evangeline Bryant
The Vamp.....Lady Silver
Brawn.....Strongheart
Story by Jane Murfin and Laurence Trimble.
Directed by Laurence Trimble.
Photographed by C. B. Dryer.
Length, 7,650 Feet.

The Story

Marion Wells, her brother and his partner, Howard Burton, together with Brawn, the girl's dog, are on their way to open a mine in Alaska. A quarrel arises between the men. The dog is also involved as he is in the fight which ensues. When it is over the girl, having seen both men fall into the water and not come up, believes both have drowned. Brawn leads her to a cabin. Peter Cole, a lonely miser, is there. His first act is to try to force her to kiss him; later he is ashamed of himself. Brawn, having got his leg hurt in a trap, Peter goes for the nearest doctor who is also a missionary. Peter forces a marriage. This brings even greater contempt for him from the girl. At the first opportunity Peter, Marion and her pet go back to the settlement. Peter has never taken advantage of the marriage he forced with the girl. At the settlement they part; it is then that Marion realizes she really loves him and they go back into the wilderness. A baby is born. Brawn, jealous of the newcomer, often runs off to play with wolves. On a return to the settlement Brawn, without meaning to, causes the dogs attached to the sled to run away, endangering the baby. Brawn goes to the rescue. The sled gets caught on a tree and wolves attack the dogs. Brawn, catching up, battles with a wolf, kills it and rescues the baby, taking it safely to the missionary's cabin. Half crazed with grief the mother and father arrive there later. The reunion of the supposedly lost baby and its parents, with Brawn's conmplete atonement for past misdeeds, complete the picture.

"Brothers Under the Skin"

Peter B. Kyne Story Made Into Delightful Comedy With Featured Cast by E. Mason Hopper for Goldwyn

Reviewed by C. S. Sewell

Although you may not think so from the title, this is a comedy, and a delightful one at that. It is a clever satire on married life and extravagant wives versus henpecked or spoiled husbands. You will find that the title admirably fits the picture, for regardless of your station in life, in the marriage game, you are apt to be confronted with the same situation and that it can be remedied by similar treatment, so after all we are "brothers under the skin."

Peter B. Kyne, the well-known writer, is responsible for the story, and he has selected as his characters, two married couples, one husband makes $30.00 a week as shipping clerk for a large concern; the other, who is boss of the same company, has an income of $30,000 a year. But both are up against the same situation, their wives are frivolous and extravagant and live beyond their means, while one buys sable coats, the other buys a floor lamp on the installment plan. The solution for this? Well, as a sub-title says, "treat 'em rough and tell 'em nothing."

E. Mason Hopper has admirably directed this production; it is bristling with humor and unusually cleverly sub-titled; nearly every one will give you a chuckle. The rollicking comedy note is predominant throughout, but there is also much food for serious thought and discussion in this picture. While exceedingly amusing it nevertheless serves to point a moral for henpecked husbands.

Straight-forward and concise, without any footage being wasted on subsidiary characters, the theme which is enacted by a cast of only five persons, shows practically parallel situations in the affairs of the rich and poor husbands. It is a picture which practically all grown-ups, whether married or single, will enjoy, and should prove a good box-office bet.

The entire cast is featured and does exceedingly fine work, and it is difficult to pick out one for especial praise, though Pat O'Malley has the lion's share of the opportunities and makes good use of them, and Helene Chadwick runs him a close second.

The Cast

Newton Craddock.....Pat O'Malley
Millie Craddock.....Helene Chadwick
Thomas Kirtland.....Norman Kerry
Dorothy Kirtland.....Claire Windsor
Mrs. Bulger.....Mae Busch

Based on Story by Peter B. Kyne.
Continuity by Grant Carpenter.
Directed by E. Mason Hopper.
Photographed by John J. Mescall.
Length, 4,983 Feet.

The Story

Newton Craddock, a poor shipping clerk, has a wife who runs him into debt and henpecks him, making him wash the dishes, etc. Thomas Kirtland, his wealthy boss, also spoils his extravagant wife who runs him into debt. Craddock's wife tells him to go "jump in the river" and he starts to obey, but does not like the dirty water.

Kirtland's friends, to decide a bet, write him a note and get Craddock to take it. As no one is at home Craddock goes in to wait, and spying a bottle he takes too much, getting humorously intoxicated. Kirtland and his wife return and Kirtland lays the law down to her and tells her where she gets off; there is also jealousy of a supposed vamp here, but Craddock proves to be the innocent cause. Craddock hears all of this and seeing the similarity of the situation returns home. He confronts Millie and starts to treat her rough, disabuses her idea that the woman across the hall is vamping him and makes her love and obey him. He then goes to the shop, with blood in his eye, licks the foreman and gets the job. The picture ends showing both couples happy and each with a baby to bless their married life.

Those who may have doubted the wisdom of Mary Pickford in producing a new version of "Tess of the Storm Country," one of her greatest successes, will have these doubts dispelled on seeing the new "Tess." It is an A-1 box-office attraction and a distinct addition to the list of high class photoplays which this season has brought forth.

It is human, filled with heart interest, pathos, drama, delightful comedy and even melodrama, is excellently directed and beautifully photographed. The original picture was a big success, and the new one, distributed through United Artists, should prove an even greater one.—C. S. S.

"Shirley of the Circus"

Shirley Mason is Starred in Fox Production With Exceptionally Good Circus Scenes

Reviewed by Mary Kelly

The circus scenes in this Fox feature are exceptionally good. They have been elaborately produced and revel in the atmosphere that is always such a strong factor in making an actual circus a success. There are splendid lions, a really thrilling incident when one is loosed, and a wealth of glamor and illusion surrounding the performers.

Shirley Mason is a dainty figure in the midst of all this colorful action. Her performance as the little circus dancer will appeal to her many admirers, as it gives her the opportunities which emphasize her particular charm and acting ability. Her work is made the more sympathetic by the brutal character of the strong man of the ring. This part is managed excellently by Alan Hale. He succeeds in making his part strikingly individual instead of being merely a brawny hero.

The picture as a whole is good entertainment. The story has a tendency to draw upon well-used situations at times, but the interest is always by some means restimulated, and because of the color and variety, should have a wide appeal.

The Cast

Nita.....Shirley Mason
Pierre.....George O'Hara
James Blackthorne.....Crawford Kent
Max.....Alan Hale
Blanquette.....Lulu Warrington
Susan Van Der Pyl.....Maude Wayne
Mrs. Van Der Pyl.....Mathilde Brundage
Written and Directed by Rowland V. Lee.
Length, 4,668 feet.

The Story

Nita is the popular dancer in a French circus. The strong man, Max, is her guardian and lends her to an interested artist, James Blackthorne, who promises to educate her for three years, then return her to Max. Nita is in love with one of the performers, Pierre. After three years Max calls for her at the convent, but Nita is afraid of him and runs away. Blackthorne asks his fiance to give her a home, but Nita overhears a conversation about herself and fears she is not wanted. When Pierre calls to take her back to the circus, she goes.

Blackthorne misses her and starts out on a search. Max treats them both brutally, and is so jealous of Pierre that he lets him fall during an acrobatic feat. Pierre is injured, but recovers with Nita at his side. Blackthorne finds her and offers her a home again, but she says she will never leave Pierre.

"Down to the Sea in Ships"

Elmer Clifton's New Production a Masterpiece in Its Line—Replete With Sensations and Human Interest

Reviewed by Roger Ferri

When the ten best productions of the current season are finally sorted out this Elmer Clifton offering should not be overlooked, for it is one of the most marvelously amazing attractions ever offered owners of motion picture theatres. In its class it stands alone and as an unquestionable masterpiece. Here is a production that is just that and more—a picture with a real heart. It is at the same time a great education and a remarkable entertainment vehicle. Its value goes beyond that of the theatre, for it will create talk and discussion that will live for a long, long time.

Cinematographically, "Down to the Sea in Ships" is that much sought different production exhibitors have prayed for. It is dramatic, sensational, romantic, comical and picturesque, dwelling on a story that is appealingly human. But what is of much more value is the finished product itself, that is, the manner in which the story has been handled, the way in which Director Clifton produced this extremely difficult vehicle, for the lives of every player were in jeopardy when the picture was in the making. It is a whale of a picture in more than one sense; seriously, it can be advertised as a "whale of a picture" because it deals extensively with whales, the whaling industry and the Whaling City—New Bedford, Mass.

Via the program the information is given that an "entire city (meaning New Bedford) co-operated in the making of the picture." There need be no doubt about that. And New Bedford can well be proud for having given this co-operation, for this picture is a cinematographic triumph of the most superlative order. It is big in everything. You don't have to take any risk when you grab this one, for it is that type of production that will appeal to everybody for it has everything in it—and most important it is in possession of heart-throbs that are gripping and leave a permanent impression that will prompt word-of-mouth boosting.

Elmer Clifton is deserving of much commendation for "Down to the Sea in Ships" for it is what this writer would gamble two to one in predicting that it will prove a huge box-office winner. It's a production that will justify the investment of several thousands of dollars in exploitation, for the picture will earn it all back 100 times.

Insofar as this writer knows no distribution arrangements have been made for "Down to the Sea in Ships," but it certainly is entitled to presentation on an elaborate basis. If any picture ever justified high class legit prices, this one does, for while its producers are quietly but carefully testing the box-office value of the picture in their own typically New England fashion, the fact remains that it is wonderful in presentation, acting, photography and story.

Every character is lovable; even the most disagreeable one appeals to you, not because of the splendid characterization, but because of the fact that it is human, true-to-life and red-blooded. And it isn't the sort of picture that appeals only to New England audiences; it's any audience's production, for the highbrow, lowbrow and the highlowbrow. It will be a wise distributing agency that will grab this one and a wiser exhibitor who will allow it to bring the silver to its box offices.

For sensations, "Down to the Sea in Ships" is the best yet. And these sensations result from every day hair-raising experiences of whalers. And they are not faked. This writer knows New Bedford and many a time was despatched there by a Boston newspaper to "cover" shipwrecks, etc., in that picturesque locality. And what this reviewer saw at the Shubert-Majestic Theatre, Providence, R. I., where this production is being given its premier showing, brought back memories of those exciting days. To enumerate the innumerable thrillers depicted in this attraction would mean the use of an entire page. Suffice, however, to say that this picture is so securely packed with dangerously bold feats in which whales unconsciously play an important role that it has any 15-episode serial, this writer has seen to date, washed off the board.

The story is a fascinatingly interesting one that compares favorably with "The Old Homestead," "Nancy Adams Sawyer," "Shore Acres," "As Ye Sow" and "Way Down East." But it has a new twist and it's originally new with surprises galore.

As a production it is superb. It is lavish for its type, with no detail overlooked. But when it came to details the producer had the expert assistance of such a capable advisory council on whaling technique as James F. Avery, Benjamin D. Cleveland, Antonoe T. Edwards, Henry J. Mandly, Antone J. Mandly, William J. Shockley, George F. Tilton and James Tilton. Mr. Clifton took every advantage of the knowledge of these gentlemen and capitalized on it. And, perhaps, it is because this picture was so carefully and expertly handled that it stands out so marvelously and entertains so superlatively well that you regret that it has an ending. The scenic background is typical of the country where the picture was made.

The cast is one of "names" that are well-known. William Walcott, as the keen, scrupulous and upright New England ship owner and whaler of the Quaker faith, is realistically clever. William Cavanaugh, as Henry Morgan; Miss Marguerite Courtot, as Patience Morgan; Raymond McKee, as Thomas Allen Dexter; Juliette Courtot, as Judy Peggs, and the rest of the cast all do consistently good work and contribute materially to the telling of an interesting story in a smooth and forcible manner. To Mr. Clifton, however, must go a bulk of the credit, for it was his directorial work that produced such a creditable special. The photography, by Alexander G. Penrod, could not have been any better.

The Cast

Charles Morgan.....William Walcott
Henry Morgan.....William Cavanaugh
"Seuff" Smith.....Leigh R. Smith
Patience Morgan.....Marguerite Courtot
Baby Patience Morgan.....Elizabeth Foley
Thomas Allen Dexter.....Raymond McKee
Baby Thomas Allen Dexter...Thomas White
Judy Peggs.....Juliette Courtot
Nahoma.....Clariee Vanee
The Town Crier.....Curtis Pieree
"Henny" Clark.....Ada Laycock
"Dot" Morgan.....Clara Bow
Jimmie.....James Turfler
Jake Finner.....Patriek Hartigan
Samuel Siggs.....J. Thornton Baston
The Captain.....Capt. James A. Tilton

Story and seenario by John L. E. Pell.
Directed by Elmer Clifton.
Length, 12 reels.

The Story

This story is the actual thrilling tale of a young couple who went through more exciting incidents during their brief careers for the sake of the great love they held for each other than any American story yet adapted to the screen. First it was religion that kept them apart and then it was business activities of the stern father who did not believe the young man worthy of his daughter. While the youth could and did brush aside the sectarianism he could not prove to the old gentleman the great code of the whaleman. Yet he overcame this great obstacle in the end while seemingly serving the purpose of the arch villain plotting away the wealth and property of the great Charles W. Morgan and his American shipping interests.

"Love in the Dark"

Viola Dana's Newest Production for Metro Is a Light but Amusing Melodramatic Comedy

Reviewed by C. S. Sewell

Light, but amusing, is "Love in the Dark," Viola Dana's newest starring vehicle for Metro Pictures Corporation. It is in the nature of a comedy melodrama, for although many of the situations are melodramatic, they are not heavy, but handled lightheartedly, and Miss Dana is given opportunities to bring out the breezy and humorous side of the character of the irrepressible

If you want clean-cut, snappy comedy, we can recommend the Goldwyn production, "Brothers Under to Skin." Based on a story by Peter B. Kyne, which is rich in laugh-getting possibilities. Director Hopper has taken full advantage of them and made a picture that is vastly entertaining.

The story shows that husbands, whether rich or poor, if they have frivolous extravagant wives are in the same boat and are "brothers under the skin." The manner in which they finally adopt the slogan "treat 'em rough" and by using it in different degrees bring happiness to their respective households is highly amusing.

A feature of the picture is the excellent cast and the clever sub-titles. It is a production that should please men and women, married or single, and prove a good box-office attraction.—C. S. S.

little Irish orphan, bubbling with good humor, which she portrays.

Crooks play a large part in this picture. The leading man starts out as a crook but he goes straight afterwards, though the girl is definitely shown as the cause for his reformation. An unusual twist is given to this character, as he is shown as afflicted with an eye disease which causes him to be practically blind when the sun is shining, though his sight is keen at night with artificial light. This point adds novelty to the story.

Viola Dana puts over her role in fine shape, bringing out the pathos and lovable characteristics of the girl, as well as the humor of the character; however, the role does not afford her as good opportunities for effective work as several others in which she has appeared. The remainder of the cast, headed by Cullen Landis as the crook with impaired vision, is entirely satisfactory, and there is a particularly bright little boy, Bruce Guerir who is unaffected and amusing.

It is a production which from an entertainment standpoint ranks with the better class of program offerings and should prove satisfactory with average audiences, particularly those that like Viola Dana.

The Cast

Mary Duffy.....Viola Dana
Tim O'Brien.....Cullen Landis
Mrs. O'Brien.....Arline Pretty
"Red" O'Brien.....Bruce Guerin
Dr. Horton.....Edward Connelly
Mrs. Horton.....Margaret Mann
Robert Horton.....John Harron
Jimmy Watson.....Charles West

Based on story "Page Tim O'Brien," by John Moroso.
Seenario by J. G. Hawks.
Directed by Harry Beaumont.
Photographed by John Arnold.
Length, 6 reels.

The Story

Mary Duffy, raised in an orphan asylum, is adopted by the O'Briens to take care of their little boy, Tim O'Brien, who cannot see during the daytime, but who has keen vision at night, is a crook. Double-crossed by his pal, he and his wife make a getaway when the police appear, leaving little "Red" with Mary. Mrs. O'Brien leaves Tim in the lurch when daylight comes and is killed by an auto.

Mary is arrested, but the kind-hearted magistrate discharges her and sends her to a minister-editor, who employs her as a companion for his wife. Mary is happy in her new home, but she longs for Tim, whom she has begun to love. When the minister's son gets into trouble by stealing his father's money and losing it gambling, she summons Tim by means of the prearranged signal—an ad in the paper. Tim, who has reformed, comes to her, and then she pleads for him to open the gambler's safe and get the money back. He does so as she wants to save the minister from the shame. Everything ends satisfactorily with a romance between Tim and Mary.

"Bulldog Drummond"

Evelyn Greeley and Carlyle Blackwell in Exciting Hodkinson Melodrama Made Abroad

Reviewed by C. S. Sewell

As presented on the stage "Bulldog Drummond" was of the modern type of action-mystery melodramas, so exaggerated that while it held some of the spectators because of its thrills and fast movement, others were inclined to enjoy it as a burlesque or travesty. The screen version made by Hollandia Film Company and presented by Producers Securty Company through Hodkinson is straight melodrama with the suggestion of burlesque entirely eliminated.

The nature of the production is disclosed early, when the hero, Captain Drummond, bored by inaction following the world war, advertises for any kind of employment, even crime, that will furnish plenty of excitement. With this idea in mind, the author set out to see that his hero got enough excitement to satisfy even a person of this disposition.

It is of the type of story which is not intended to be taken seriously and the situations into which the hero boldly and nonchalantly precipitates himself, and his adroitness in getting out of difficulties is suggestive of a serial though handled with a better regard to logic than is often the case.

There is an abundance of action and the interest is well sustained due to the continual conflict between the hero and his friends and the gang of unscrupulous conspirators, together with chases in autos, over housetops, etc.

The conspirators run a "sanatorium"; they are absolutely unprincipled and go to extremes to extort money from their patients. Their "treatments" consist in torturing their patients with thumbscrews, electricity, etc., but Director Apfe has not shown but only suggested these tortures.

If your audiences like action, thrills and excitement and are not squeamish over the devices employed by the conspirators, they will like this picture.

We understand that the production was made in Holland and that with the exception of the featured players the cast consists of European actors. The photography is good but there is nothing about the sets or locations to indicate that the picture was not made in this country.

The cast measure well up to the demands made on them. Carlyle Blackwell is breezy, and devil-may-care as "Bulldog" Drummond, while Evelyn Greeley is sweet, and attractive as the helpless type of girl who gets him into the adventure. Both give good performances of their roles and, of course, there is a romance.

The Cast

Captain Drummond.....Carlyle Blackwell
Phillis Benson.....Evelyn Greeley
Algy Longworth.....Gerald Deane
Peter Darrell.....Harry Bogarth
Carl Peterson.....Horace Devere
Dr. Lakington.....Warwick Warde
James Handley.....William Browning
Irma Paterson.....Dorothy Fane

Based on story and play by "Sapper" (Cyril McNeile).
Directed by Oscar Apfel.
Length, 5,000 feet.

The Story

Captain Drummond, demobolized following the war, finds life boring, and craving excitement advertises for it. Phillis Benson, knowing her uncle, James Handley, is in the toils of the sanatorium people next door answers the ad. The night Drummond gets on the job Handley commits suicide rather than forge the name of Hiram Potts, a millionaire, to a will, leaving money to the gang of crooks operating the sanatorium.

Drummond learns the facts and in a thrilling series of adventures and chases rescues Potts from their clutches, but is himself captured. Phillis is kidnapped. Drummond escapes and is again captured, but notwithstanding overwhelming odds he finally saves Potts and Phillis, wins her love and brings the gang to justice.

"When the Desert Calls"

Pictorial Appeal Found in Picture on Familiar Theme—American Releasing Corporation

Reviewed by Mary Kelly

The pictorial appeal in this Pyramid production, "When the Desert Calls," is by far its most salable feature. Desert scenes and sheik atmosphere are the background for an old-fashioned story. The picture does not possess the elemental quality of former screen successes of a similar aspect, but resembles them more in external detail. It seems like a more or less polished, Americanized version of life on the desert.

For the fans who enjoy the glamor of this sort of existence, the wide white stretches as a background for colorful figures and melodramatic intrigue, there are many thrills. Past demonstrations of the success of this type of entertainment indicate that it is what many patrons like.

Dramatically, the picture is built upon familiar situations. A woman is pursued, after her marriage, by an unwelcome admirer who falsely implicates her husband in a forgery. Believing her husband has committed suicide, she flees to the desert, and they do not meet again until after five years, when he has been wounded and she has in the meantime become a nurse. Coincidence seems to have gone too far in this final reunion.

Through some misfortune in directing everyone in the cast shows a tendency to overact—to make the scenes too melodramatic. Violet Heming, the star, shows this in her interpretation of the emotional moods. There are a few lovely close-ups of her, and these with more care, could have been more frequent and still finer.

The Cast

Louise Caldwell.....Violet Heming
Elderd Caldwell
George Stevenson .....**Robert Frazer**
Richard Manners.....Sheldon Lewis
Dr. Thorne.....Huntley Gordon
Lieut.-Col. Potter.....J. Barney Sherry
Frank Warren.....David Wall
"The White Angel"....Julia Swayne Gordon
Nazim.....Nicholas Thompson
A British Tommy.....Tammany Young

Story by Donald McGibney.
Scenario by Peter Milne.
Direction by Ray C. Smallwood.
Photography by Michael Joyce.
Length, 6,159 feet.

The Story

It concerns a plot to disgrace the young American cashier of a bank on the edge of the desert and the discovery of evidence that the young man had committed suicide. This drives his young wife to seek peace in the desert, into which she is followed by the conspirator and meets with thrilling adventure. The Great War intervenes, after which a valorous sheik is sought by the British who wish to award him the war cross. The sheik is partly recognized as the erstwhile cashier, but faints from a wound before establishing his identity. In a hospital he learns that the head nurse is to marry a popular doctor, then recognizes the nurse as his wife, though she does not recognize him. From thence on the story builds to a climax.

"The Jilt"

Marguerite De La Motte Scores Individual Hit in Universal's Splendid Audience Picture

Reviewed by Roger Ferri

Irving Cummings produced what should prove a splendid audience picture when he made "The Jilt" for Universal. This quiet production makes no bid at pretentiousness, but it does serve the purpose for which it was passed on to the public, namely, it entertains interestingly and is well put together in a fashion that leaves no doubt as to the sincerity of not only the story itself, but the very efforts of the players. And, after all "The Jilt" gives Marguerite De La Motte a particularly difficult task, but despite the many temptations attached to the role she portrays, she is so successful, so realistically charming that she, in the vernacular of the showman, "runs away" with the production, scoring a decided individual hit. Her acting is superb throughout and while at times there is a tendency to rebuke this little miss for taking so lightly the heartaches of one whom she merely thought she loved, one cannot help but side with her even when she does the otherwise unwise things. But that's because she is so natural, because she is just the human type of girl that you find in real life.

The story will hold your interest, for its climax is a combination of mystery and melodrama, the two contributing toward making the situation a highly interesting one. In fact, this could be characterized as a picture of climaxes for if memory does not fail us there were three of them. But it is the work of the cast rather than the story itself that will score for this picture, for Matt Moore, as the jilted lover, and Ralph Graves, as the young doctor, are both successful. Harry De Vere and Eleanor Hancock have little to do but they do that well. The settings are good. Irving Cummings directed satisfactorily.

The Cast

Rose Trenton.....Marguerite De La Motte
Sandy Sanderson.....Ralph Graves
George Prothero.....Matt Moore
His secretary.....Ren Hewlett
Rose's father.....Harry De Vere
Rose's mother.....Eleanor Hancock

Story by R. Ramsey.
Scenario by Arthur Statter.
Directed by Irving Cummings.
Length, five reels.

The Story

Rose Trenton has mistaken sympathy for George Prothero, a war hero, blinded and cynical, for love. They become engaged, but later the girl learns that she loves "Sandy" Sanderson. Finally she writes George telling of the impossibility of her affair and that she loves "Sandy." He is hurt and goes to Europe to "forget." Meanwhile "Sandy" returns home. George unexpectedly returns home. "Sandy" and Rose decide to make things as happy as possible for George. Rose writes to a specialist in Paris, hoping through him to restore George's eyesight. One day George and "Sandy" go on a trip. George returns alone explaining that they had been attacked, and "Sandy" taken away. Rose the next day receives a letter from Paris, in which the surgeon informs her that George had been cured months ago and had returned to America with sight restored. He comes to her and she forces a confession from him, just as the supposed dead "Sandy" rushes into the room and tells of the attack made on him by Prothero. The latter is sent away, with "Sandy" and Rose left alone to live happily.

"Anna Ascends"

An Appealing Theme Inspires Interest in This Paramount Picture with Alice Brady

Reviewed by Mary Kelly

In addition to an attractive cast and an ingenious plot, this production possesses that rare essential—appeal. "Anna Ascends" strikes a peculiarly human note. There are many reasons for recommending it, but this perhaps is the most important.

An immigrant girl's ambitious struggle in America, her battle with the language and survival of unfortunate associations until she realizes a brilliant achievement is an inspiring story. It has been handled here with fine judgment. There is almost every emotional mood, sympathy, humor and suspense. The construction is unusually good because there is no over-emphasis of any one of these, but a smooth distribution so that the result is complete entertainment. For instance, the intrigue, centering around the stolen foreign jewels, could easily have been made more intense. But this motive has been kept in the background and the production is more artistic for this reason. The case of Anna is sympathetic without being sentimental, another mark of discrimination.

There is considerable variety in the settings. It all takes place in New York and there are many familiar shots, photographed with skill. A section of the city known as "Little Syria" is a colorful background for the introductory scenes. Luxurious interiors and exterior come later.

Alice Brady has never had a part with more animation and individuality than that of "Anna." She gives a sparkling performance and in a few instances does some really distinguished acting.

The Countess is a fascinating creature as played by Nita Naldi. Robert Ellis, David Powell and Edward Durand contribute substantially. The women wear beautiful clothes. Victor Fleming is responsible for the directing, and his efforts make the picture most enjoyable.

The Cast

Anna Ayyob.....Alice Brady
Howard Fisk.....Robert Ellis
The Baron.....David Powell
Countess Rostoff.....Nita Naldi
Count Rostoff.....Charles Gerard
Siad Coury.....Edward Durand
Bessie Fisk.....Florence Dixon
Miss Fisk.....Grace Griswald
Mr. Fisk.....Fredrick Burton

Based upon the play by Harry Chapman Ford.
Scenario by Margaret Turnbull.
Direction by Victor Fleming.
Length, 5,900 Feet.

The Story

Anna is a waitress in a cheap Syrian restaurant in New York. One of the frequenters is Howard Fisk, who suspects the proprietor of being connected with smuggling foreign jewels, by importing them with his coffee. Howard asks Anna to do some detective work. Anna is much interested in Howard and has confided in him her ambitions to become a writer. She learns that her employer has taken the jewels to the Count and Countess Rostoff and a mysterious "baron." In a sudden encounter, she stabs the baron and is prevented from reporting to Fish because they threaten to expose her, as a murderer. As time passes she continues her study of the new language and graduates from one position to another and finally gets her book published. Then the Count and Countess reappear and attempt to make trouble for her. She confesses to the police that she stabbed the Baron, only to learn that he is still alive. The foreign impostors are punished, and Howard succeeds in winning the author of the most popular novel of the hour.

"The Marriage Chance"

American Releasing Corporation Offers a Startling Production With Fine Cast

Reviewed by Mary Kelly

If you're looking for something completely out-of-the-ordinary, here it is. It is safe to announce that you can promise your patrons a few thrills that are different from anything they have experienced.

"The Marriage Chance" has a fascination beyond all doubt, but the reaction to it may not be entirely pleasant in all cases. It would be well to understand that not every

Laurence Trimble and Jane Murfin who presented "Strongheart" in "The Silent Call," which scored such a pronounced hit, have just given to the screen "Brawn of the North," a First National attraction featuring this wonderful dog. It is a picture that should prove a big box-office bet; everyone who saw the other picture will want to see this one, too, and it will not disappoint them. It is an interesting story, well acted and produced and "Strongheart" will endear himself to your audiences as much as he did before.

Then, too, there are magnificent outdoor scenes with beautiful photography and effective action between "Strongheart," other dogs and several wolves, and "Strongheart" has a romance, too.—A. J. C.

temperament can stand some of the horrifying sensations that go with this picture. To others, constantly in search of new excitement on the screen, the picture will seem unusually attractive.

Similar to the plot of the stage drama, "The Monster," the story relates the fiendish pursuits of a doctor who has devoted his life to vivisection. He determines to have a human victim.

The horrible realization of his intentions comes upon the spectator in melodramatic scenes that in getting the desired psychological effect, are almost faultless. Deliberately the author and director, Hampton Del Ruth has maintained a reckless spirit of comedy, amounting almost to burlesque in the first part of the picture. The happy mood reaches its height in the wedding scene. Then suddenly the bride who has asked for a drink of water, falls lifeless to the floor. Then the scene merges from the festivities to the funeral wreath on the door. Her husband, sister and friends are then shown at the burial ceremony. There is at this point no suspicion but that tragedy is the final purpose of the picture, and in accomplishing this, the director has shown a marvelous skill.

The ending, however, proves a happy one, of a type which is better imagined than analyzed.

A beautiful and charming new actress, Alta Allen, has the featured part. There are a generous number of lovely close-ups which are much needed and much appreciated in this type of production. The whole cast is excellent, and includes Henry Walthall, Milton Sills, Irene Rich, Mitchell Lewis and Tully Marshall. The photography is good.

The Cast

Eleanor Douglas.....Alta Allen
William Bradley.....Milton Sills
Dr. Paul Graydon.....Henry B. Walthall
Timothy Lamb.....Tully Marshall
Mary Douglas.....Irene Rich
The Mute.....Mitchell Lewis
Martha Douglas.....Laura La Varnie
Uncle Remus.....Nick Cogley
Written and Directed by Hampton Del Ruth.
Photography by Del Clawson.
Length, 6,000 feet.

The Story

The marriage of Eleanor Douglas to William Bradley, young district-attorney, is about to take place. She drinks a glass of water, and loses consciousness. Dr. Graydon, guardian of Eleanor and her sister, pronounces her dead. Her kitten tastes water from the same glass and likewise collapses. It is remembered that Graydon handed the water to Eleanor. About to be buried, the cat revives and scampers away. The horrible thought occurs that Eleanor may have been buried alive. Bradley makes haste to exhume the body, but discovers the coffin empty. He rushes to Graydon's, where he discovers Eleanor in bridal array, on the operating table, breathing, and the doctor lying on the floor, dead. The scene fades. Eleanor is at home. All wait for her to come out of her faint. When she does Bradley leads her to the drawing-room and the marriage takes place.

"The Woman Who Fooled Herself"

May Allison Has an Attractive, Versatile Role in Associated Exhibitors' Release

Reviewed by Mary Kelly

May Allison gives an attractive performance in this Associated Exhibitors' release. The role is sophisticated enough to afford ample opportunities for wearing alluring costumes, and at the same time has a quality of sincerity that gives depth to the interest.

As a young girl, "late of the Follies and late with the rent," as one of several snappy subtitles suggests at the opening, she accepts the first profitable adventure that blows her way. This happens to be a South American mission in which her duty is to induce one of the noble families to sell their property at a loss. Naturally there is an ardent romance in what follows. The general mood of the picture changes at this point. The light comedy note is dropped and the theme becomes more sympathetic, and the action more dramatic.

There is an effective cabaret shot in which the star appears to artistic advantage and which is sharply interrupted when her South American lover makes a cave-man plunge into the scene. This is well done. Robert Ellis has varied his characterization with a lurking sullenness and fire that inspires interest. The cave-man motive continues as he kidnaps the girl and isolates her on his island plantation. The ending, however, is in keeping with acceptable standards, and the picture should be a popular attraction, generally. Frank Currier's performance is one of the choice features.

The Cast

Eva Lee.....May Allison
Fernando Penington.....Robert Ellis
Don Fernando Casablanca....Frank Currier
Dona Marie Pennington.....Pesse Wharton
Cameron Camden.....Robert Schable
Eban Burnham.....Louis Dean
The Padre.....Rafael Arcos
Story by Charles A. Logue.
Scenario not credited.
Direction by Charles Logue and Robert Ellis.
Length, 5,401 feet.

The Story

Eva Lee is engaged to dance in the tropics and also get on such friendly terms with the Casablancas that they will sell some of their rich plantation to the rival Equator Corporation. By a ruse, Eva gets into the Casablanca home as a guest, but when she falls in love with the old Don's grandson, Pennington, she sickens of her bargain but cannot withdraw.

The old Don is suspicious and orders Eva out of the house. This angers Pennington and he gives Eva's crowd an option on his land, but when he learns that Eva has been playing with him, being a man who takes when he wants, he kidnaps her during her cabaret performance. Her pleading shames him and he frees her. Eva then induces the Equator people to give up the option, and peace is restored to the house of Casablanca and happiness to Eva and Pennington.

"Thorns and Orange Blossoms"

A Preferred Picture With Splendid Audience Appeal and an Out-and-Out Showman Feature

Reviewed by Roger Ferri

After viewing "Thorns and Orange Blossoms" one's mind naturally runs back to the other two Preferred Pictures, "Rich Men's Wives" and "Shadows." The first Gasnier production was a motherly affair and the Tom Forman feature constituted as splendid an artistic character study as this writer ever saw reflected on the screen. But "Thorns and Orange Blossoms" is more of an audience production than either of these. It is not as artistically beautifully done as "Shadows," true; nor does it carry the mother interest that "Rich Men's Wives" possesses. Yet, were we asked for a box office estimate on "Thorns and Orange Blossoms" we would boldly predict that this new Gasnier special would gross more at the box office than either of its predecessors.

And this statement is made with the fact in mind that "Thorns and Orange Blossoms" is minus a genius of Lon Chaney's type. And yet, despite the absence of truly big name, it is what can be called a showman's picture, because it offers so much in the way of exploitation. It is founded on a theme that is always surefire and as one studiously views the production the fact that the director worked with the box office ever in mind comes clearly to light. This feature is another home run for B. P. Schulberg and Gasnier.

"Thorns and Orange Blossoms" is a picture that will send the women away crying and boosting, and when a showman successfully plays on the heart of the so-called weaker sex he has accomplished all that his duties as showman call for. Satisfy the women, please them, make them happy by giving them a few tearful moments on the screen, and they'll send in droves of friends and relatives. That's an old show adage. But, true, nevertheless.

"Thorns and Orange Blossoms" is luxuriously produced with a cast of players each one of whom works industriously and naturally. The settings are at all times picturesque, but it is the theme that is gripping and it is so convincingly carried out to its most logical and clever conclusion that it cannot help but go over profitably to all who will book this feature. The adaptation by Hope Loring from Bertha M. Clay's novel is commendable and the direction equally as successful. But Estelle Taylor as Rosita carries off the individual laurels, with Kenneth Harlan and Arthur Hull giving her a close race. Edith Roberts is girlishly beautiful, with the rest of the cast satisfying.

"Thorns and Orange Blossoms" is an audience picture because it is a combination of heart-throbbers whose value has been tested, but chiefly because its beautiful story will appeal to no one set of fans, but, on the contrary, to all types and those with different tastes. In a word, this picture possesses all those dramatic sure-fires found in the most successful love stories.

Cast

Alan Randolph.....Kenneth Harlan
Rosita Mendez.....Estelle Taylor
Violet Beaton.....Edith Roberts
Sallie.....Evelyn Selbie
Barnes Ramsey.....Arthur Hull
Tio Guerra.....John Cossar
Col. Beaton.....Carl Stockdale
Adapted from Bertha M. Clay's Novel by Hope Loring.
Directed by Gasnier.
Photographed by Karl Struss.
Length, 6,971 Feet.

The Story

Rosita Mendez falls in love with Alan Randolph, a southerner, touring Spain for his American firm. He is persuaded by a friend, Barnes Ramsey, to forget the great Spanish singer and returns to his New Orleans sweetheart. They return to New Orleans, where Rosita follows them. Fearing that something would happen, Alan suggests that he and his sweet heart, Violet Beaton, elope. This is done. The marriage is kept a secret. A week later at the planned marriage at Violet's home, Alan learns of Rosita's intentions to interfere. He visits her and pleads with her in vain. About to leave she halts him with a gun, a struggle follows, during which the singer is shot. Jealous, she accuses Alan of having shot her. He is sentenced to five years in jail. Later, on learning of the elopement of Alan and Violet and the birth of a child to the pair, she relents and is instrumental in securing a pardon for the man whom her heart craved, but whom another had won.

"Why Worry"

(Smart Films, Inc.—Comedy—Two Reels)

They chose this initial release of the new Billy West two-reel comedies to death. "Why Worry?" has been chocked with stereotyped slapstick hokum that is seemingly as old as the picture business itself without a single original bit or stunt introduced. Billy is a hard worker, but because of the absence of genuine laugh material his efforts fall flat. They didn't muff a thing with the result that for antiquity in stuff, "Why Worry?" surely will not prompt anybody to do any worrying whatsoever. The reviewer understands Will Morrissey "conceived" the picture. That's difficult to believe for one who knows the extent of Will Morrissey's capabilities. Surely he is able to turn out a better "story."

R. F.

The Pep of the Program

News and Reviews of Short Subjects and Serials

Universal Announces Series of Six More Leather Pushers for Release

"The New Leather Pushers," a series of six more screen classics adapted from H. C. Witwer's inimitable prize ring stories, and translated to the screen for Universal by Director Harry Pollard, with Reginald Denny in the starring role, is ready for release, the Universal Picture Corporation announces.

"The New Leather Pushers" series is of the same quality of excellence that made the first series of six a surprise to the motion picture world. The same director, the same star and, in many instances, the same supporting cast have been used in order to hold up to the high standard set by the first six "Leather Pusher" pictures. The new series is said to be even better than the first.

The first of the new series is called "Young King Cole," and it will be released at two-week intervals. In the order of their release, they are "He Raised Kane," "The Chickasha Bone Crusher," "When Kane Met Abel," "Strike Father, Strike Son," and "Joan of Newark."

The pictures have a three-fold appeal. They find a ready audience in the thousands upon thousands of H. G. Witwer fans who followed his amusing series when it appeared in Collier's. Also the series has a strong appeal for sport lovers and followers of the boxing game. Finally, the pictures are popular because they are fast-moving, interesting two-reel features.

Hayden Stevenson, who made a name for himself as the "manager" of "Kid" Roberts in the first series, takes the same genial role in "The New Leather Pushers," and is an even more important part of the cast. Elinor Fields plays the leading woman role throughout the entire new series.

National Review Board Recommends Ten of Educational's Fall Program

Ten motion pictures from Educational's fall program of short subjects are recommended in the latest bulletin of "Pictures for Selected Programs," issued as a photoplay guide by the National Committee for Better Films of the National Board of Review of Motion Pictures.

The selected list, recommending this unusual number of pictures from one company, covers pictures reviewed in advance of release during the month of October.

The Educational Pictures recommended are: "Baron Bragg and the Ogling Ogre"—Tony Sarg's Almanac; "The Devilish Dragon"—Tony Sarg's Almanac; "The First Flivver"—Tony Sarg's Almanac; "Fresh Fish"—Earl Hurd Comedy; "Man vs. Beast"—Educational Pictures special, made by expedition into the heart of darkest Africa; "The Policeman and the Baby"—Selig-Rork photoplay; "The Red-Headed League"—The Adventures of Sherlock Holmes; "The Solitary Cyclist"—The Adventures of Sherlock Holmes; "The Skipper's Sermon"—Toonerville Comedies by Fontaine Fox; "The Split Outfit"—Wilderness Tales by Robert C. Bruce.

New Company

A distinct screen novelty is promised to filmdom with the forming of a new producing organization which will concentrate upon material of a comedy nature for short subject users.

The names of the officials of this organization have not yet been disclosed, but prominent among them is Harry G. Mason, who has won an enviable reputation in producing novel screen subjects of various natures.

A number of well-known humorous writers have been added to the organization, and they will contribute material for the different subjects.

Hammons on Way to West Coast

E. W. Hammons, president of Educational Film Exchanges, Inc., departed from New York this week for the Pacific Coast, accompanied by Sidney Brennecke. Mr. Hammons will spend a week or ten days visiting the studios producing pictures for the Educational Pictures program of short subjects and possibly reviewing some new subjects.

Mr. Hammons will return to New York about the first of December, but Mr. Brennecke will remain on the Coast for some time as his representative.

Pathe Lists 11 Subjects for Week Nov. 26

Harold Lloyd's widely heralded new five-reel comedy, "Dr. Jack," leads Pathe's release program for November 26, which lists eleven subjects, including Pathe News Nos. 96 and 97 and Topics of the Day No. 48. The Patheserial, "Speed," with Charles Hutchinson, reaches its sixth episode, called "Panic."

The program also presents another of the two-reel "Our Gang" Comedies, called "Young Sherlocks."

"His Enemy's Friend," with Leo Maloney in the Range Rider Series, gives the star an opportunity—which he makes the most of—to bring to a happy ending an ancient family feud in isolated mountain regions.

Other subjects completing the week's list of releases are "The Flivver," a one-reel production featuring Paul Parrott; the Harold Lloyd reissue "Don't Shave;" "The Fortune Hunters," the title of the Aesop's Film Fables, and Pathe Review No. 183.

Baby Peggy Ill

A telegram has been received at the offices of Century Comedies, 1600 Broadway, that Baby Peggy, the three-year-old Century Comedy star, and the youngest star in the world, is dangerously ill with pneumonia.

Pathe Official Analyzes Short Subject Situation

In view of the rapidly increasing vogue of short subjects with picture patrons all over the United States owing to the specializing tendency in that direction on the part of exhibitors, and of the prominent position held by Pathe in the distribution of this type of material, Elmer Pearson, general manager and responsible head of that organization, was interviewed on the special points involved.

"The next big development of the motion picture industry, which is now fairly launched," said Mr. Pearson, "is almost certain to be in the short subject field. The signs are unmistakable. Both exhibitor and public are beginning to realize the intrinsic value of the short subject and before long will recognize its true worth.

"The moment when the exhibitor makes a proper and substantial price distinction between good short subjects and mere program fillers, from that moment the good short subjects will show attractive producer profits. The result will be a tremendous improvement in the quality and entertainment value of short subject profit.

"Today an exhibitor thinks nothing of paying ten times more for one five-reeler than he does for another, yet very few will recognize a 3 to 1 comparison in the value of news reels. It is also very rarely and reluctantly that he pays on the basis of a 4 to 1 comparison in the case of two-reel comedies.

"In the single-reel field, the producer and distributor have met with even greater discouragement, in that no matter how good or expensive your effort, unless you want to rent it at a given maximum at the average theatre, you can keep it.

"To anyone who gives it a thought, this condition is neither fair nor good business. Yet this is a condition that has prevailed for several years, with the result that no producer or distributor would think of putting more into such product than such a condition would permit them to get out of it.

"Naturally the short subjects got into a rut, and it took genuine financial courage and hard work even to make a start in getting it out. But persistence in any direction will not be denied; and a start having been accomplished, it is fair to assume that more rapid progress can now be looked for."

Completes Another Hallroom Comedy

Another new Hallroom Boys comedy has been completed and is ready for release to the state right market through C. B. C. Film Sales Corporation. This comedy, which is number seven on the series, has been titled "High Flyers," and was directed by Al Santell, featuring Sid Smith and George Williams as the popular Percy and Ferdie Hallroom.

Sacred Films Indorsed by Exhibitors Body

At the regular luncheon of the M. P. T. O. of Pennsylvania and Southern New Jersey at the Hotel Vendig, Philadelphia, on Friday, November 10, a series of Sacred Films were screened.

George Aarons, secretary of the exhibitor body, went on record for his organization indorsing and announcing that the theatre owners whom he represented would support Sacred Films in their theatres.

He said, "We have never before gone on record as indorsing a series of films, but we believe that the Bible stories produced by Sacred Films are an uplift to the industry and will be beneficial for all concerned."

Hodkinson to Release All Star Comedies

In order to inject exceptional comedy in their short subject program, the W. W. Hodkinson Corporation announces that beginning December 3 they will release the All Star Comedies one a month. These two reel comedies are made by the Affiliated Distributors, Inc.

There will be a series of thirteen All Star Comedies personally supervised by Charles C. Burr, producer of the famous "Torchy" series, and directed by Gregory La Gava.

The first two productions entitled "Faint Heart" and "The Four Orphans" have been shown to the home office of the Hodkinson Corporation and it is said that the executives are enthusiastic over them. The cast for these productions will be headed by Charles Murray and Raymond McKee.

Newsy Notes

In connection with the exploitation of the new Patbe serial, "Speed," a special novelization of the story in fifteen installments has been prepared by Herbert Crooker. Each installment corresponds to an episode of the serial. This is supplied in proof sheets or mats for newspaper and magazine use.

Neely Edwards has completed another comedy in the "Nervy Ned" series for Universal. It is "No Fare." William Watson directed, and Gertrude Olmstead is leading woman.

At a recent showing of Universal's "Mirror No. 1" at the Keith Theatre in Washington, ex-President Wilson was present. When the scenes showing him riding with President Harding at the latter's inauguration were flashed on the screen, there was a regular ovation which practically "stopped the show."

Harry Sweet has returned to the Century comedy forces and will be seen in the Lee Moran picture, "The Boarder."

The supporting cast for Baby Peggy in her new series for Century comedies include many players with long experience on the speaking stage. Among them are Joe Bonner, Arnold McDonald and Paul Stanhope.

Mack Sennett's latest comedy for First National distribution is "Bow Wow." Louise Fazenda is featured, and, of course, Teddy is a prominent member of the cast. It is said to be a "dog-gone good comedy."

C. B. C. announces that "All at Sea," the first of the Hallroom Boys Comedies made as a result of a questionnaire sent to exhibitors who voted overwhelmingly in favor of "action" comedies over "situation" comedies, was recently shown to a number of territorial buyers who praised it highly.

Pathe reports a strong demand from all sections of the country for the two-reel Harold Lloyd comedies, which they credit largely to the success he has made with his longer productions. The smaller houses are also heavily booking the single-reel Lloyd reissues.

Mr. H. Rodner, 1600 Broadway, has just contracted for the new series of "Out of the Inkwell," Max Fleisher's specialty, and Pat. Sullivan's "Felix, the Cat," for the Metropolitan district.

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"Graphic 2546"

(Educational—Magazine—One Reel)

Probably the most interesting section in this issue of Educational's new screen magazine is a section, "Leading a Dog's Life," which shows how stray dogs are cared for at a home of their own. Also the luxurious life led by the pampered pups of the plutocrats, with toys, etc.; there are also views of a cemetery exclusively for dogs, with beautiful monuments and mausoleums. Another section shows how at an establishment in Rio Janeiro beautiful souvenirs are made from butterflies. Then there is a section showing typical scenes with the negroes on the Suwanee River. There is also a good Ollendorf Cartoon section.—C. S. S.

"Rolling Down to Rio"

(U. S. Navy—Special—Two Reels)

Under the title of "Rolling Down to Rio with Secretary of State Charles E. Hughes" this picture filmed and presented by the Navy Department is being shown at the Capitol Theatre, New York. It is interesting and in addition to calling attention to the exposition now being held in Rio Janeiro commemorating one hundred years of Brazilian independence, it shows points of interest in that city, warships and delegations from various foreign countries, a parade with U. S. Marines and gobs leading, and a boat race won by boys from the U. S. S. Maryland notwithstanding a bad start. There is also a full chronicle of the daily life of the sailors on Uncle Sam's warships, from reveille to taps, showing battle drill with the big guns, various sports and amusements, etc., which are so attractive as to make you wish you were one of the sailors.—C. S. S.

"His Enemy's Friend"

(Pathe—Drama—Two Reels)

Leo Maloney who stars in the series of "Range Rider" westerns again has the opportunity for considerable fast riding and hard fighting in this number. The high standard of interest and suspense set in previous issues is well maintained, and there are some excellent dramatic moments. The story involves a feud between two families of ranchers which has a satisfactory ending through the love affairs of the star and his enemy's daughter. This oft-used theme has been handled in such a manner that it holds the interest, and with the injection of new situations, particularly on the part of a younger brother, coupled with the rapid action, makes it a production that should be welcomed by any audience that likes Westerns.—C. S. S.

"Ranch Romeos"

(Fox—Comedy—Two Reels)

Farm life and the country schoolhouse are the background for most of the action in this comedy in which Gilbert Holmes is featured. It opens with some speedy scenes in which the cattle keep the hero and his pal on the move, and develops into a good burlesque of a melodramatic plot. The boys go to meet the new school-teacher. She proves to be a beautiful young girl, who attracts the whole community, regardless of the age-line, to her school. A mysterious man appears and sells engagement rings of doubtful value to all her suitors. He turns out to be her husband, but instead of escaping with his wife, takes another girl and leaves the beautiful school teacher to the hero. The action is plentiful and spontaneous, with enough originality in the gags to keep the average comedy-fan entertained. M. K.

"Young Sherlocks"

(Pathe—Comedy—Two Reels)

Here is another of the "Our Gang" series of comedies, with a cast of kiddies and animals, and as a laugh-getter it is a corker. Any type of audience should enjoy it. It is every bit as good as the previous issues in this series which have won praise from the daily and trade press. It starts off with a band, with a view of a mule with a side-car attachment. Sunshine Sammy who has the leading role is riding the mule and the cute little two-year-old negro girl is in the clever side-car contraption. The manner in which Sammy secures goat's milk for his baby sister is sure to get laughs. He then gets in with a gang of kiddy desperadoes and to prove his valor he tells a tale of how he got the best of a gang of desperadoes and rescued a kidnapped heiress that is as wildly imaginative and heroic as any kid could wish. Just as he has his auditors awed his mother appears and leads him away by the ear. This picture will delight the kiddies and amuse the grown-ups immensely.—C. S. S.

"The Chased Bride"

(Educational—Comedy—Two Reels)

This gives a slightly new version of the old story of true love winning over a rival by staging a mock wedding. Where it differs from the old story lies in the developments after the pair think themselves tied, for Neal Burns, the hero, has to chase wildly after his "sweetie," Vera Steadman, and the man who thought he married her, played by Victor Rodman. In his chase Burns commandeers an auto, a hand-car and a locomotive. The scenes of the latter are especially effective. The picture ought to prove good entertainment. The only fault is the portrayal of the pseudo minister. This may offend Puritans, but it shouldn't other folks.

S. S.

"The Split Outfit"

(Educational—Wilderness—One Reel)

Combined with fine scenic shots of mountains and woodlands which Robert Bruce knows so well how to photograph so as to bring out their beauty, is a very human little story which will make you smile and chuckle. It tells of two prospectors who have been partners for so many years that one gets on the other's nerves and they decide to split the outfit. They must keep together, however, till they reach civilization but decide not to speak to each other, but to write, if necessary. The climax comes when one nearly drowns; the other starts to write him a note but has to jump in and save him. He then writes the note and leaves it by his side. Of course, they become friends again and all goes smoothly.—C. S. S.

"Aladdin"

(Federated—Comedy—Two Reels)

This comedy, burlesquing the famous Arabian Night tale, resorts to the supernatural for its ridiculous effects. It combines a few weird thrills with broad comedy. It has been rather elaborately produced with effective Chinese settings and altogether registers as a subject of merit. Joe Rock is featured as a tailor who employs a dog to tear men's clothes, so as to increase his business. He tries this stunt on a Moorish prince to his sorrow and the feud grows as they both fall in love with the same girl. The Prince ires the tailor into a dungeon where gruesome shapes appear. By rubbing the lamp he escapes only to go through more wild adventures until he wins the girl. M. K.

"Hello Judge"

(Universal—Comedy—Two Reels)

In this Century Comedy Lee Moran is starred and he has abundant opportunities for effective work in the type of comedy which suits him. Director Gillstrom has handled the situations so as to bring out a lot of laughs, and it is in his handling and the star's work that the humor largely lies, for the theme is a well-used one, too-much mother-in law. There are some novel twists and some other material which though not especially new has proved its value as laugh-getters. It is a production which should thoroughly satisfy Lee Moran admirers. There is some quite clever stuff in the picture with a parrot and several kittens.—C. S. S.

"Rustlers of the Redwoods"

(Universal—Drama—Two Reels)

This is another of the "Timber Tales" series and from the standpoint of general interest and entertainment value the series is providing one of the best ever issued by Universal. This number compares well with the former releases, and the interest is well sustained. Roy Stewart is the featured player and not only does he figure in the thrills, but the leading woman, Andree Tourner, also does effective work in a scene involving a fight on a runaway engine. Another thrill which does not quite get over as well as it might, shows Stewart at the top of a giant redwood tree when his enemies cut it down. There are some very fine shots of a redwood forest and interesting facts brought into the story as to how the U. S. Government is acting to conserve these magnificent monarchs of the forest.—C. S. S.

"The Big Scoop"

(Pathe—Comedy Drama—Two Reels)

Running a newspaper is the stunt performed by little Johnny Jones and Gertrude Messenge and the rest of their crowd in this number of the series of Johnny Jones comedies. It compares favorably with the previous releases and will be found very entertaining for the kiddies. However, many of the grown-ups, while enjoying the situations, will be apt to consider that the newspaper is a more pretentious and successful affair that a bunch of children could be expected to publish, particularly as they are shown competing seriously with an established town paper.—C. S. S.

"Camphor"

(Fox—Educational—One-Half Reel)

This shows facts about the use and formation of camphor that are not generally known. It is not too long, and will hold the interest of the average spectator. A few thrills are injected by indicating the difficulties under which the photographer labored while on the Isle of Formosa, inhabited by savages. M. K.

"The Mystery Box"

(Hodkinson—Special—One Real)

This first number in a series known as "Technical Romances," produced by Bray, is an illuminating treatment of a commanding subject—radio. It is the type of entertainment that deserves hearty recommendation. The subject is fascinating, the exposition vivid and easily understood. One can assume that by far the great majority of theatregoers are interested in seeing how radio gets its marvelous results. The pictures and diagrams in this are not too technical for the average spectator. It opens like a story and approaches the essential subject in a style that insures the interest. The electrical waves, the manner in which they carry sound, and their speed is indicated in simple style. M. K.

"Northwest Mounted Police"

(Goldwyn—Sport Film—One Reel)

Probably every patron of a motion picture theatre has seen the Northwest Mounted Police depicted in features. Here is a chance to see this splendid body of men in real life. The scenes which were taken at the training quarters of the "Mounted" show the rigorous physical training they undergo to fit them for their arduous duties with law-breakers in a sparsely settled country. There are some excellent maneuvers and skillful work on horseback with lances and sabres. Some of the scenes are shown in slow motion. This is an interesting number of the series of Sport Films.—C. S. S.

"Pathe Review 183"

(Pathe—Magazine—One Reel)

In this issue of the Review, those who are responsible for the fine series of camera gems which have been a feature of recent numbers, out-do their best previous efforts. Beautiful scenes suggestive of famous paintings have been photographed. The illusion is excellent as the pictures are shown in a frame and even the "grain" of the canvas is visible. They have in addition, life and motion and the reality of nature. There are other interesting things in this reel, including a study of giraffes in a zoo and a picturesque section in color of the rocky coast of Brittany.—C. S. S.

"Felix Wakes Up"

(Winkler—Cartoon—One Reel)

The tale of the straying husband and the waiting wife is applied to Felix and his spouse with amusing results. Felix, after three nights absence from home has good intentions but falls asleep by the wayside. He is awakened by a doctor who has discovered the elixir of youth. Felix is the first subject and the experiment is so successful that he is brought back to the frisky days of his kittenhood. Presently, however, he discovers that it is all a dream as he finds himself being shaken into intense reality by his outraged wife. This number is a fair example of the usual Felix cartoon and pleased when shown at the Rivoli in New York. M. K.

Screen Snapshots No. 13

(Pathe—Magazine—One Reel)

Some of the most popular screen stars contribute to the success of this number. Among the interesting impressions are Thomas Meighan, playing the "Bachelor Daddy" to hundreds of California orphans; Bert Lytell enjoying the delights of the bathing surf, together with Roy Stewart and Lee Moran; E. K. Lincoln informally exhibiting his prize collection of chows, and Claire Windsor "submitting" to an arrest for speeding made by William Russell.—M. K.

Pathe Review No. 182

(Pathe—Magazine—One Reel)

An exposition of the way in which a magnet works is perhaps the primary feature of interest in this group. As usual there are a few detailed glimpses of phenomena that will be new to the average spectator. Views of the Catskills supply the secenic splendor, Hy Mayer Travelaughs, the sporting scenes and some studies in clay, a combination of artistic and comic. The homeland of the Armenians is attractively pictured in the closing athe color scenes.—M. K.

"The Flivver"

(Pathe—Comedy—One Reel)

The title of this comedy featuring Paul Parrott correctly informs you of the fact that this is another offering in which the humorous situations are almost entirely dependent on what the principal comedian does with a flivver. In this instance it is not a "trick" machine performing almost human stunts, the laughs are produced by the difficulties the comedian experiences in putting and keeping the thing together. There is a clever situation where he runs it backwards and gets the best of a traffic cop. Most of the stunts in this picture, while they can be depended upon to get laughs, have been used before.—C. S. S.

Graphic No. 2547

(Educational—Magazine—One Reel)

This is an exceptionally good installment in the Educational series. Scenes of the harvesting of grapes in California are instructive and entertaining, close-ups and slow motion pictures of the woman golf champion earn their place in the Graphic, Cape Cod scenes of mackeral fishing, with pen and ink sketches, will also appeal, but the big feature is titled "The Bridle Paths of Central Park." Here there is a real thrill as well as human interest, for a real accident interrupted an illustration of how mounted police rescue the riders of runaway horses. The camera caught it all, even in slow motion.—S. S.

"The Sky Splitter"

(Hodkinson—Special—One Real)

An almost bewildering conception of the possibilities of a half-perfected invention of an aeroplane engine gives this subject a unique appeal. It is more like a fantasy than reality, and yet there is an underlying scientific basis for much of the action that makes it acceptable entertainment to almost every class of patrons. Adam Cooley's plan for the engine that would in time travel as fast as light is the basis for the picture. He is shown experimenting and trying out his theory in an automobile. He meets with an accident and in a dream, speeds up into the air, loses control of the engine, gets out of sight of the earth and lands on a strange planet. Here he finds a powerful telescope which gives him a glimpse of his own home in Connecticut. But because of the length of time it takes for light to travel, the scene which he observes is dated fifty years back. The picture is unusual and will be a fascinating revelation to many. A Technical Romance produced by Bray. M. K

"The Resident Patient"

(Educational—Drama—Two Reels)

Here we have another smooth-running, interesting Adventure of Sherlock, in two reels. This detective series is proving a great asset to Educational, and this last to be released maintains the prestige of its predecessors. Again the acting is exceptionally good and the continuity al. that could be desired. There's just one criticism; cut the scene that shows the noose being placed around the murdered mans' neck—it's a bit gruesome. S. S.

PROJECTION

By F. H. RICHARDSON

Editor Travels

It became both my duty and pleasure to attend the fall meeting of the Society of Motion Picture Engineers, held in Rochester, N. Y., October 9 to 12, so loading my friend daughter, two suitcases and a gladstone bag into Nancy Hanks, the Go-Devil, I set forth. The route lay through Liberty, Binghamton, Owego and Ithaca, all in the Empire State.

The first night we stopped in Liberty and, having satisfied the inner man, visited the one and only moving picture show the village boasts. One of its owners presided at the box office. He informed me that the company would soon erect a new theatre to take the place of the present one. This sounded good until I had viewed the "show." After that—well, I dunno!

Due almost wholly to lack of screen illumination the picture was so dim that its details often could not be made out at all, and only during the projection of scenes having light photography could the picture be viewed with anything like satisfaction from midway of the house.

Added to this trouble was a brilliant piano light to the left of the screen—a light of five times the power required to enable the pianist to read the notes. It literally bored into the eyes of the audience.

This set up a terrific eyestrain for those with eyes sensitive to such an outrage; also, by reflex action in the eye, it pretty well killed what little there was to be seen of the picture.

In answer to a question I found that 25 amperes were being used. The condenser was very dirty. Correcting the above-mentioned troubles will result materially to this theatre's benefit.

Ithaca

Just how one enters Ithaca from Owego in winter I'm sure I don't know. A sign at the top of a long hill ("hill" is right) warns: "Put your machine into low. Don't depend on your brakes." But once you negotiate the slope you find yourself in a beautiful little city, the business part of which lies between high hills.

After supper we visited the Crescent Theatre and viewed an excellently projected photoplay in a very pretty and well-lighted auditorium. The picture brilliancy and intelligent auditorium lighting combined to eliminate all eye strain. After the show I found brother R. F. Dunis. I think the name is spelled right. I sometimes have difficulty in deciphering my own writing when it is done in semi-darkness.

One clever stunt impressed me in the Crescent projection room. The motor generator set is of the horizontal type. It set up considerable vibration in the projection room floor, on which it rested.

This in turn caused an annoying hum. Projectionist Dunis hit upon the following plan, which was in the nature of an experiment, but worked out 100 per cent. perfect. He secured a heavy wire cable, cut two holes in the ceiling of the room, passed the cable up over the ceiling joists and attached its ends to the yoke at either end of the motor generator, which now hangs suspended about two inches from the floor and runs almost noiselessly, communicating no vibration to the walls, ceiling or floor.

It runs in my mind that Dunis said he passed the cable over two heavy coil springs, such as are used in freight car trucks, which same rest on the joist. Of this I am not sure, however. Anyhow the trick works, and is decidedly ingenious.

All possible danger from breakage of the support may be removed by placing four blocks of hard rubber under the frame, just low enough so they do not touch it. Should the motor generator from any cause fall no damage would result. Power's 6B projectors are used.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

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The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in sucessful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Rochester

In Rochester I experienced a new sensation. When I had finally decided to attend the S. M. P. E. meeting I wrote the Rochester projectionist local offering to address them on projection, if they cared to arrange a meeting. I had requested an early reply, but up to the time of our departure for Rochester no word had come, so I concluded the local was not interested. Imagine my surprise when, at the opening session of the S. M. P. E. a letter was read by its secretary from the Rochester projectionists' local, extending an invitation to the society to attend a lecture to be given by F. H. Richardson at midnight that night, in the Victoria Theatre.

It later transpired that the local had experienced some difficulty in securing a theatre in which to hold the meeting, and when that detail was finally arranged the local wired an acceptance of my offer, but the message arrived after I had departed for Rochester. The joke was on me.

In company with some members of the society I, after some inquiry, located the Victoria, where a goodly number of projectionists were gathered, to whom I talked for an hour or more, and trust I accomplished at least some good.

While in Rochester I, in company with other members of the society, went through the new Eastman Theatre, of which we have all heard so much. What I have to say concerning the same is both very pleasant, and extremely unpleasant—pleasant because there is much to praise; unpleasant because sharp criticism is necessary, hence must be made. In conversation with several other members of the society I found my own view to be supported by their own impressions of what they saw.

We were all impressed by the imposing beauty of the facade of the theatre, by its immense oval-shape lobby and by the truly splendid auditorium. These have all been described and re-described many times, and nothing I might say could add to what has already been said.

It seems to me that a more impressively simple, and at the same time simply beautiful facade, lobby and auditorium could hardly be conceived. They all three appear to me to be entirely beyond just criticism. I wish to offer my congratulations to Mr. Eastman, heartily and sincerely, for the marvelously beautiful theatre he has caused to be erected. It is more of a temple of amusement than a theatre. It richly deserves all and more than has ever been said in its praise.

Lighting Good, Except—

The theatre auditorium lighting was excellent, except—and the "except" is a very serious matter, for across the front of the orchestra platform, or dais, was a row of ten music racks, set exactly side-on to the audience. The sides of the music box of these racks were not to exceed three inches high, and the white sheet music was therefore in more or less full view of a very large percentage of the audience.

This means ten spots of white light, and my own eyes bore ample testimony to the fact that, while it was true that comparatively low power lamps were used, these spots were GLARE SPOTS—they were decidedly objectionable. Others said the same thing.

It must be carefully borne in mind that what is an objectionable glare spot for one may not be objectionably so to another. Eyes vary widely in this respect. These spots did not exactly hurt my eyes, but they nevertheless were uncomfortable, and detracted from the beauty of what I saw on the screen. With a less brilliant picture the result would have been very bad indeed.

But this is not all, for at the rear of the platform were SIXTEEN music racks facing the screen, with nothing to prevent their light from reaching the screen, and that it DID REACH IT I CAN PERSONALLY BEAR TESTIMONY.

The front racks should have been set at an angle to the audience. Maybe the musician did not want it that way, but the audience DOES, and it is the audience who pays the musician's salary and supports the whole theatre. A musician who is willing to set up discomfort to two or three thousand people in order to be entirely comfortable himself, is not fit to play in a theatre at all.

In addition to turning the music rack at an angle, its sides should be raised several inches—ten or twelve, I would say, with the interior of the side shields painted a non-gloss black. The side next the audience may be decorated with artificial flowers, or otherwise.

The racks next the screen present a more difficult problem, but one which CAN be worked out. I was told that some one—the

house electrician, I think it was—was "going to fix these faults." I hope he does.

The projection room location is such that the angle of projection is 24 degrees and 41 minutes, which is two degrees and forty-one minutes greater than the maximum projection angle approved by the S. M. P. E. It is sufficient to give an appreciable distortion on a vertical screen. It is the old policy of architects, who know nothing of projection and apparently care less, selecting a projection room location wherever there is space which has little or no value for any other purpose.

Due to the long distance of projection in the Eastman Theatre, which operates to minimize the effect of a too-heavy projection angle, coupled with the extreme unpleasantness of being compelled to criticise anything at all in so beautiful a house builded by a man for whom I have great admiration, I would let the too-great angle pass without comment, since the injury to the screen image is not serious, were it not for faults in the projection room itself.

But surely, in a theatre which, it is the proud boast, cost five millions of dollars, we may, in the very nature of things, expect to find a well appointed projection room of ample dimensions. At least we may certainly expect to find a room with something more than just barely sufficient space in which to do the work. But such, I am sorry to say, is not the case.

Imagine, if you can, a five-million-dollar theatre with a projection room six (6) feet from front to back wall at one end and a bit less than nine (9) at the other. Though, as I remember it, there is an offset in the rear wall at the wide end which makes about three or four feet of that end quite a bit deeper.

You could set the Eastman projection room down in the projection room of the Capitol Theatre, New York City, and still have pretty nearly as much room left as the Eastman men have to work in.

I am informed that J. E. Robin, projection engineer, New York City, who equipped the room, had plans drawn up for a really good room, but apparently the architect discarded them and substituted what I saw.

In the matter of equipment the room is very complete. Nothing to be desired there. There is a separate rheostat room and rewinding room and a huge motor generator. Simplex projectors are used.

I met L. M. Townsend, chief projectionist, who impressed me as an able, energetic projectionist. Had a long and pleasant chat with him.

In conversation with one of the other men I was a bit amused at his assertion that he was "an operator" and "didn't want to be nothin' but an operator!" I asked him what the angle of projection was. He did not know, so promptly I conceded his right to be dubbed "an operator."

Now, gentlemen, mind you, it is decidedly unpleasant to be compelled to criticise anything at all in such a magnificent theatre—a most unpleasant task indeed. But what is one to do? The Eastman has been set up as a model for others to follow, and certainly others should NOT follow its projection room location and size—particularly its size—nor the orchestra lighting which I saw. Those two things are most emphatically NOT models, though the rest of the theatre just as emphatically is, and the projection room equipment is. I forgot to say the theatre has two well equipped screening rooms.

The projection room staff is composed of L. M. Townsend, chief; Frank Britt, G. Harry Brophy, Cal. Bomkessel, William H. Levine and Lewis Levine. I don't know which one is "an operator."

(Continued next week)

WARNING

Do not let anyone sell you a subscription to MOVING PICTURE WORLD or any other paper, offering either a special bulletin service of projection helps or Richardson's new Fourth Edition Handbook of Projection as a premium.

Such a proposition has never been authorized by the publishers of MOVING PICTURE WORLD and anyone making such false representation is liable to arrest.

From Reno, Nevada

W. J. Neff, P. O. Box 366, Reno, Nevada, writes:

F. H. Richardson:

Dear Sir and Brother—Received my copy of the "Blue Book of Projection" some time ago and have gone through it very carefully. I certainly want to congratulate you on the excellence of the work.

I have been in the game ever since the days when the first little gray covered edition made its appearance (1910 Ed.), hence am in position to appreciate the progress which has been made in projection, credit for which is very largely due to the Projection Department and the Handbook. Anyone having examined the new book cannot help but admit that to be master of the specialized business of motion picture projection requires considerable study and knowledge.

Your method of handling the indexing is to be highly commended; also the questions have been incorporated very nicely indeed.

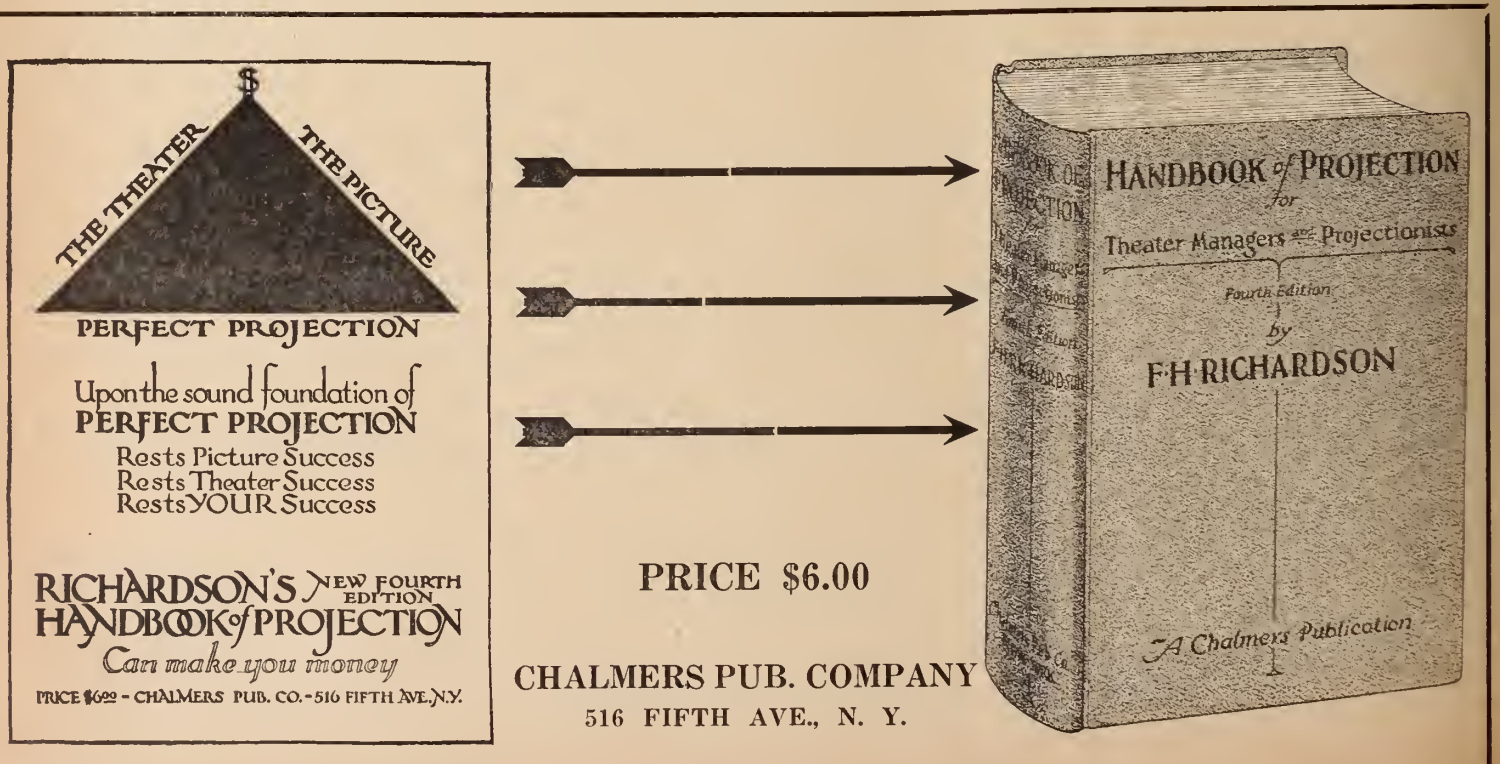
The book will undoubtedly have a very large sale, which same it certainly deserves. Why not adopt the idea or suggestion made by a brother some time ago and publish it in other languages?

The Reason

The reason why the handbook is not published in other languages is that it would be next to impossible to get such a work translated correctly, and then too the cost would be so great that the limited number of theatres a work in any other one language would serve would almost certainly make the venture a losing one from the financial viewpoint.

Moreover, different lands have different equipment and different methods. The translation proposition has been carefully gone over, not once, but many times.

Incidentally the Fourth Edition really should be the Fifth Edition, and would be were I to call the little vest pocket edition published in the spring of 1907 my "first edition." I did and do not think a vest pocket book was entitled to the dignity of being called a "First Edition," although many, many thousands of them were sold, it being the very first work on motion picture projection ever published, so far as I have been able to find out.



Better Equipment

Conducted by E. T. KEYSER

A Robert Morton Organ Is a Feature of Honolulu's Fine Hawaii Theatre

A FEATURE of the Hawaii, the new half-million-dollar picture theatre of Honolulu is the great Robert Morton organ which was installed at a cost of over $42,000. The American Photo Player Company were six months in building the organ and three months were occupied in assemblying it in the specially built chambers of the theatre.

Erected by Expert

Gail Seward, one of the American Photo Player Company's most expert workmen, was sent to Honolulu to do this work.

The organ is a four-manualed instrument, and contains 72 stops. Each stop represents a different tone or pitch; all of these are distributed among the various rows of keys or manuals.

The heavy tones are all played with the feet. It can easily be realized what possibilities there are for the blending of innumerable tonal colors, together with the faintest whisper of music swelling to the glorious power of the full organ, which no other instrument in the world can imitate.

The pipes and effects are enclosed in two concrete weather and airproof chambers, situated on either side of the proscenium arch.

Facing the auditorium but covered with beautifully designed grill work are wooden shutters which are controlled by balanced pedals at the console, which is situated in the center of the orchestral pit.

These pedals are worked by the organist and are termed expression pedals, and have the effect of making the music increase or decrease at will. Besides the regular type of stops, there are to be found on the Hawaii instrument two sets of cathedral chimes, xylophones, orchestral bells, drums and cymbal.

In addition to the regular touch on the various keyboards, an innovation is a second touch, by which various stops can be played in conjunction with those on the ordinary touch, by the organist pressing the keys a little harder and releasing another set of springs.

The console is set on a platform which can be raised or lowered at will by means of hydraulic power, the organist simply pressing a button at the keyboard.

The Projection Room

The Hawaii projection room contains three motor-driven Simplex projectors, a stercopticon and a flood light.

The theatre is entirely independent of public service current, as it has its own generating plant and electric storage system.

The plumbing equipment is wonderfully up to date and complete, and from the drinking fountain in the waiting rooms to the shower baths in the dressing rooms, no expense has been spared. The cost of the theatre plumbing runs well into five figures.

The Hawaii is operated by the Consolidated Amusement Company, of which J. H. McGoon is the general manager and Benjamin F. Simpson the house manager. Percy Burraston is the organist who presides at the great Robert Morton organ.

PERCY S. BURRASTON
At the console of the new Robert-Morton organ installed in the Hawaii Theatre, Honolulu, T. H.

Albany Will Have New Film Building

A building which will be entirely occupied by film exchanges, with projection rooms and similar features, will be built in Albany, N. Y., and available for occupancy not later than May 1, 1923. The building will be located in Broadway adjacent to "Film Row."

Fireproof construction will prevail throughout. The building will cost upwards of $250,000 and will be at least six or seven stories in height. Two to three exchanges will be located to a floor.

The building will be the first of its kind, outside of New York City, in this State. Those who are behind the venture believe that there is ample room for such a building in Albany, and that the industry itself will appreciate the advantages which will come from centralization. The entire film business of Albany, and the surrounding territory, which includes at least 350 theatres, will be transacted in the one building, with projection rooms available at any time.

More Than One Dozen Albany Exchanges

At the present time there are over a dozen exchanges in Albany. Some of these are located in Orange street, others along Broadway, and still others three or four blocks distant. With the exception of Paramount, which owns its own building, these exchanges now occupy quarters in buildings that, while they charge high rentals, are not particularly fitted for the purposes they are now given to.

The exchanges in Albany include the Universal, First National, Pathe, Paramount, Inter-Church Film Corporation, Fox, Grand & North, F. B. O. of America, Select, Merit, American Releasing Corporation, Vitagraph and Educational, with Goldwyn now about to open an exchange, probably on the third floor of the building now occupied by Universal and Grand & North.

Claremont Expands

Due to the expansion of its business, the Claremont Film Laboratories, Inc., of 430 Claremont Parkway, New York City, has been reorganized under the name, Claremont Laboratories, Inc., and its capital increased.

The new corporation has taken over the

entire business of the former corporation and has assumed all its obligations. No change has been made in the personnel of the corporation or its officers.

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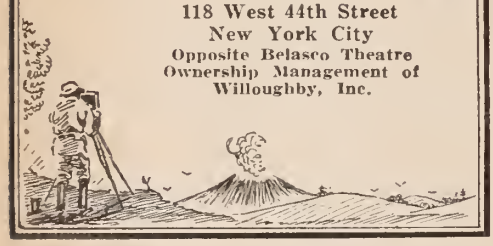

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Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
Foreign Subscription: $7.00 or 35 francs per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

Hallberg Resigns from the U. T. E. to Engage in Research and Exploitation

H. HALLBERG resigned, on November 1, as consulting engineer of the United Theatre Equipment Corporation, to devote his entire energies to the manufacture, improvement and exploitation of the Hallberg products, and to act as consulting technical engineer for moving picture theatre owners, inventors and manufacturers.

Mr. Hallberg is a pioneer inventor and manufacturer of picture theatre and electrical apparatus, having entered the field in 1907.

More than five thousand exhibitors in the United States and many others abroad are today using apparatus bearing his name.

J. H. HALLBERG
A Pioneer in the Picture Theatre Equipment field.

Father of a Great Line

A list of the Hallberg apparatus includes motor generators A-C to D-C, the Hallberg A-C economizer, Mazda lamp regulator, the Hallberg continuous feed arc control, the Hallberg electric film speed indicator and recorder, the Hallberg portable featherweight electric light plant and projector, the Hallberg direct connected gasoline and kerosine electric light plants, the Hallberg D-C motor generator charger for six-volt radio batteries, the Hallberg featherweight 200-watt electric generating plant, radio storage batteries, and Hallberg electric instruments for all voltages for D-C or A-C or any frequency for switchboard or wall mounting, also portable volt meters, watt meters and frequency meters.

Mr. Hallberg maintains a research laboratory for making comparative efficiency tests for inventors, investors and manufacturers.

In his long connection with and high position in the business end of the motion picture industry, an extended personal knowledge of the comparative values of different types of electrical apparatus renders his advice to inventors and prospective investors particularly valuable.

Developing Radio Apparatus

To his line of motion picture apparatus, Mr. Hallberg has recently added a high class line of receiving radio apparatus adapted to theatres, commercial institutions and the home, one type of which may be operated direct from any 110-volt lighting circuit and without batteries or aerials.

Mr. Hallberg retains, until further notice, his offices at 25 West 45th street, New York City, and from which an extensive sales campaign for Hallberg products will be conducted.

Invites Correspondence

All users of Hallberg economizers, motor generators and other specialties are cordially invited by Mr. Hallberg to correspond with him or to call for any information which may be of value in operating or improving operation of Hallberg equipment.

A service engineering department is maintained and Mr. Hallberg personally takes a keen interest in the continued satisfactory operation of his apparatus after its installation and will be glad to offer advice to old or prospective users of his machines.

In the consulting engineering department, motion picture theatre owners, inventors, prospective investors and manufacturers are met for the purpose of discussing proposed installations, inventions and the merit of various types of old and new apparatus.

Mr. Hallberg states that he is open to the agency for exclusive and specially meritorious apparatus and that he will be glad to hear from established distributors and dealers concerning the sale of the Hallberg product.

Every Exhibitor His Own Lighting Artist

The exhibitor who wishes to produce his own color effects, on either inside or outside lights, will be interested in the Perma-Color-Lite products, for which the Behrend Motion Picture Supply House, 729 Seventh avenue, New York City, are the distributors for New York, New Jersey, Massachusetts and Pennsylvania.

The Perma line is put up in containers of gallon, quart, pint, eight-ounce and four-ounce capacity, so that any number of bulbs desired may be dipped and colored at one time and without waste; or the exhibitor may carry in stock sufficient material to take care of his needs far in advance.

The Line in Detail

The line of Perma products consists of Color-Lite, for use on inside bulbs; Opalite, which is waterproof and weather-proof, for use outside, and Frostine, which gives a translucent light, is permanent for inside use.

Color-Lite is a transparent coating for electric lamps and gives a smooth, hard, even, natural glass finish, and, being waterproof, will keep indefinitely.

A hard enamel surface with a high polish is produced with Opalite and this finish is waterproof and permanent for outdoor use. It will not peel and can be washed away when soiled.

Frostine produces a hard, solvent, rough surface, gives a translucent light and a beautiful colored frosted effect. It is permanent for indoor use and can be washed away when dirty. For those desiring to use frosted lamps, same as supplied by the lamp manufacturers, Permafrost, which is an etching acid, is offered by the Behrend Motion Picture Supply House.

A complete line of the Perma products is always carried in stock by the Behrend Motion Picture Supply House, who will send, on application, a price list of the entire line and full information in regard to its use.

LOUISVILLE, KY.—James Carrigan, operating Aristo Theatre, is considering site for erection of new theatre, to cost $1,500,000.

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Power's Projector Performance Wins Commendation From Secretary Denby

IN our issue of June 3, we mentioned that Chief Electrician's Mate Elwood R. Murphy would be in charge of the projection on board the U. S. Transport Henderson, which carried Secretary Denby and party to Japan. The Henderson left on May 20 and in addition to Secretary Denby, the party included the class of 1881 of the United States Naval Academy, which visited Japan at the invitation of the Japanese Government.

WHY THE PROJECTION WAS GOOD
Chief Electrician's Mate Elwood R. Murphy explaining the merits of the Power's Projector to Secretary Denby.

The trip proved a pleasant one and everyone apparently had a fine time, as well they might under the circumstances, but E. R. Murphy evidently had a particularly good time. He has written a letter to M. D. O'Brien, traveling representative of the Nicholas Power Co., in which he says:

Murphy's Letter

I enjoyed the cruise very much and became personally acquainted with the secretary.

The day before our arrival in San Francisco, his orderly came down with the message that I was wanted in the cabin. I obeyed the request, and much to my pleasure, received from the navy chief a congratulatory speech for the projection and the selection of so many good programs.

In addition he presented me with a beautiful pair of gold cuff buttons as a token of appreciation and remembrance from him and Mrs. Denby. The projector I used was a Power's, which you probably will remember, as it was one from the school and had just passed through the exchange after being repaired at the Power's factory. It worked splendidly and gave a good show every night at sea the entire trip. I asked the secretary to stand for a picture with me, and the result you can see for yourself.

A Power's Booster

Mr. Murphy, who is in charge of motion picture projectors for the navy on the Pacific Coast and whose present address is United States Ship Vestal, San Pedro, Cal., is an enthusiastic believer in Power's projectors.

This episode of Mr. Murphy's career is interesting as evidence of the wide-spread use of motion pictures and their indispensability.

It is also an indication of the democratic spirit of Secretary Denby and shows that he knows good projection when he sees it, and is willing to give a projectionist and the projector the credit they deserve.

Each day audiences and exhibitors are learning to better appreciate the importance of good projection and more and more credit will be given to the men and machines away up at the top and rear of the house. Better projection pays and is an asset under any and all circumstances.

Schenectady State to Open Shortly

The State Theatre, Schenectady, N. Y., latest in the chain of Strand houses and costing approximately $400,000, will be opened to the public during the week of November 26.

Edwin O. Weinberg will act as manager until the Troy Strand is opened, when he will become manager of that house, according to present plans. Mr. Weinberg was formerly manager of a Troy theatre, later of the Elmwood and Mark Strand in Buffalo, and likewise served in a similar capacity at the Strand in Syracuse during the illness of Manager Weill.

The State will seat 2,500 persons on the ground floor and 1,000 in the balcony. The house is of stadium-like construction, with a wide cross-over in the centre. There are eleven loge boxes and two proscenium boxes.

Management Changes

MT. PLEASANT, IA.—Earl Hoaglin has sold his moving picture house, the Auditorium, to D. E. Arries and M. L. Dickson.

BETHANY, MO.—Lloyd Maple, of Fairfax, has taken over management of Rigney Theatre.

BRECKENRIDGE, TEXAS.—Ray Stinnett has purchased National Theatre.

WACO, TEXAS.—Royal Amusement Company, recently organized by the three Witt brothers, has taken over and will operate Royal Theatre.

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ARE you sending your patrons home with the feeling that their evening has been well and profitably spent? Are they happy and smiling—or do you send them away with eye-strain?

Selecting the program is only part of the job of displaying pictures. Putting it on the screen is the other equally important part and depends on the light and light control.

Poor projection of an interesting picture annoys an audience—good projection of a less interesting picture will hold them. How much more important than elaborate decorations is proper light for projection? A well displayed picture will make them forget the surroundings, but no decorations will compensate for eye-strain caused by poor lighting.

The most intense light that can be selected is that of the direct current arc. And the most improved type of apparatus to convert the usual alternating current into direct is the Wagner White-Light Converter. It gives a brilliant white light which is also steady, easily controlled and perfectly dissolving at change over.

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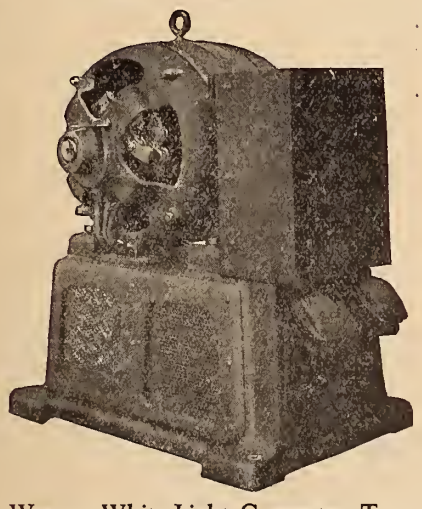

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Kurtz Becomes Sales Manager of the Bartola Musical Instrument Company

K. G. Kurtz, who has just been appointed general sales manager of the Bartola Musical Instrument Company in Chicago, has enjoyed a long and varied experience in the musical branch of the motion picture industry.

Starting in early life as a pianist for various traveling shows, at the age of twenty he became musical director for B. C. Whitney's musical successes. While acting in this capacity Mr. Kurtz composed many popular song hits.

With the rise of the motion picture industry Mr. Kurtz transferred his allegiance to that business and claims to be one of the original drum and piano slammers of the early motion picture days.

Busy Days

He relates how, while manager of one of the first Indianapolis motion picture theatres, his duties consisted of handling the paper in front of the theatre, relieving the projectionist during the supper show, assisting with the clean-up work in the morning, and for the remaining ten hours of the day pounding the piano loud enough to pull the people in off the street.

While so engaged Mr. Kurtz was attracted to the pipe organ for motion picture houses and was one of the first motion picture theatre pipe organists in Chicago.

Upon the organization of the Bartola Musical Instrument Company he became identified with that concern and was Bartola's first demonstrator, and, later, had charge of the company's school of players.

During the absence of salesmen, Mr. Kurtz closed several deals for the sale of instruments and, having acquired a taste for that end of the business, he stuck to it, and for the last eight years has been in the sales department of the Bartola Company.

The rapid growth of the Bartola Company, which has recently made a considerable addition to its factory, necessitated the adding to the sales force and Mr. Kurtz was accordingly selected to take over the entire sales management and succeeds Dan Barton, who now finds it necessary to delegate many of the details of the business to his subordinates.

K. G. KURTZ
The Bartola Musical Instrument Company's New Sales Manager.

Mr. Kurtz, who is well known to the motion picture exhibitors, has the reputation of having attended every exhibitor convention.

His headquarters will be in the newly appointed sales office and demonstration room of the Bartola Musical Instrument Company, at 314 Mallers Building, Chicago.

New Incorporations

Albany, November 11.—Companies incorporating in the motion picture business in New York State during the past week were low in number and in capitalization, $25,000 being the total capitalization represented by the five companies filing papers in the Secretary of State's office at Albany.

These companies were: William Steiner Productions, Inc., $500, with William and Otto Steiner, and William Devery, New York City; Tyndal Stero-Kinema Corporation, $5,000, Mary Scott, Jr., Fannie Nathel, Gussie Kirschner, Brooklyn; Tom Hamlin, Inc., $5,000, T. J. Hamlin, M. D. Weber, Mildred Gelb, New York; Welcome Amusement Corporation, $10,000, Charles Somberg, S. G. Casale, New York; Max Kaminsky, Brooklyn; Theatre Amusement Corporation, $5,000, T. J. Gillen, J. H. Quinn, New York; S. R. Byrne, Jersey City.

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PHOTOGRAPHER, seven years' experience commercial and studio work, wishes position with movie concern at anything. Have one year's experience with movie camera. Salary no object. Sol. Fromberg, 129 East 116th St., New York City.

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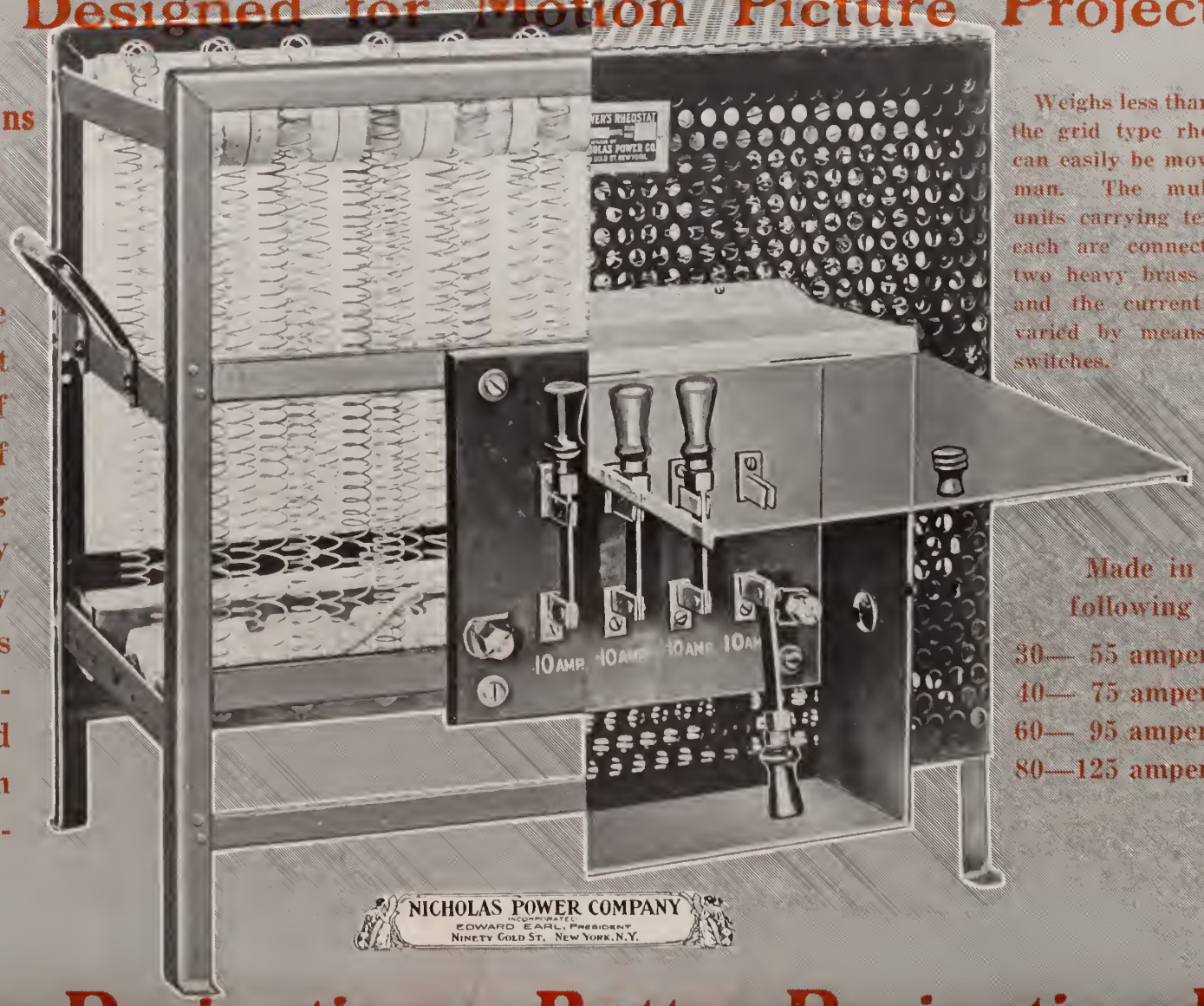

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Vol. 59, No. 5 DECEMBER 2, 1922 PRICE 25 CENTS

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.

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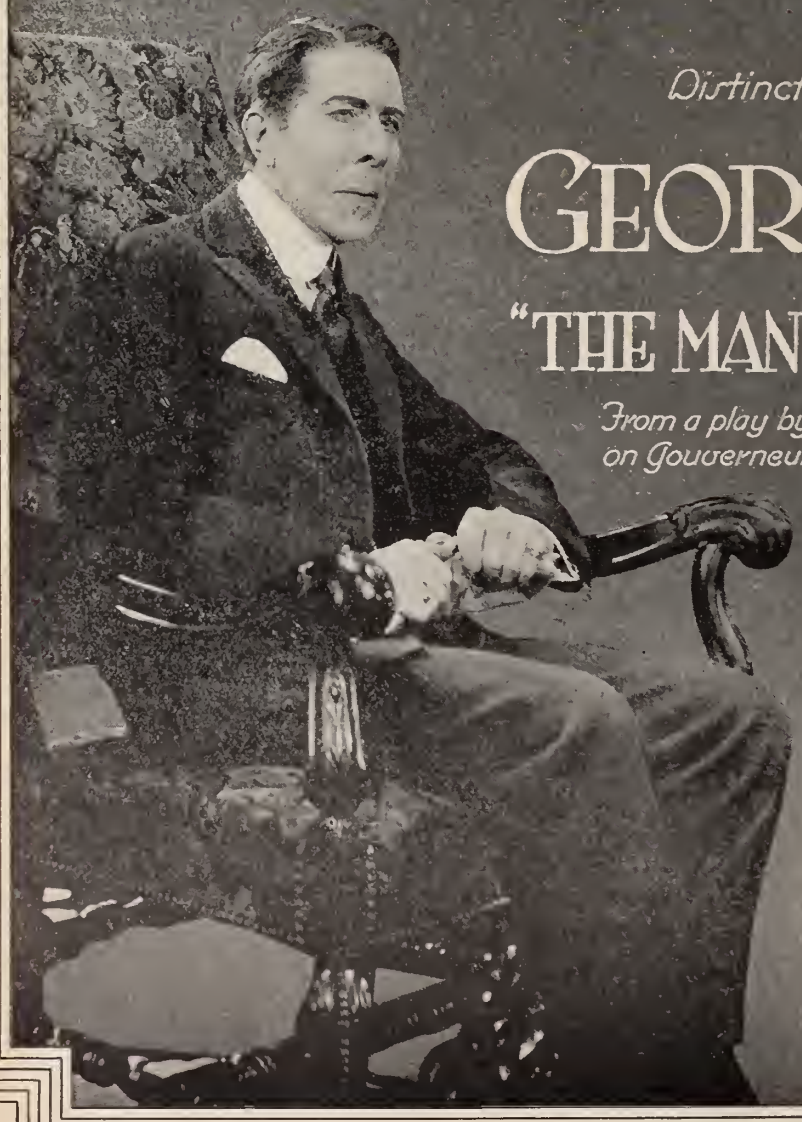

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MARY PICKFORD

in

"Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rosher

Christie Comedies

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Christie Comedies this year are opening up entirely new fields of t w o - r e e l entertainment.

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As fast and funny as "The Steeplechaser", which the Washington Herald described as "an absolute triumph of short-length farce, designed and executed to make one lose one's seat from laughter".

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THINK what the name — RODOLPH VALENTINO — means to your box office! Here he is in one of his characteristic "perfect lover" parts with charming CARMEL MYERS. This picture is bigger and better than "The Delicious Little Devil" —and you know what that means!

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THE FACE IN THE FOG

by Jack Boyle

with **Lionel Barrymore,**

Seena Owen, Lowell Sherman, Louis Wolheim,
Mary McLaren, George Nash. *Directed by* Alan Crosland.

The Greatest Cast Ever Assembled In The Greatest Melodrama Ever Screened

"The Face in the Fog" played to more money in two weeks at the Rivoli and the Rialto Theatres in New York than any picture since "The Shiek." Scores of newspapers have declared it to be more thrilling than "The Bat." Lionel Barrymore does the greatest acting of his career and his fight with Louis Wolheim star of "The Hairy Ape" is the most realistic ever staged.

"For a real, hair-raising, thrilling mystery picture we highly recommend 'The Face in the Fog.' They don't make them better."
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Cosmopolitan Productions

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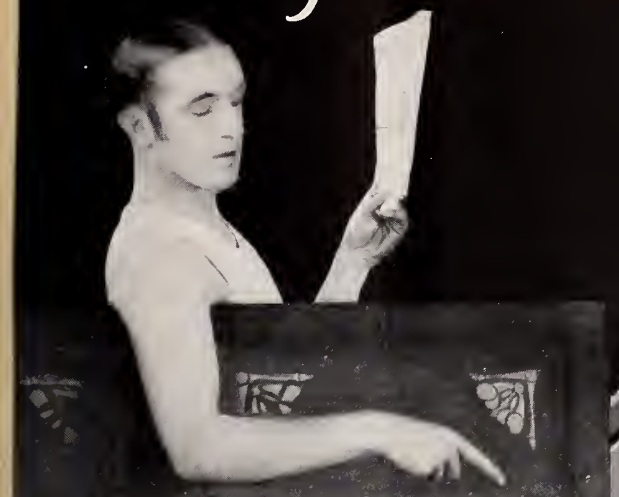
The most riotously absurd comedy that ever entered the arena of the ridiculous . . . . . .



STAN LAUREL

as RHUBARB VASELINO

in

MUD AND SAND

Produced by AMALGAMATED PRODUCTIONS INC
Directed by GIL PRATT *Photographed by* IRVIN REIS

Distributed by

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STAN LAUREL

is the world's champion matador of melancholy

in

MUD AND SAND

A lightning thrust of laughter, and your patrons' blues are dragged out by the heels . . .

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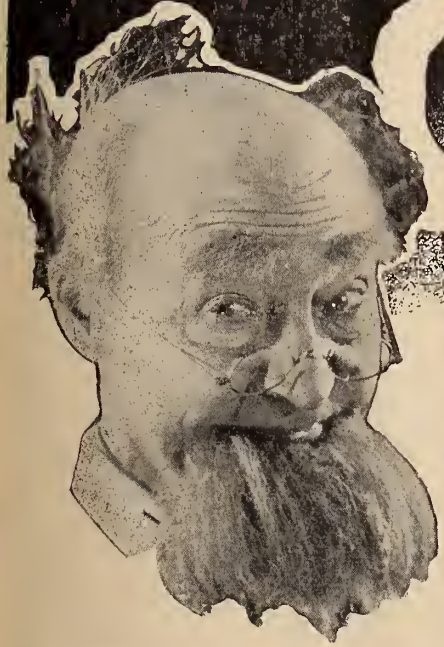

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The matchless old screen comedian

Dan Mason

AS "POP TUTTLE"

Produced by Paul Gerson Pictures Corp.

Directed by Robert Eddy

America's millions of theatregoers are taking Dan Mason to their hearts.

Main Street and Broadway—the whole world over—Dan Mason and the Plum Centers are the talk of the town!

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INSPIRED BY THE HEART SONG OF CENTURIES

EILI-EILI

"BREAKING HOME TIES" is an inspiring drama of hearts and the home, rivaling in its widespread appeal the strength of "Humoresque."

Its cast is nothing short of perfect to portray the various roles:

LEE KOHLMAR	RICHARD FARRELL
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Inspired by the opening words of the heart song of centuries, "Eili, Eili," the most poignant melody ever conceived of hearts, life and love.

Written, directed and produced by FRANK N. SELTZER and GEORGE K. ROLANDS.

Recommended with enthusiastic confidence for all ages and classes of people, for it deals with life as we live it and concerns the things we all know.

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A Word to the

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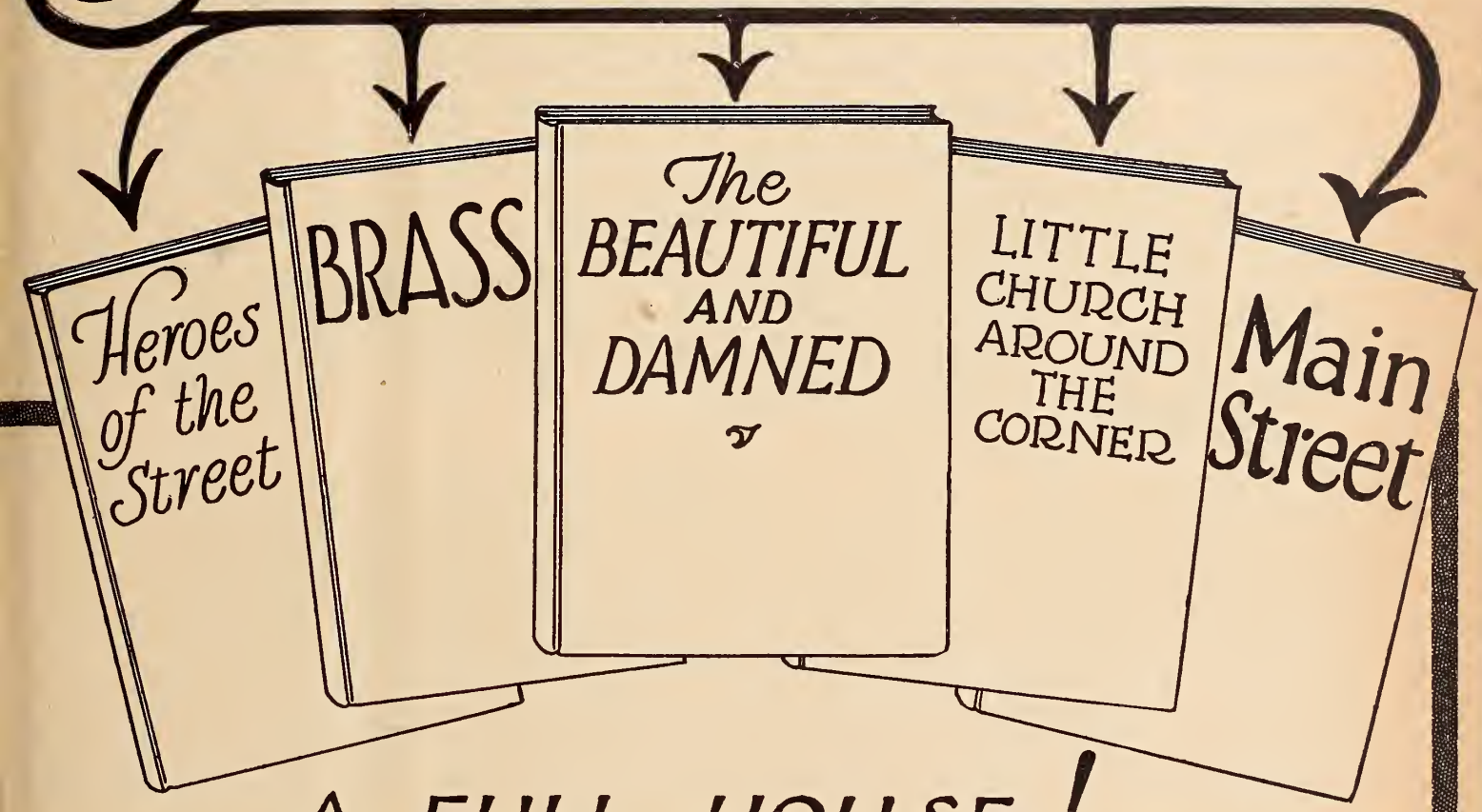

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Story from "The Three Corne Kingdom" by Du Vernet Ral

Directed by Wesley Ruggles

Exploitation Prepared for

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"If I Were Queen"

F.B.O.'s success and the success of thousands of showmen WITH OUR ATTRACTIONS has been due in a great measure to the vigorous and compelling exploitation with which we support our productions. Puny, weak-kneed press agentry has no place in the F. B. O. creed. Instead, we place our faith in strong, full-blooded showmanship with practical ideas and stunts—EXPLOITATION THAT GOES RIGHT OUT INTO YOUR COMMUNITY AND SELLS YOUR SHOW FOR YOU!

SUCH a campaign has been created for Ethel Clayton's first great attraction for this organization—a campaign that does full justice in its strength and novelty to the positively stunning magnificence of "If I Were Queen"!

A score of great ideas in the press sheet—novelties in keeping with the dignity and charm of the production—posters, ads, slides—EVERYTHING for the showman WHO KNOWS HOW TO PLAY A BIG BET FOR BIG MONEY!

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A young wife hunted around the world to the edge of the desert by a sinister pursuer. A young husband with a "double." A crime—and then fight. Thus ends the celebration of five years of happy wedded life.

A husband "dead"—yet still living; a tortured witness of a new love that enters his wife's life. And the great, silent, sultry desert cloaking all with its brooding and mystery. A story of passion and deprivation; of love and conquest; of heart hunger and fulfillment.

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WHEN THE DESERT CALLS

A Ray C. Smallwood Production

From the story by Donald McGibney
featuring
VIOLET HEMING
with star cast including
SHELDON LEWIS *and* ROBERT FRAZER

American RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

New York Journal: Will strike a responsive chord in your heart.

The Evening Post: An effective picture of identities revealed in an unusual manner.

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Moving Picture World: By far the most salable picture Pyramid has produced.

394a

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EXPERT EDITORS~NEW FEATURES
SPEED~SCOOPS~NOVELTIES

1008

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Fox Educational Entertainments are made for motion picture theatres. They are not technical subjects. Each one embodies entertainment, comedy, pictorial beauty and colorful atmosphere plus educational value. A special staff of scenario writers, directors and cameramen are ransacking the world for unique entertainments for Fox Educational exhibitors. These pictures are produced with the same care bestowed upon big dramatic subjects.

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Every One A Riot of Fun

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LUPINO LANE

The First International Comedian

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A Knockout Everywhere

THE PIRATE

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WILLIAM FOX *presents*

AL ST. JOHN

The Inimitable Fun Producer

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A Whale of a Comedy

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The Kingpin of Comedy Creators

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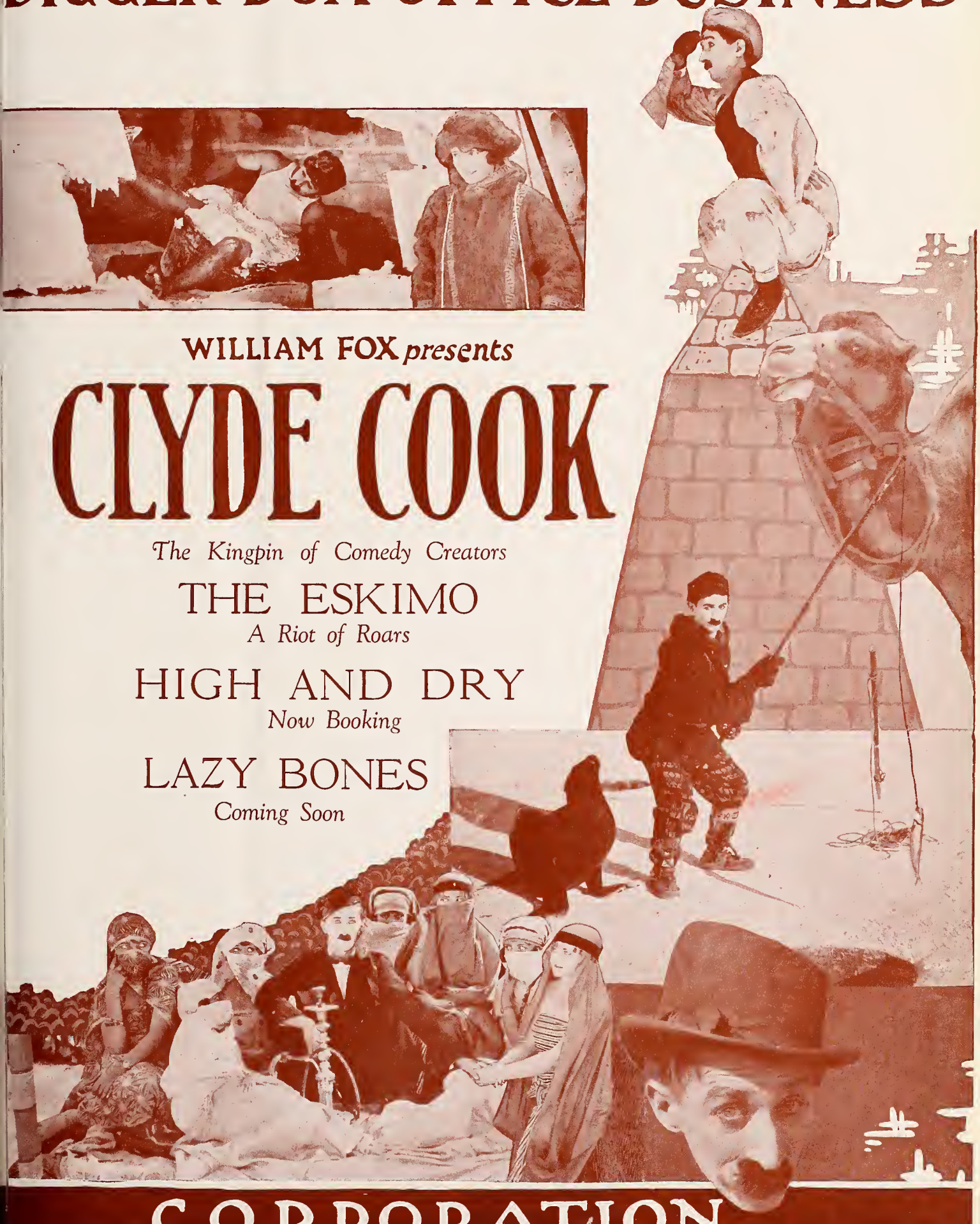

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Comedy Cartoons

Released every two weeks

The new series is better than ever

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The first six of the new season

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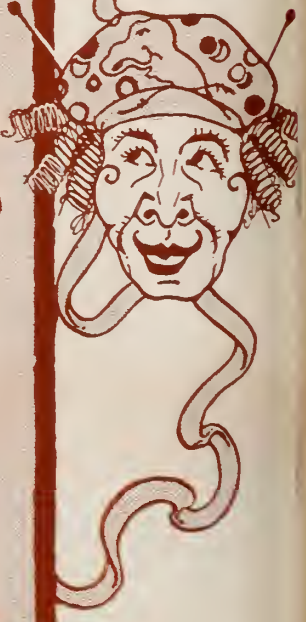
FALLEN ARCHERS
COLD TURKEY
The WISHING DUCK
BUMPS & THUMPS
NEARING THE END



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"WHEN LOVE COMES"

Ray Carroll's Masterproduction starring

HELEN JEROME EDDY

WITH HARRISON FORD AND A BRILLIANT ALL STAR CAST

Drama

With all the concentrated crash of a Jack Dempsey knockout!

Not one BIG scene but a dozen with a kick in every foot!

Thrills

That bring the heart leaping to one's throat! The bursting of the great dam — devastating floods — villages laid waste!

Suspense

That will play the Anvil Chorus on the Great American Spine! When her father dies—when the dam gives way —when her old lover returns!

Romance

That carries one back to green meadows and moon-lit nights! When love is young in Springtime—Heart-warming scenes of tenderest emotional appeal!

Heart Appeal

When she presses another woman's babe to her yearning bosom—when she drags the erring wife from the raging waters of the flood and begs God to let her live!

Action

With all the tingle of a horse-race and a prize fight merged and super-charged into one surging drama of shattered hearts reborn in the crucible of Destiny!

Book this great box-office and exploitation smash without delay at your nearest F. B. O. Exchange

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EXCHANGES EVERYWHERE

"WILL ROGERS

always a favorite, scores heavily as Ichabod Crane"

NEW YORK REVIEW

NEW YORK REVIEW: "The Headless Horseman" does credit to the great story by Washington Irving.

It should be hailed with a good deal of delight by the lovers of the ever-fascinating tale of the "romantic Ichabod Crane."

Will Rogers, always a favorite, scores heavily as Ichabod Crane. His characterization is clever and his performance all one could ask for.

"The Headless Horseman" shows what can be accomplished when an intelligent and sympathetic director decides to undertake the picturization of one of the classics. Why can't we have more such directors as Mr. Venturini and such actors as Will Rogers?

"The Headless Horseman" brings to the moving picture world something new and something well worth keeping.

MOVING PICTURE WORLD: Will Rogers has achieved the unusual in picturing the loveless Ichabod. The characterization is one that presents extreme difficulties, in understanding the type of man who is not likeable enough to win your entire sympathy, yet preserving something that keeps him from being at all times ludicrous. Mr. Rogers has avoided burlesque even though there seems to be plenty of temptation. He is funny in a natural consistent way, as one can imagine the author intended.

The ride of the Headless Horseman is the dramatic triumph of the picture. It is comic and weird by turns. These scenes have been vivified by skillful lighting and shading, and some spectacular shots of the sky at night. The whole production shows great care, and unusual regard for detail and a faithfulness in the characters and settings that bespeaks fine directing.

HARRISON'S REPORTS: It is well directed and for the most part well acted and artistically and realistically produced.

EXHIBITORS HERALD: Will Rogers fits the role of Ichabod Crane about as perfectly as anyone could desire and he is given excellent support by Lois Meredith and others.

It is well staged, excellently photographed and on the strength of the author's name should attract attention and should win appreciation from varying types of audiences.

THE MORNING TELEGRAPH: Bringing one of the outstanding American classics to the screen is in itself a worthy achievement. "The Legend of Sleepy Hollow," by Washington Irving, is one of the required pieces of literature in every school and should be seen in its screen version by all students, as it has been carried out with as much of the original charm of Irving as accurate settings on the actual location of the story can give it.

The picture remains a delightful record of the life of other days and will serve to stimulate interest in the reading of the Irving story.

FILM DAILY: Rogers does fine work in vivid picturization of popular Irving story.

An amusing and convincing Ichabod Crane will delight everybody with his work in this.

Exhibitors should have very little trouble to induce their patrons to see "The Headless Horseman." Everyone is familiar with Irving's story, "The Legend of Sleepy Hollow," and they have probably all read it whether they wanted to or not—in school. You can promise an interesting presentation of the story and a good wholesome entertainment in C. S. Clancy's production.

EXHIBITORS TRADE REVIEW: "The Headless Horseman," adapted from Washington Irving's "The Legend of Sleepy Hollow," will be a rare bit of entertainment. It has been beautifully produced and Will Rogers gives a screamingly funny portrayal of Ichabod Crane.

The "HEADLESS HORSEMAN"

Presented by Carl Stearns Clancy

from the Great Classic by

WASHINGTON IRVING

"The Legend of Sleepy Hollow"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
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MR. EXHIBITOR
TWENTY MILLION WOMEN

ARE ANXIOUSLY WAITING TO SEE

THE FIRST OF THE NEW

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BETTER FILMS

"THIS WIFE BUSINESS"

AN ARTHUR J. ZELLNER PRODUCTION

SUGGESTED BY AN ARTICLE BY

ALICE AMES WINTER

President of the General Federation of Women's Clubs

APPEARING IN THE JANUARY ISSUE OF THE

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THIS IS THE FIRST OF A SERIES OF

TWO-REEL PRODUCTIONS OF AMERICAN HOME LIFE

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Moving Picture World.

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A GASNIER PRODUCTION.

"THORNS AND ORANGE BLOSSOMS"

BASED ON BERTHA M. CLAY'S IMMORTAL ROMANCE
Adapted by HOPE LORING Edited by EVE UNSELL.
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"Should prove a winner in downtown houses."
Motion Picture News.

EDITH ROBERTS KENNETH HARLAN

Breaks House Records!

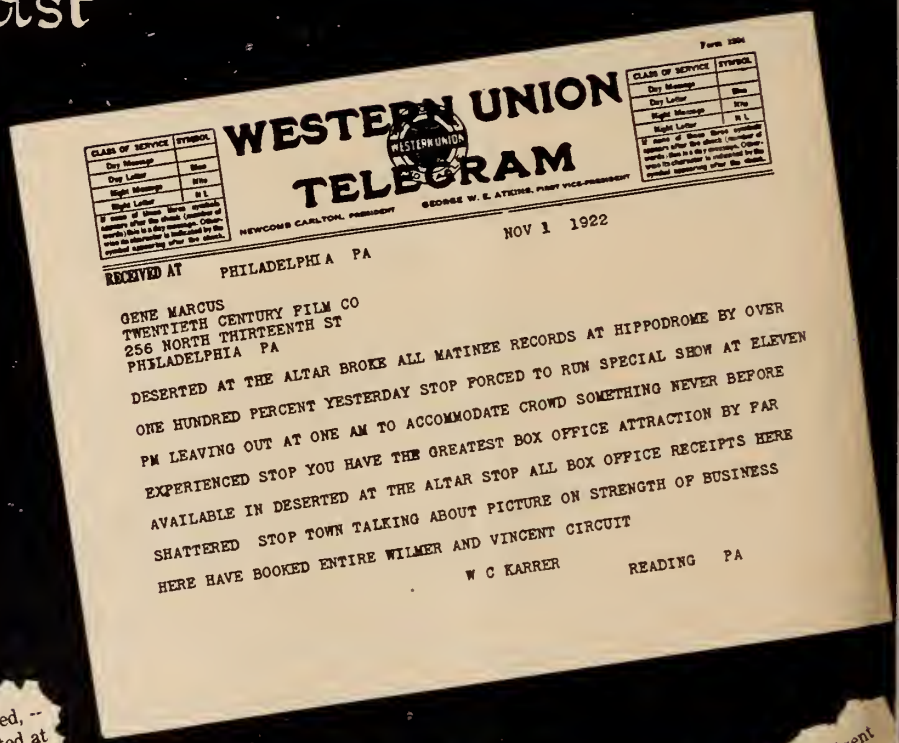
Phil Goldstone presents

The famous stage success

"Deserted at the Altar"

With an all star cast

Tully Marshall
Bessie Love
William Scott
Barbara Tennant
Wade Boteler
Frankie Lee
Eulalie Jensen
Queenie, the Dog



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W C KARRER READING PA

Harrison's Report --- Extremely well acted, -- far exceeds one's expectations. -- Deserted at the Altar -- should appeal to all.

New York News --- It's a better picture than you expect to see.

Reeland Reviews --- Fast moving intelligent action --- your people are going to like it.

New York Globe and Commercial Advertiser: The charm which Deserted at the Altar possesses is unquestionably due to the simple, yet forceful way the story has been handled.

Variety —"Deserted at the Altar" furnishes a lot of action and a corking mob scene is staged just before the finish.

New York Morning Telegraph — Deserted at the Altar should be a big money maker throughout the country.

Trade Review — "Deserted at the Altar" is a remarkably creditable production. The atmosphere throughout is of the small town and is faithfully portrayed.

Moving Picture World: Scenically "Deserted at the Altar" is a beauty, the director having been unusually careful in the selection of his locations which are beautiful to look at.

For Territorial Rights
Phil Goldstone
6060 Sunset-blvd.
LOS-ANGELES.CAL

The Effect of "NOTORIETY"

SUPREME FILM COMPANY

OF CALIFORNIA, Inc.

L. Lawrence Weber & Bobby North,
1600 Broadway,
New York.

November 14, 1922.

Attention: Mr. Sam Sax,
National Sales Manager.

Gentlemen:-

I had the opportunity today of reviewing NOTORIETY upon arrival of the first print shipped us.

All that has been said of this picture by yourselves and the excellent reviews that have appeared do but partial justice to the excellency of the production. As a picture, critically and commercially it should set records everywhere.

I am happy to find myself in position to distribute so excellent a picture.

Yours very truly,
SUPREME FILM COMPANY OF CALIFORNIA, Inc.

GNM:MN

PRESIDENT.

A Production That Has No Equal in the Independent Field

Will Nigh's Photodrama

"NOTORIETY"

A colossal, convincing, seven reel screen creation

State-Right Buyers: Write or Wire

L. LAWRENCE WEBER & BOBBY NORTH
1600 Broadway New York City

Foreign Rights Controlled by Apollo Trading Corp., 1600 Broadway, New York City

Everybody who is anybody
will be there

SUPPER DANCE

T. O. C. C.

Saturday Night, December 2
Hotel Astor Gold Room

Tickets $10 per person

"Her Best Picture!"

Chicago Evening Post

HERE'S WHAT THE CHICAGO NEWSPAPER CRITICS HAVE TO SAY:

An Intriguing Vehicle

"Our most beautiful lady has an intriguing vehicle in 'White Shoulders.' She also has a good supporting cast and a good director. The action is all good. The story has several splendid scenes, well photographed, with good sets and scenes."—Chicago Tribune.

Expresses Deep Feeling

"Quite as interesting as a picture as a story—and the story was very interesting. The direction is clever. The story is quite unusual. Katherine MacDonald's impressive beauty would alone fit her for the part, but she also brings to it an expression of deep feeling. I've never seen her act a better part. And certainly she has never looked more beautiful. The rest of the cast is well chosen. One of the best pictures Miss MacDonald has played in."—Chicago Evening Post.

Exceedingly Good

"A good story and Miss MacDonald is exceedingly good. One would almost think the author had her in mind so well does the character fit her. There are many dramatic scenes."—Chicago Herald-Examiner.

Her mother placed her on the auction block of marriage—and her brother went to prison for avenging a slur on her name.

Directed by Tom Forman and adapted by Lois Zellner

A First National Attraction

B. P. SCHULBERG
presents
THE IDOL OF AMERICAN BEAUTY CRITICS

KATHERINE MacDONALD

in George Kibbe Turner's Sat. Eve. Post serial

"WHITE SHOULDERS"

Produced by Preferred Pictures, Inc.

FIRST NATIONAL PICTURES

"Get this One or Close up!"

That's what The Film Daily says. But we want you to read it, because if we said it, you'd accuse the press agent of robbing Webster's of superlatives.

THE Film DAILY

..., Dear God, Don't Let Jackie Grow Up

...ogan in
...K TWIST"
...Asso. First Nat'l Prod.
.....Frank Lloyd
.....Charles Dickens
...MEN.....Harry Weil and Frank Lloyd
Martin.....Glenn McWilliams and Robt.
AS A WHOLE....Charming, delightful, thoroughly Dickens. They will just "love" Jackie
STORY.....There may be one or two who don't know their Dickens. You can forget them
DIRECTION.....Deserves a medal for this one. Kept it within bounds, refused to allow Jackie to clown, and the various types almost stepped out of the book, they are so real
PHOTOGRAPHY .....
LIGHTINGS .....Beautiful
STAR.....Excellent
.....He hasn't had such a chance since he made his debut in "The Kid." What a trouper he is!
SUPPORT.....Excellent. George Siegmann probably best as Bill Sikes. Lon Cha... at times as Fagin. Several other ... names, all good
EXTERIORS .....
INTERIORS .....ery good
DETAIL .....Satisfactory
CHARACTER OF STORY.....Well handled
.....Good for any and every house
LENGTH OF PRODUCTION.....7,...

Some day Jackie Coogan is going to grow ... is going to lose his delightful whimsical exp... He is going to wear long pants. He is going to be an ... proud of.

ordinary human being. But let's hope that day is in the "Never Never Land." Let's hope that he never finds the elixir of youth unless he can drink sufficient to keep him what he is today—the most beloved, the most delightful, the most wonderful child that ever stepped before a camera. It is going to be a tough day for moving pictures when Jackie ceases to be Jackie and becomes Jack.

Somehow or other you can't escape Jackie in "Oliver Twist." You don't want to. Frank Lloyd has made a masterpiece. He has opened the book and one by one dropped from the delightful old melodrama—because that is what it is—all of the characters that have helped to keep Dickens' name foremost all these years. They're there, from Fagin—at times too theatrically portrayed by ... the least of them including Bill Sikes, Dodger and the melancholy Sowerberry. There is Bill ... Nancy and a... the rest of them and they look ... they were alive.

It seems almost impossible ... scenic ... picture ... but as a whole ... lost. Others are sketched almost too ... but as a whole ... splendid entertainment. ... which ... not ... money into ... Jackie—pensive ... days ... come. ... pictures ... whole ... Jackie ... ous, and the last ... thing ... Jackie ... with his ... This is a picture that the entire industry can well be ... harder boiled you are the harder ... warm the cockels

If You Pass This By—Close Up

Box Office Analysis for the Exhibitor

They're asking a lot of money for "Oliver Twist" but it's worth it. You may be frightened and think it is a hold-up but you needn't be. You cannot afford to let the other fellow get it.

Every once in a while—only too seldom—there comes a picture like this and the exhibitor who hasn't a business brain sufficient to run a "Tiffany" when it comes along deserves all the kicks that he usually tries to pass to someone else.

You have so much to work with here that it seems a waste of time and energy to have to tell you about it. Every woman who visits your theater will just "love" Jackie and best of all, it will bring into your house hundreds of people who are Dickens fans and who usually do not attend picture theaters.

In addition you have besides Jackie and Dickens, the name of Frank Lloyd, a director of unusual importance and a list of stars and capable actors rarely matched in any one production. Lon Chaney has a tremendous following. Every one remembers George Siegmann from his Griffith connection. Gladys Brockwell starred; Lewis Sargent as well, and there are many others.

All you need to know is this—get it.

SOL LESSER presents

Jackie Coogan in Charles Dickens' immortal masterpiece Oliver Twist

Directed by Frank Lloyd

FIRST NATIONAL PICTURES

A First National Picture

3 Full Page Ads in the Saturday Evening Post

The advertisements will appear Dec. 9, Jan. 6 and Feb. 3. Other national mediums also are being used, reaching more than 10,000,000 readers.

"OMAR THE TENTMAKER"

GUY BATES POST

in Richard Walton Tully's Stupendous Production

Book Now! Get in on the listing Theatres and playing dates. These ads will pave the way for Box Office success now or in 6 months.

Adapted by Richard Walton Tully from his stage success of the same title; art director, Wilfred Buckland; photographed by George Benoit.

FIRST NATIONAL PICTURES

Directed by James Young

A First National Picture

The picture that'll empty every seat in your theatre

(and that's no joke)

Watch and Wait for the Big News

FIRST NATIONAL PICTURES

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 59, No. 5
Dec. 2, 1922

To Be or Not to Be

The Friars' dinner to Kenesaw Landis, Augustus Thomas and Will Hays brought forth the interesting suggestion from Thomas, dean of the theatre, that stage and screen producers should combine forces to produce the "Hamlet" of John Barrymore in films. The suggestion, put forward as a means of "sanctifying" the screen, has brought varied comment from film producers and distributors. Jim Whoozis, of the Bul-Bul Company, stole a march on his fellows, though, and produced the picture at a cost of $200,000. We will now listen in on a sales conference of the Bul-Bul Company's branch managers, special representatives, expense account hounds and hotel lobby decorations:

The Grand Annual Sales Conference

Jim Whoozis has the floor. "Boys," he says, "we got a tough baby to sell in this here 'Hamlet.' Gus Thomas kidded me into making it with a lot of talk about art and now the only suggestion he's got to help is that I put it in the Smithsonian Institute for an extended run.

"It's a lame duck but we got to sell it—you and me, mostly you. If you don't the Post Office will be returning your expense accounts marked 'Party No Longer at This Address.' And there won't be any other address, either.

"The entire board of directors put its entire brain to work on this problem and you can't say we aint helping you. We got a great big new idea to fool the exhibitors. We won't mention this guy Shakespeare's name at all, 'cause that would be sure death, and we aint going to say it's a 'classic' 'cause then they think you mean a school and church feature.

An Unprecedented Exploitation Campaign

"All the year I been feeding that exploitation department of ours and wondering whether it wouldn't be better I played the money on the races and forgot the bookmaker's name. But I got to say, boys, them fellers is going to save the ship on this 'Hamlet.' They been exploiting me so long they're getting good.

"We got the greatest tie-ups arranged for this picture you ever saw. All the one-arm joints in the country are going to feature 'Ham Omelettes a la Hamlet,' only I hope that don't put no ideas in the audiences' heads.

"The manufacturer of 'Hamlet' cigars is going to send one to every exhibitor in the country and if the cigars are as bad as I hope, you ought to be able to put the picture over before they wake up.

"One of the experts in the exploitation department knows a fellow who once played poker with a printer who worked in Marion, Ohio, and he's going to see if he can't get the President to write a message or something or other.

And a Final Word

"Boys, I expect the worst and I aint going to be disappointed this time.

"However, the national quota on the Bul-Bul Company's special super-extraordinary production of 'Hamlet' is ONE MILLION FIVE HUNDRED THOUSAND DOLLARS. Try and get it.

"And don't forget—no Shakespeare and no classic. Don't tip them exhibitors off—they're getting wise enough. The story is by Spencer Emerson Geraghty, entire idea conceived and directed by Thomas Neilan, sets by Inter-Urban, grave-yard effect by permission of General Film, and production supervised and regretted by Jim Whoozis.

"Just a parting word—if you play up the murders and the grave-yard and John Barrymore enough they may think it's another one of them Sherlock Holmes adventures. Try that out."

The Statement to the Press

Following the sales conference a statement was issued to the trade papers as follows, and worse:

"The seventy-three high-powered sales wizards of the Bul-Bul Company assembled in New York yesterday received what they unanimously and with one mind proclaimed the greatest news of their lives in the stupendous announcement that after four months of arduous and expensive labors the Bul-Bul Company had completed the massive, monster and monstrous production of the greatest melodrama of all time, 'Hamlet,' from the story by Emerson Spencer Geraghty.

"President Whoozis, of the Bul-Bul Company, led the cheering that greeted this announcement and lasted for over eighteen minutes until finally the whirlwind sales force was dry for the first time since the opening of the convention.

"Enthusiasm reached a feverish pitch when President Whoozis announced the unprecedented exploitation——."

You finish it.

Robert E. Welsh

EDITOR'S NOTE—There isn't a trade paper reader or a film man anywhere who hasn't heard of Harry Reichenbach or Reichenbach campaigns on motion pictures. Many of his exploits and stunts have found their way into print, but next week—for the first time—Moving Picture World will publish a complete "Start to Finish" recital of a Reichenbach campaign. "The Dangerous Age" is a title that offers the exhibitor an unusual opportunity for exploitation. Moving Picture World sent Roger Ferri to Paterson, N. J., to trail the campaign on this big Louis B. Mayer-First National special, so that it would present a concise, carefully prepared and analyzed showman's step to step account that would open the exploitation possibilities of the production to all its readers.

G. B. Howard Dies

Noted Author Found Dead in His Apartment in Hollywood

George Bronson Howard, noted American novelist, war correspondent and playwright, and for the past six months a member of the scenario staff at Universal City, was found dead from gas in his apartment, in Hollywood, Tuesday morning. There was no indication that he premeditated suicide. He had been suffering, however, from wounds received in the British Ambulance Service during the World War.

Howard had a varied and adventurous career. Born in Howard County, Md., in 1884, he first became known as a war correspondent for the London Daily Chronicle in the Russo-Japanese War. After that war, he returned to the United States and worked for various American newspapers, including the New York Herald and the Baltimore American. Later he turned to fiction, and at times was on the writing staff of such magazines as Sunset, Popular, Smart Set, and the Green Book. He served as dramatic critic for the New York Morning Telegraph, and was also well known as a playwright.

Universal officials in New York were greatly shocked at the report of George Bronson Howard's death.

Hits at Movies

Drastic Bill Introduced to Prevent Children Attending Picture Shows.

A bill prohibiting children less than twelve years of age from attending a theatre or motion picture show unless accompanied by a parent, guardian or other adult person, unless the picture, exhibition or other entertainment is given under the auspices of a recognized educational or religious agency, or is designed especially for the amusement or instruction of children and has been approved in writing by the superintendent of schools, superintendent of county department of public welfare or a clergyman of some local church, will be included in the proposed changes in the Kansas Children's Code laws, to be presented at the next meeting of the Legislature by the code commission.

Joins Distinctive

Distinctive Pictures' Corporation announces that Howard Estabrook will join the organization as general assistant to Arthur S. Friend, president, and Henry M. Hobart, vice-president and production manager, resigning from Film Booking Offices of America as head of the sales promotion and educational departments. In his new capacity Mr. Estabrook will be closely affiliated with the extensive production plans of Distinctive, which include several new units in addition to the George Arliss pictures.

Mr. Estabrook entered the motion picture industry in 1914 with George Kleine.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, regional news; T. S da Ponte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

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Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

Outline Their Policy

Independent New York Exhibitors to Oppose Circuits

The Associated Booking Corporation places itself squarely on record as an organization founded solely to assist independent exhibitors in securing a share of the first-run attractions that are being offered, which up to the present time have been denied them, regardless of price, regardless of their situation or regardless of their investments, solely because of the collective buying power of the circuits. It is because of this collective buying power that the A. B. C. is being formed.

The statement says, in part:

"It is only those producers whose interests are closely allied with the various circuits whose power is in danger of being lessened that are giving the A. B. C. the unfair fight that it expected and is getting under the very thin cloak of not selling combinations. Unfortunately those circuits, being also producers, can through their organizations influence some of the producers to do their bidding. But in the eyes of the industry, the A. B. C. knows that there is absolutely no difference between this body of independent exhibitors and the organizations of stockholders and partnership theatres controlled by the present circuits.

"The A. B. C. wishes to state that it is not asking any favors of any exhibitor circuits, of any producers who do not wish to deal with them, that they do not wish to control prices or to drive anyone out of business, but are simply a protective association of New York exhibitors who are tired of being told that they cannot get first-run pictures because they are too small individually and that they will not be allowed to have them if they are too big collectively."

After Film Thieves

The Motion Picture Producers and Distributors Association has signed a contract with the William J. Burns Detective Agency whereby its interests will be protected by that agency the world over. The action is looked on as the beginning of a determined offensive against film thieves.

Levenson Foresees End of Censorship

ACCORDING to Joseph Levenson, secretary of the New York State Motion Picture Commission, that body will make absolutely no attempt to perpetuate its existence. In fact, according to Mr. Levenson's own words, "it would be very objectionable to many people, if the Commission sought to perpetuate itself. The matter rests with the State Legislature and public opinion. If public opinion wants the Commission wiped out, it will be wiped out. As Governor-elect Smith has announced that he is opposed to the censorship of motion pictures, it appears certain that he will get his way, as the Senate is Democratic, and the Assembly very close. There is nothing that the Commission can do about it."

Apparently, Secretary Levenson has fully made up his mind that censorship of motion pictures in New York State will soon become a thing of the past. Probably one of the first bills that will be introduced in the Legislature next January will call for the abolishment of the Commission, thus sounding the knell of censorship.

Changes Asked For

Wants Simpler Regulations for Re-Entry of Films

The Treasury Department, Washington, D. C., has been asked to simplify its regulations governing the re-entry into the United States of American goods returned from abroad without the payment of duty so as to facilitate such admissions of motion picture films. It was learned that Jack S. Connolly, representing the Motion Picture Producers and Distributors of America, Inc., conferred with Ernest W. Camp, chief of the Division of Customs of the Treasury Department, and placed the views of the film interests before him.

A system of registering the films when exported has been suggested, it is understood. The Department has agreed to give prompt attention to the request of the industry.

Newsy Briefs

Adolph Zukor, of New York, president of the Famous Players-Lasky Corporation; S. R. Kent, general manager of distribution, and E. E. Shauer were the representatives of the Famous Players-Lasky Corporation who were elected directors of the Famous Players Canadian Corporation, Ltd., at the annual general meeting of the latter company held at Toronto, Ontario, November 9. Mr. Kent is a new director of the Canadian organization, having been chosen to replace W. C. Pitfield, of Montreal.

Answer to the suit brought by Charles H. Duell, Frank F. Newman, J. Boyce Smith and George W. Newgass for $60,000 against Thomas H. Ince, the motion picture producer, has been filed in the N. Y. Supreme Court by the latter.

In Ince's answer, he says he amply recompensed the complainants for certain services by paying them $5,000.

Arthur Leslie, the dean of motion picture press agents, is writing a series of articles for Movie Weekly, describing how he helped many screen stars on the road to fame.

Lloyd on Way Home

Pathe Comedian Ready for Another Year of Work After Vacation.

Declaring that "work hard and play hard" is about the best motto a man can live up to, Harold Lloyd waved a cheerful farewell to Broadway's bright lights on Sunday and started back to Los Angeles for another year of comedy-making at the Hal Roach Studies.

The finishing touch to Lloyd's "busy" two weeks' New York vacation was a dinner in his honor given by Mr. and Mrs. Elmer Pearson at the Ritz Carlton. Other invited guests were: Mr. and Mrs. Charles E. Merrill, Edmund C. Lynch, Bernard Benson, Miss Charlotte Terhaune, Gaylord Lloyd, Mr. and Mrs. Lewis Innerarity, Mr. and Mrs. Harley M. Walker, Mr. and Mrs. E. A. Eschmann, Peter Treleven, John Humm, and Mr. and Mrs. Joseph Reddy.

Mr. Lloyd said on leaving for the West that he had made up his mind to devote this trip exclusively to "play," and had stuck to it.

The comedian said he had seen pretty nearly everything and liked everything he saw—only he "liked some things better than others," but declined to particularize, as he was "no professor and might be wrong."

Loses Fight

In spite of an intensive campaign by the Buffalo exhibitors against Daylight Saving, citizens of Buffalo voted to retain the ordinance. Exhibitors fought the ordinance because they claimed that it hurt business in the summer, declaring that in many cases it cut into box office receipts for a 50 per cent. decrease. John L. Kelly, secretary to Mayor Frank X. Schwab, directed the campaign for the exhibitors. All the newspapers in Buffalo came out in favor of retaining daylight saving.

Gaining in Favor

J. G. Von Herberg Says American Films Are Popular Abroad

Back from Europe where he created a sensation by crashing into the front pages of American newspapers through his purchase of the 50,000 acre hunting ground of the late Francis Joseph, Austrian Emperor, at Ischl, in the Tyrol, John G. Von Herberg, millionaire First National franchise holder and motion picture theatre owner of Seattle, Wash., denied that he had bought this property for the purpose of producing abroad.

In company with Bruce Johnson, First National's foreign representative who is establishing offices for the organization and arranging for the distribution of its product abroad, Mr. Von Herberg visited London, Paris, other European capitals and the Tyrol. It was the natural beauty and grandeur of the hunting estate and its possibilities as a vacation ground that prompted Mr. Von Herberg to purchase this historic tract, he declares.

During his tour abroad Mr. Von Herberg declares he had adequate opportunity of watching the effect produced by American pictures on foreign audiences.

"For a long time," Mr. Von Herberg asserted, "the charge has been made that American films were made only for commercial possibilities. This feeling is undergoing a rapid change."

Wins Sunday Fight

(By Wire to Moving Picture World)

Toledo, Nov. 22.

A jury in Mayor Harry R. Rodabauch Court at Findlay, Ohio, on November 21, acquitted C. E. Gilmore, picture theatre manager, of a charge of violating the state Sunday amusement law by keeping his theatre open on Sunday. The verdict was returned after three hours' deliberation. One woman, Mrs. M. C. Dye, was a member of the jury, acting as foreman.

Gilmore's attorneys based their argument largely upon a contention that the state law prohibiting theatrical performances on Sunday does not include motion picture shows. The charges were filed by the Rev. W. E. Hill and John N. Doty, attorney, acting in behalf of the local ministerial association.

Sunday motion picture theatres have been closed at Findlay since 1917. An effort to reopen them met with indictments and fines in Common Pleas Court for all local managers two years ago.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Burned Hand Spoiled Code's Plans for Clean-up in '96

It was back in 1896 that W. F. Code first became interested in motion pictures. There were at that time two projection machines on the Pacific coast, both owned by Miles Brothers of San Francisco. Having traveled rather extensively in Pacific waters, Code figured he had a good chance to clean up by taking one of these machines to Australia.

His partner, Monte Findlay, a circus man from New Zealand, with whom he had shared many thrilling adventures, shared his belief. So the Australian rights were secured for the Edison Universal machine. Plans were enthusiastically being completed when Findlay, who was to operate the machine, burned his hand while learning. The burn proved a severe one, taking weeks to heal. Findlay's enthusiasm petered out.

"There's nothing in it!" he declared. "I'm through."

So the stuff was off. Code drifted to Alaska in 1900. Mining took the place of motion pictures in his thoughts. But the seed had been sown. When news arrived in Nome that a traveling operator with a Universal machine and eight reels of film, was touring Alaska giving shows during 1907, Code felt his old interest revive. He bought the outfit, intending to go into the "movies" as a side line.

Tremendous interest was occasioned by the advent of moving pictures into Nome. Code rented Eagle Hall, which cost $300 a night and seated 1,500 people. He played to capacity at $1.50 a seat, giving never over four single reels. The eight reels could not last forever, however. He purchased service from Pathe at from $100 to $175 a single reel, the top prices being paid for colored pictures. Illustrated songs or an amateur performer completed the program.

But often, after taking over $1,200 in at the door, net profits were only $60 from one evening's show! The early days in the states are famous for their cheap prices and admissions. How many would have survived the overhead Code was staggering under? But the fascination of the game made it worth the price.

In 1908 Code sent to Portland for a new Edison Underwriters Machine which he purchased from Morton and Company. He still laughs over the arrival of that machine.

"Evidently Alaska seemed a long ways off. They knocked down that machine to the last screw, packing each separate part in vaseline. Then shipped it without any book of instructions for reassembling!"

Having no alternative, Code figured it out for himself. He also booked service from Morton & Co. for a time. During 1909 he built the Alaska Dream, with a seating capacity of 300. His overhead being greatly reduced, he was able to charge 25 cent admissions and realize a nice profit. For eight or nine years the Alaska Dream played to capacity, and it is still doing a nice business.

It was not long before the moving picture interests superseded Code's mining interests. He opened up houses along the Yukon River, steadily increasing his holdings. At the present time he owns houses in Nome, Dime Creek, Candle, (the terminus of the annual dog races, from Candle to Nome), Keewalik, St. Michaels and Marshall.

Fuel conditions in Nome, where coal is now $47.50 a ton and timber scarce, have made conditions in that locality poorer for motion pictures, which, however, must offer the newest and best in order to succeed; whereas, in the mining towns which are doing capacity business, the feature length picture is decidedly not popular. Many short reels, even of rather ancient vintage, go over big in the mining communities. This is true all over Alaska, the big centers demanding the best.

About a year and a half ago, Code purchased the Paramount Theatre in Seattle, a suburban house in the Phinney district. He made the investment to put in his winters in Seattle. The investment proved so profitable and the location so excellent, that today Code is increasing the seating capacity of his house to 700, to take care of his patronage. He gives four changes a week, and says he has not dared to use exploitation because he could not handle the crowds it would bring him. The extension is being built on the back of the house, which will not necessitate the loss of a single day's business. The present back wall will merely be knocked out when the addition is complete.

"Then," says Code, "I'll hand 'em some exploitation that will fill her up to the doors!"

Mr. Code is the kind of fellow who can keep you entertained for hours with unusual anecdotes and yarns of Alaska in the early stages of the game.

Four years ago, he met Findlay, his partner in the original Australian venture.

"Burned your hand since, Monty?" he inquired laconically.

L. H. Marks' Patron Kicked Because "No Kille Today"

One of the sights of San Francisco, and one frequently visited by tourists in search of local color, is the Acme Theatre, proclaimed by its owners to be the most cosmopolitan theatre in the world. Located at 1249 Stockton street, just on the edge of Chinatown, with the French quarter on one side, the Italian district on another, and the Mexican, Filipino, Spanish and Portuguese quarters around the corner, it quite lives up to its reputation.

"If I am not the oldest exhibitor in the city," said I. H. Marks, senior member of the firm of I. H. Marks & Son, which conducts the Acme, "I, at least, hold some records that no one else can hope to claim. The Acme Theatre was opened in the fall of 1909, and is, therefore, 13 years old. I have been on the job every day since then, have the original location, the original building, the original music, operated under the original policy, show some of the productions I showed when I first opened, have the same operator, Helmer Erricson, and would be showing at the same old price of 5 cents but for the war. We now charge 10 cents. Only a few days ago I booked a picture I showed 11 years ago and some pictures have been shown a dozen times.

"I exaggerated it a little about the music. For the first five years we had an old automatic piano which played two tunes. One of these was 'Annie Rooney' and the other wasn't. Now we offer a repertoire of a dozen selections. Our policy is to give a short show, using short subjects full of action. The more lurid the poster the better, and once when I varied the show a Chinese patron looked the lobby display over and said: 'Wasser malla, you no kille today?'"

The moving picture business was not Mr. Marks' first venture in the amusement field. He traveled with Wilson's European Circus for a time and was also with Capt. Jack Crawford's Wild West Show. While traveling with a comic opera company in the Southwest, he became stranded and secured a job in a hardware store at Santa Fe, New Mexico, later traveling through that territory selling Colt revolvers. Prior to opening the theatre in San Francisco he was with the Pacific Hardware & Steel Co.

San Francisco Showmen Enlist Public's Aid in Fight Against Rentals

San Francisco theatre owners are commencing to protest vigorously against the continual increase in rentals and are taking their case to the public to show why it is impossible for them to reduce admission prices. Article after article is appearing in the daily press on a subject which has heretofore been kept from the public, and it is announced that a campaign of publicity is to be continued until prices are brought down to a reasonable figure.

It is pointed out that the expenses of some of the local theatres amount to from $10,000 to $15,000 a week, without considering film rentals, and that as much more is demanded for some of the late feature films.

Theatre owners in the suburban city of Oakland are said to have adopted a plan which has made that city rather unpopular with distributors, but which has enabled exhibitors to remain in the business. Exhibitors meet frequently, decide on the maximum price that can be paid for certain productions, and if distributors hold out for more, the pictures are not played there. This attitude has resulted in at least one producer making plans to enter the exhibiting field there, the Fox Film Corporation having a large house in course of construction.

At Last Dallas Exhibitors Have Chance to Make Money

With the Melba, heretofore dubbed along Film Row as a "white elephant," re-opened under the management of P. G. Cameron and enjoying, according to all reports, quite a play; with the Capitol, Dallas' newest theatre, nearing completion; and with the re-opening of the Jefferson, under the management of Ray Stinnett, a review this week of the forty odd theatres in the hub of the Southwest indicates that the long delayed period of near prosperity is near at hand at last.

Dallas picture theatres passed through a tough summer, admittedly—a losing summer, if the exhibitors' words may be taken—but it would seem that the coming winter will not be one of discontent. Theatres are gauged largely by what the exchange men say of business — the independent exchange men, that is.

The writer not so long ago met a pioneer exchange man on the streets. In 1919, or the early part of 1920, this man's exchange was worth a cool hundred thousand—he was offered that, in fact, to step down. In the summer of 1921 he could, perhaps, get a few hundred dollars for his films on hand, and certainly they weren't worth much more, under conditions existing then in this territory. It is doubtful if he could find a buyer in the summer of '21.

But it's different now. He's riding around in a new car; and, while this doesn't necessarily indicate a condition of prosperity, it means that he found a few winners, concentrated on them and is making money.

Cotton—upon which Texas lives and dies—is a short crop over the state, but 3,000,000 bales will be made. Nevertheless, the staple is skyrocketing, with a record price of 26 3/4 cents having been paid at present writing. There is every indication that the price will go to 30 cents. This more than makes up for the short crop. In fine, with the strikes over, there is every indication of a return to normalcy, insofar as Texas and the Southwest is concerned.

The reopening last week of the Jefferson Theatre in Dallas, which was leased from Southern Enterprises by Ray Stinnett, brings back to the hub of the Southwest an exhibitor and showman who pioneered in the game here. Stinnett established the theatre in 1915 and 1920 sold it to Southern Enterprises, who closed it about a year ago. Stinnett, upon leaving the Jefferson in 1920, went to Breckenridge, a town of 1,000, opened a house there and literally made a small fortune when the town jumped to 100,000 overnight, with oil gushers coming in every day. A score of men bucked him at the game in Breckenridge, but he sat tight and today owns every theatre in Breckenridge—seven—with the town down to a rather normal gait and 20,000 population. At the time of leasing the Jefferson, Mr. Stinnett also leased from the Southern Enterprises two houses in Abilene, Texas.

The Queen, Marshall, Texas, recently owned by F. A. Alexander and sold to William Roth, has gone under new management, with a half interest sold to Claude Dorough, well known Marshall exhibitor, who will jointly manage the theatre with Mr. Roth.

Judge Royall R. Watkins, in a Dallas court, last week made a ruling from the bench that "a moving picture house in a district is not injurious to the health or morals of a community," in granting A. J. Urbish a writ of injunction restraining the City of Dallas from preventing him from constructing a theatre in Oak Lawn, a prosperous suburb. This action was interpreted as being an attack on the city's interpretation of the "ill effects" of a theatre, rather than an attack on the validity of the city's building code.

Despite the fact that the writ comes after months of litigation, in which thousands of persons have either been interested or took part, the matter is not closed, for the City of Dallas has taken an appeal and hopes to win out in a higher court.

The American Motion Picture Company, of Fort Worth, with a capital stock of $3,000, has been incorporated at the Texas State Capitol by F. M. Elliott, W. S. Stegall, F. B. Kirby and F. X. Schuler.

R. J. Stinnett, veteran exhibitor of Breckenridge, and John Victor, his partner, who recently purchased the Queen and Mission Theatres, of Abilene, Texas, adopted a unique method of introducing themselves to the citizens of Abilene last week when they leased the theatres from Southern Enterprises. Taking a half page in the Abilene Reporter, Messrs. Stinnett and Victor filled this space with letters from prominent ministers, Chamber of Commerce officials and bankers, highly commending the morale of the Breckenridge theatres managed by the exhibitors.

A new theatre opened in Fort Worth, Texas, this week. A. L. Mitchell, well known exhibitor, took over the theatre formerly known as the Strand, 1206 Main street, and has renamed it the Utopia.

According to P. G. Cameron, owner and lessee of the Melba Theatre, Dallas, Pantages vaudeville will not be inaugurated at the Melba until next season. Announcement had been made that Pan time would be installed this season, but this plan was changed due to the fact that a certain southwestern house failed to link up with the circuit projected. On a picture policy, however, Mr. Cameron has made quite a success and succeeded this week in obtaining a pre-release showing of Mary Pickford in "Tess of the Storm Country," simultaneously with the pre-release showing in New York City.

The new Dallas Film Exchange Building, in which at least 50 per cent. of film exchanges in Dallas will be housed, was formally opened last week. The building is as nearly fireproof as possible, no wood being used in this structure. It has four stories and a basement, and a sprinkler system is being installed. The building was constructed especially for Dallas film exchanges and cost about $250,000.

During a performance recently at the Lometa Theatre in Lometa, Texas, films caught fire and in a few seconds the whole frame of the building was in flames. The house was crowded to capacity but everyone got out. A few were slightly injured from being knocked down and others from having to jump from the windows. The Hart Hotel and a residence adjoining the theatre building were also burned, entailing a total loss of $8,000.

One of the largest film contracts ever made in Dallas covering the city alone was signed recently by the Dallas office of the Fox Film Corporation with W. D. Neville, owner of the Washington Theatre, for the entire Fox output for this season.

The Dallas Amusement Company, with a capital stock of $50,000, has been granted a charter at Austin, Texas. The incorporators are John T. Jones, W. O. Huggins and C. A. Rasbury.

A number of important theatre changes have occurred in Denison, Texas. The Star and Rialto Theatres, sold about a year ago by L. M. Rideout to the Southern Enterprises, have been repurchased by Mr. Rideout. The amount involved is not stated.

In this connection it is noted that the Southern Enterprises are letting a number of their theatres go in small towns. Two years ago, when a scramble was on for theatre sites, during a fight between Southern Enterprises and the Hulsey interests, both interests invaded many towns of 10,000, 15,000 and 20,000 population and attention was even paid to towns of 3,500 population. Since that time Southern Enterprises and Hulsey interests, after amalgamating, have gradually let these houses go, concentrating their efforts on Dallas, Houston, San Antonio, Fort Worth, El Paso and other large Texas cities.

A. E. Fair, general manager, Dallas, for Southern Enterprises, has announced the appointment of George D. Watters as his personal representative. Mr. Watters formerly was manager of the Capitol Theatre in Dallas, which burned a year ago.

Page Mr. Hotaling

Here we are searching for the senior exhibitor in the United States and no mention yet of Arthur D. Hotaling, who was with Lubin in Philadelphia from 1896 to 1915. That's all wrong. Let's hear from you, Mr. Hotaling.

Recently we paged I. W. Rodgers, of Poplar Bluff, Mo., and he has just sent us an intensely interesting history of himself which will appear soon. Then, too, we are fortunate in having the biographies of George E. Williams, of Buffalo, N. Y.; John C. Green, Guelph, Canada; Eugene H. Roth, San Francisco; Fred Wehrenberg, St. Louis, and others. They will be published in the order in which they were received.

Pathe Release

GRANDMA'S BOY LOOKS AT HIS PROTOTYPE

Three hundred and fifty grandmas, each with a boy, were recently entertained at a special matinee given by George Gravenstein, of the Carman Theatre, Philadelphia, to witness Harold Lloyd.

Schlichter, Goldberg, Rome to Lead in Baltimore Fight

A committee of three, including Chairman Louis Schlichter, manager of the Bridge Theatre; Thomas D. Goldberg, proprietor of the Wizard and several other theatres, and J. Louis Rome, manager of the Rialto and several other theatres, has been appointed by the Exhibitors' League of Maryland to decide what action will be taken by league members to influence people to vote against the passage of the Daylight Saving Ordinance at the next election in Baltimore, Md.

The Gem Theatre, 617 Duncan Place, Baltimore, which is under the management of Joseph Robbins, was purchased by Louis Greenberg for $23,500; $1,000 cash and the balance subject to a mortgage, when the playhouse was sold at public auction by E. T. Newell & Company, auctioneers.

S. Kleinman has purchased the Brodie Theatre, 1118 Light street, from Joseph Brodie. This playhouse has been under the management of Samuel Scherr for some time, who had a lease on the property. Mr. Kleinman is redecorating the theatre. J. R. Fields has been appointed house manager. One hundred more seats have been added in the space made by moving the front forward about twenty-five feet.

The new Everett Theatre was opened to the public at Middletown, Del., November 9. The construction cost $60,000. The opening performance was crowded. It is the only picture theatre in the city.

Frederick C. Schanberger, president of the James L. Kernan Company, operating the Maryland and other theatres in Baltimore, attended the opening of the Keith Palace Theatre in Cleveland.

The Opera House at Havre de Grace, Md., which was destroyed by fire some time ago, will be rebuilt by Enock M. Smith, building commissioner of that city.

The Central Theatre Company, incorporated under the laws of the State of Maryland in 1920, has acquired the properties at 615-21 East Fayette street. The purchase price was $10,000. There are four lots, each subject to a ground rent of $30 per annum. The directors in the Central Theatre Company are J. Louis Rome, manager of several Baltimore theatres; Grace L. Boehl, B. Francis Rome, Samuel H. Rome, and Abraham S. Rome. The capital stock of the company consists of 1,000 shares, par value $100 each, and 1,500 common without par value. If the city does not acquire the property for widening Fayette street, it is the purpose to erect a picture theatre. This site is very near the present Rivoli Theatre.

Charlotte Exhibitors See No Menace in the Alhambra

The Alhambra, the fifth first run house in Charlotte, N. C., opened five weeks ago, has slumped. Not to say it isn't doing business, but folks were looking for some good old "cut-throat" opposition in Charlotte when, soon after the Universal house, the Strand, opened with pictures, Southern Enterprises threw out the stock in their Alhambra and started off the picture policy with "The Prisoner of Zenda" for a solid week's run and an exposition campaign that woke the old town up.

The other managers were immediately on their toes. The Broadway, Dick Craver's First National house, brought in Ralph DeBruler, showman wizard of the South, who formerly handled Atlanta's million dollar "Howard," as manager; Ray Beall, of the Imperial, while under the same management as the Alhambra seemed a little upset, and Manager Dardine of the Strand signed a larger contract with the newspapers for space.

But it was a false alarm, the Alhambra having gone back to second runs and the older 1921 output of the different producers, which so far had not been run in Charlotte, and everybody's again sleeping soundly these nights.

Keen competition is expected to develop in Richmond with the completion early in 1923 of the mammoth new theatre being built by Pryor Brothers and allied interests. The Pryors already have the Broadway, playing principally First National first runs, the Bijou, Colonial and Bluebird also being first run houses. The Bijou, Colonial, also Isis and Odeon, the latter two second run houses, are under the same management.

Frank Freeman, Georgia Tech alumnus, football enthusiast, general manager of Southern Enterprises and S. A. Lynch Enterprises, was recently re-elected to the presidency of the National Georgia Tech Alumni association, a position which he held during the past year.

The Grand, Atlanta, Ga., is preparing for a personal appearance by Virginia Pearson. She will appear in several of the Loew Southern theatres.

Lawrence Lester, of Lester's Rivoli, Columbia, S. C., drove over to Atlanta the past week.

A. J. Economu, of the Franklyn Theatre, Fort Valley, Ga., is preparing for the annual Peach Festival in the spring of 1923, which annually draws 50,000 people to this small town.

A. P. Robert, formerly manager of the Salisbury Theatre, Salisbury, N. C., recently sold by Southern Enterprises, now heads a new department for this corporation, handling the details of all children's matinees in twenty of their Southern theatres.

A First National Release

A TASTEFUL LOBBY DISPLAY ON THE MASQUERADER

One side showed Guy Bates Post as John Loder and the other as Chilcote. Back of the curtains was a magnavox which told the interested spectators about the coming play.

San Francisco's Century Now Being Thoroughly Remodeled

Ackerman & Harris, who recently took over the Century Theatre on Ellis street, San Francisco, are expending a large amount of money in remodeling this house, including the installation of a permanent projection room on the ground floor, and will reopen it on November 25 with the world's premiere of "Hunting Big Game in Africa With Gun and Camera," a picture made by the H. A. Snow expedition. Following this will come the first showing here of "Oliver Twist," with Jackie Coogan. William J. Casey, for some time manager of the Hippodrome, and before then with the Tivoli and Newman's College, has been appointed manager of the Century.

With the greatest amount of newspaper publicity ever given a picture in San Francisco, the Curran Theatre recently commenced an extended run on "When Knighthood Was in Flower." The opening night was reminiscent of the opera season, with society out in full force, and a $10,000 advance sale was reported by the box office.

Manager Herbert E. Phelps is greatly pleased with the manner in which "East Is West," a picture produced largely in San Francisco, has been received by the patrons of the Tivoli. It ran three weeks, the first run of such a length since "The Kid."

John Peters, popular exhibitor of Elmhurst, Cal., plans to erect a new theatre there and will commence work in February.

William Voss has sold his half interest in the Auditorium Theatre at Modesto, Cal., to his former partner, Frank Andrews.

The Alpaugh High School, Alpaugh, Cal., has added a picture machine and will show pictures three times a month. There is no theatre in that town.

The Tokay Theatre, Lodi, Cal., will be reopened shortly by the T & D. Junior circuit. Program pictures will be presented exclusively.

The Washington Theatre, San Francisco, owned by the North Beach Theatres, Inc., of which Maurice Klein is president, was reopened recently, following extensive remodeling work. Supervisor Angelo Rossi made the opening address of welcome. Sam Jacobs is resident manager.

Sol Lesser has purchased the interests of Louis Linsey in the New Lyceum Theatre on Mission street, San Francisco, and is now sole owner.

Joel C. Cohen, president of the Consolidated Amusement Company, Honolulu, T. H., who has been in San Francisco for several weeks, sailed for his island home on November 15.

Kahn & Greenfield, who conduct four picture houses at San Francisco and one at Santa Cruz, Cal., have added to their chain by opening the Princess Theatre at Honolulu. This is a splendid new house seating 1,700, arranged for both pictures and dramatic performances. Edward A. Smith, formerly manager of the Rialto Theatre, San Francisco, is in charge. A four-manual organ is presided over by Edwin Sawtelle and use is also made of an orchestra of twelve pieces.

Troy, N. Y., Exhibitors Plan to Organize in Near Future

Exhibitors in Troy, N. Y., are planning to organize in the near future, probably with the return of Edwin O. Weinberg, who will manage the new Troy Theatre, one of the Strand chain. Jacob Rosenthal is also busily engaged in completing a new house and will soon be classed with Troy exhibitors. There was an organization among the Troy theatrical managers some years ago, but with this one and that one dropping out, the organization passed out of existence.

Benjamin Apple, owner of the American and the Griswold in Troy, is the only member of both the national and state organizations, and it is quite probable that he may be asked to assume the presidency of the Troy organization when it is effected. There are about seventeen houses now running in Troy. This leaves about a dozen owners and managers who will be expected to join the organization. Albany has a live local, but Schenectady is in much the same shape as Troy. It is barely possible that a tri-city association might be brought about between now and spring.

Business in Troy is showing marked improvement these days. As a rule, November and December are not particularly good months in the Collar City, as some of the shops are running at half capacity. With November making the showing that it now is, exhibitors are looking forward to a bangup January, and, in fact, entire winter.

Exhibitors are looking forward to the opening of the Ford plant, which will employ close to 5,000 men. There is also a big packing plant about to be opened on Green Island which will employ a thousand or more men. Within the next two months, two new theatres will open in Troy, with a combined seating capacity of nearly 3,000 persons, but with plenty of business activity under way, owners of houses do not anticipate any slump.

"The Prisoner of Zenda" pulled so well at the American this week, that Ben Apple decided to hold it over for another week. With the exception of "Way Down East," there has never been a picture run in Troy for longer than a week.

Mrs. Mary E. Crawford, of New York, is spending the week in Troy, as the guest of her son, Edward H. Crawford, manager of the Lincoln.

It now looks as though the new Troy Theatre would not be in shape for opening much before the last of February or the fore part of March.

Fire damaged the Alpine Theatre one night last week. Defective electric wiring is believed to have caused the blaze. Two projecting machines were destroyed and a hole was burned in the roof of the house. The fire was discovered shortly after midnight. The theatre is operated by Sabin & Judge, and seats about 500. It was recently renovated. The auditorium was somewhat damaged by water.

The Lincoln just conducted a contest to find a misspelled word in one of the Troy papers, offering tickets of admission to the lucky one. Manager Crawford received over 1,000 letters within three days and is firmly convinced that the scheme is a good one as a means of attracting attention.

The Capitol Theatre was responsible for calling out the fire department one night this week, when an overheated steampipe threatened to give trouble. There was no fire.

The American has enlarged its orchestra to ten pieces, an increase of three. Olin Niles is directing. The house is making a drive for patronage through a combination of the best pictures procurable and a musical program that can't be beat.

Battaglia Brothers have just taken over the Arlington, one of Troy's residential houses, which has been closed for some time. The house seats 400. This gives the Battaglias four houses in Troy.

Work is progressing most satisfactorily at the New Rose, and its owner, Jacob Rosenthal, expects to open not later than January.

All of the Troy exhibitors are planning to pay a visit to Schenectady next week as the guests of Edwin O. Weinberg, manager of the new State.

"Sin Flood" has been booked for a straight week at the Griswold, beginning Sunday.

Next to "The Eternal Flame," which established a record for a week's business at the Lincoln, "If I Were Queen" takes second place, although coupled with a fashion show.

"Under Two Flags," running a straight week, went across fairly well at the Lincoln, but, according to many, the actress is not the type that attracts the flappers with which Troy is filled because of its many collar factories.

When it comes to keeping in touch with his audience, there isn't an exhibitor in all Troy who can excel Ben Apple, of the American. He is right on hand to welcome his patrons, and also present to bid them a cheery good night as they leave his house. As a result almost everyone in Troy knows Ben, and as a further result the profits of the house become better and better through his personal touch.

After all is said and done, it pays to do a little figuring when one is booking pictures, and, likewise, take into consideration the characteristics of the place. That is exactly what "Al" Bothner did last summer, when he started to manage the Colonial in Troy. This is a 10-cent house, which had proved more or less of a "lemon." Mr. Bothner figured out that Troy, generally conceded as a "working girls' town," could pay both a 10-cent as well as a 30 or 35-cent admission, but that a 10-cent house would have to run pictures with plenty of action and lay off the society drama stuff.

As a result, the Colonial does a whopper of a business at its first show each night, from patrons who are of the early-to-bed-early-to-rise type, being employed in the factories. Mr. Bothner figured that others drawing bigger salaries and who could sleep a bit later in the morning, would patronize higher priced houses. He appears to have hit the nail on the head and is booking just the sort of pictures that pack the Colonial night after night.

Double features are being booked at the Strand whenever there is a strong opposition in neighboring houses. The scheme appears to be working well.

Manager Crawford, of the Lincoln, was right on the job election night and flashed a picture of Governor Alfred E. Smith the moment his election was assured.

When Percy Waters was screening for Edison on Twenty-first street in New York City, and in the days when there were probably not over twenty half reels in all New York, "Al" Bothner, now managing the Strand and the Colonial in Troy, started in business. When it comes to exploitation, there isn't a man in Troy who can so much as hold a candle to Bothner's efforts, many believe.

A Paramount Release

MAKING AN EMPTY WINDOW BLOSSOM WITH COLOR

This scene, copied from one of the stills of "Manslaughter," was worked up in the window of a vacant store in the business section of Los Angeles, and sold a lot of tickets to Grauman's.

Albany

William Berinstein, who owns the Colonial and the Hudson in Albany, as well as two houses in Elmira, plans to build one or more houses in the near future and establish a chain. Mr. Berinstein lately moved to New York.

Judge Charles McCarthy, of Hoosick Falls, will shortly open a new theatre in that village. He is one of the old-timers in the business, and is widely known throughout the state.

Howard Richardson, of the Plaza in Chestertown, is in bed, suffering from an attack of pneumonia.

Paul Alberts, of the Albany, in Schenectady, is endeavoring to pack his house nightly by putting on a couple of amateur nights each week, in connection with his pictures. The idea seems to be working well.

Fred Elliott, of the Clinton Square, in Albany, is planning to use about 500 window cards in connection with next week's run of "What's Wrong with the Women."

Harry Berinstein, of the Mozart, in Elmira, observed his twenty-third birthday one day last week.

George Roberts, president of the Albany Theatrical Managers' Association, in discussing business, recently said that there were more really good pictures this year than ever before, and that such were really the salvation of hundreds of theatres this fall.

"It used to be," said Mr. Roberts, "that there would be one outstanding picture each year, such as 'The Birth of a Nation,' but now it would be a hard matter for anyone to pick the real big feature of a year."

Stock has closed at the Palace in Watertown, and from now on feature pictures will be given al-

(Continued on following page)

though amateur nights will prevail on Tuesday, Thursday and Saturday.

There is talk in Ogdensburg that a number of business men will take over the Hippodrome in that city, which is now owned by Eli Rosenbaum, and run the house as a picture theatre, changing three times each week.

There is a new house in Oneonta on which a small fortune has been spent and which will open on Thanksgiving Day. It is said that the ornamental plastering alone represents a cost of $20,000. The house will seat 600.

There was an auspicious opening of the Strand Theatre in Carthage this week. J. N. Schine, of Gloversville, who recently took over the house, made a trip to Carthage, and was accompanied by a number of his friends. It has been decided to change the pictures every second night instead of each night, as in the past.

Carthage, N. Y., has only about 4,000 inhabitants, but when "The Old Homestead" was given a three days' run this week at the Strand there, the management engaged a local quartet and presented the first prologue ever seen in the village.

All the Troy and Albany exhibitors are planning to attend the opening of the State Theatre in Schenectady during the week of November 26.

Detroit

An aggressive campaign is now under way to eliminate in Michigan the practice of sub-renting of film and the unauthorized holding of pictures for extra days' showing. The campaign is under the direction of the F. I. L. M. Club of Detroit and is indorsed by the M. P. T. O. of Michigan. The practice is not prevalent in most parts of the state, but it is intended to publish the names of all guilty parties where all exchanges and exhibitors may read them.

Charles Hagedorn has purchased the Lyric Theatre in Mt. Clemens, Mich., a house which he has been managing for the past six months. Extensive alterations and redecorating plans are now under way.

The following first-run houses in Detroit are now opening their doors at 10:30 a. m. instead of 12:30 p. m.: Adams, Broadway-Strand and Miles. This gives them an extra show a day.

John P. Harris, promoter of the Family Theatre, Detroit, and general manager of that house, although he lives in Pittsburgh, was elected state senator from his district in the recent election. He operates a big chain of theatres in Ohio and Pennsylvania.

Bert Greiner, of the Gratiot Theatre, Detroit, who has been ill for a few weeks, is now back at his desk again.

Claud Jensen Contracts for Eight of F. B. O.'s Pictures

Claud Jensen has contracted for the following F. B. O. releases for the Portland circuit of Jensen & Von Herberg theatres: "The Kick Back" and "Good Men and True," two Carey releases; two Novaks, "Colleen of the Pines" and "The Snowshoe Trail," "If I Were Queen," featuring Ethel Clayton; "The Hound of the Baskervilles" and "Broadway Madonna," "Heedless Moths," starring Audrey Munson and directed by Robert Leonard. Play dates on the above will begin immediately and the entire product will be shown within the next two or three months. Manager Jensen is reported to be re-opening the Peoples Theatre with the "Hound of the Baskervilles" on November 18. It has been closed all summer.

Mack J. Davis, of Port Angeles, opened his new Mack Theatre on November 17 with "Remembrance." Several novel features, including a banquet hall and ballroom, are incorporated in the new house.

George C. Faskins, proprietor and owner of the Royal Theatre, Cashmere, Wash., also owner of the Blewett Hotel, the finest hotel in the Wenatchee Valley, reports business good in spite of the seriousness of the transportation problem confronting the fruit growers.

Manager Goldsmith of the Society Theatre in the Broadway and Capitol Hill district, Seattle, has arranged a private screening of three episodes of "In the days of Buffalo Bill," to which he has issued invitations to the Parent Teachers' Association of that district and school teachers. December 5 is the day reserved for the screening. Speakers, a short musical program and a Prizma Scenic will be given in addition to the featured picture. Tea will be served at the conclusion.

Patrons of Hamrick's Blue Mouse are to be treated to an Irene Castle fashion show and parade in connection with the showings of "Slim Shoulders," early in December.

Conductor G. H. Stone last Sunday inaugurated the first of his new series of popular winter concerts at the Coliseum Theatre. These concerts, which last one hour, are quite popular with music lovers, and the numbers are carefully chosen, with usually an assisting soloist.

Pells & Swanson have re-opened the Apollo Theatre, Everett, after a year's closing. They are reported planning very extensive improvements.

The good old "meller" continues perennially young in its interest. This week the "Queen of the Moulin Rouge" is drawing full houses to the Blue Mouse, where it established an exceptional business on opening days. Even the Monday matinees were heavily attended.

Over at the Liberty, Goldwyn's "Sin Flood" is reported furnishing thrills to big houses, who get a final kick out of "Sawing a Woman in Two."

Mr. and Mrs. G. M. Terhune, former owners of the Rex Theatre, Spokane, have given over possession to Otto Bischell, formerly of the Havre, Mont., Orpheum. Mr. Bischell and Mr. Terhune were in Seattle transactng some necessary business on Film Row. Mr. Terhune is reported looking for a good suburban location in Seattle.

A First National Release

AN ELABORATE LOBBY ON HURRICANE'S GAL

This was worked up by W. F. Brook, manager of The Strand Theatre, Knoxville, Tenn., and includes two original paintings on the Dorothy Phillips play.

Jack Allender, of the Allender circuit, has bought back his Liberty Theatre, Moscow, Idaho sold some time ago to Charles Coates.

Manager O. R. Hartman, of the Princess Theatre, reports satisfactory business on his new plan of charging 15 cents and giving only the cream of second runs. The new policy has been in effect since October 14 when the house re-opened with its new name, after extensive repairs had been accomplished. Hartman is a First National Franchise holder. The Princess and Victory, both downtown houses, are owned by the Woolley Theatres Co.

"Doc" Clemmer, of the Spokane Clemmer Theatre, has booked "The Kickback" to open November 15. This F. B. O. release is the first western picture Mr. Clemmer has shown. "If I Were Queen" and "The Snowshoe Trail" have been booked for early December showings.

H. K. Dunham, who recently demolished his Rex Theatre in Mount Vernon, has built a new Rex on the same site. He worked day and night shifts, and expects to re-open about the fifteenth. The new house will seat about 500 and cost in the neighborhood of $10,000.

The Grand, in Bellingham, reopened November 2 with the Val Howland Stock Co. in "Pollyanna", to full houses for three nights. Manager Fred B. Walton's plan is this: The first three days of each week will be devoted to Pantages vaudeville, featuring each week episodes of "In the Days of Buffalo Bill," Wednesday the house is open for local and civic affairs, while the last three days are filled by the stock company. The recreated Grand seats 1,208.

Manager Danz, of the Colonial Theatre, is distributing high-class photographs of the stars featured on his programs, to ladies at matinee performances. The Colonial is second run, and Mr. Danz is offering some of the very best screenings. He was the only local exhibitor to give election returns on November 7, and proved that it pays to be 100 per cent. on the job all the time.

Manager Case, of the Columbia, this week put over an exceptionally artistic number "The Mah Jongg Blues." His stage setting was effective with Chinese art panels, and bowers of greens and blossoms. Two Chinese girls and a mandarin playing the new popular game, during the singing of the number by the mandarin. One of the maids followed this with a dainty Chinese dance number, the chorus being sung as before. It won a big round of applause at each performance. A Mah Jongg set in a glass case in a lobby, attracted attention to the novelty number.

Wehrenberg Putting Pep Into St. Louis "Go to Movie Week"

The week of December 3 to 9, inclusive, will be a big one for the picture theatres of St. Louis. Fred Wehrenberg, vice-president of the Motion Picture Exhibitors' League of St. Louis, and owner of the Melba and Cherokee Theatres on the South Side, has put all his pep and personality behind a "Go to the Movies Week" for St. Louis on the dates named, and he has keyed up the majority of his fellow exhibitors to the same pitch of enthusiasm.

Fred is a driver, an enthusiast, a pioneer. He is the one St. Louis exhibitor who can always be relied upon to lead any drive for the benefit of the industry. He it was who fought the good fight when Sunday closing and Daylight Saving threatened the industry in St. Louis. And now as head of the "Go to the Movies Week" of the Exhibitors' League, he is hitting on high to put it across big.

He has mapped out his campaign. It will include a big banquet for exhibitors and invited guests, including leading educators and clergymen, with William Hays as the principal. That is, if Bill can arrange to be there. And if he understands the importance of this drive he will sure be there, for a speech by Mr. Hays at this time is what is most needed in Missouri.

Next January at Jefferson City the new lawmakers of the state will gather. The blueites will be there with measures for Sunday closing, state-wide censorship of movies and the rest of their bag of joykillers. Some fight will be needed to put them to rout. The Massachusetts vote hasn't made any impression on them. They dismiss it in their own way by asserting that the fool people have no right to decide these questions for themselves. Moving picture censors and their advocates firmly adhere to the doctrine that the American people are incompetent of self-government or to think for themselves. So Missouri is in for another siege.

There will be prominent advertisements in all the newspapers describing the aims and purposes of the drive. For fear the newspapers may miss some people, Wehrenberg is having made thousands of one sheets and a few three sheets, and these will be placed in every prominent location in the city.

Seven hundred dollars in cash receipts. That's the loot obtained by five bandits who entered the Manchester Theatre, 4251 Manchester avenue, early Monday, November 13. They carried off the strong-box and busted it open in a pasture near the St. Charles and Natural Bridge roads in St. Louis county. As the robbers were leaving the show house a passing policeman sent them on their way after gently reminding them that their lights were not burning. The St. Louis Amusement Company owns the theatre.

Father Spigardi's Italian parochial schools are several thousand dollars richer than they were two weeks ago. Father Spigardi is fortunate that he numbers among his friends, Fred L. Cornwell, who controls the Del Monte Theatre. Fred heard that his friend, the priest, had trouble meeting the mortgage obligations on his school building, paying teachers' salaries, etc., so arranged to put on a benefit show at the Del Monte for the school. The net proceeds for the week of November 12 went to Father Spigardi. "The Rosary" was the feature picture. Capacity crowds were present at every performance.

The Yale Theatre, Shelbyville, Ill., opened November 15 with "One Week of Love" and Harold Lloyd in "I Do." Lou Wagner is manager. The Illmo Amusement Company, recently incorporated in Missouri for $20,000, owns the house. The stockholders are Wagner, Floyd Lewis and Roy Dickson.

The Orpheum Theatre, Vandalia, Ill., burned down November 17. The cause is unknown. S. E. Pertle, Jerseyville, Ill., was the owner. He had some insurance. The Orpheum, which seated 500, is a total loss.

The long-deferred erection of the 12-story office building that is to crown the Missouri Theatre is now under way. The Famous Players Missouri Corporation last week awarded the contract to the Black Masonry and Construction Company. The building will cost $1,000,000 and is designed especially for physicians and surgeons.

The filming of "The Spirit of St. Louis" is under way. Gilbert P. Hamilton, director for the Rothacker Film Corporation, is in charge.

Bill Savage, owner of the Hippodrome Theatre, Alton, Ill., intends to seek re-election as mayor next April. He is getting into condition by shooting wild ducks along the Illinois River near Beardstown, Ill.

George Beban & Company and his "The Sign of the Rose" have been booked for a third run at the Del Monte Theatre. A record for St. Louis. No other film, not even the record-breaking "Birth of a Nation," could repeat twice in one season. On his two previous calls to the Del Monte, Beban broke all house records. The date for his third call has not been set. It depends on his itinerary. He has also been booked for the new Le Claire Theatre, Moline, Ill., and the Indiana Theatre, Terra Haute, Ind., a Paramount house.

The Shubert-Empress Theatre has a new manager in Z. M. Harris, a former newspaper man. He is well-known here, having acted as press agent for several leading dramatic and musical comedy stars.

Special pictures of the Armistice Day celebration were taken for the Missouri Theatre. Thousands who couldn't get to the Armory later saw the spectacle on the Missouri screen.

The mallards along the Missouri bottoms are having bad luck these days. George Skouras and Bill Lyric, West End Lyric manager, spend all their spare time shooting.

Up on Goose Hill and farther North, in the vicinity of Bissle Point, they are talking about Joe Mogler, president of the Exhibitors' League and owner of the Mogler, Bremen and Excello theatres, as a member of the Board of Aldermen to succeed Edward Scholl, who died a few weeks ago. Joe is a member of the Republican State Committee and would be a happy selection for alderman. He will have no opposition if he will consent to run. He is certain to be elected, as thousands of Democrats would vote for him notwithstanding he would make the race on the Republican ticket.

The Indiana Theatre has a new boss in Bruce Fowler, late of Buffalo, N. Y. Harold Franklin picked Fowler to fill the position formerly held by I. B. Lewis.

The American Theatre, Evansville, Ind., has been taken over by Phillip Holtzman. He formerly had it when it was known as the Variety Theatre. In recent years it has been operated by the Strand Amusement Company.

Frank Newman, of Kansas City, was robbed of his pocketbook containing $90, railroad and Pullman ticket and baggage check while being shaved at the Statler Hotel. The thief later secured Newman's suitcase, which contained clothing valued at $250. He sent out a S. O. S. to Spyros Skouras, who advanced the necessary cash to make up the deficit caused by the light-fingered gentleman.

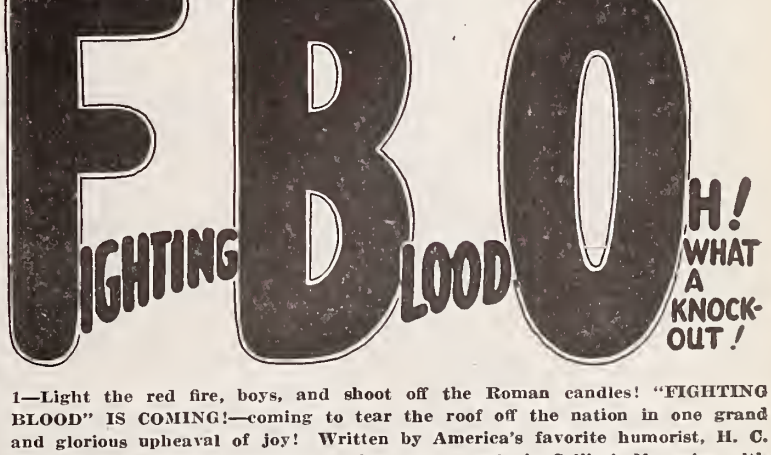
Exhibitors seen along Film Row the past seven days included: J. Stempfle, St. Charles, Mo.; Tom Reed, Duquoin, Ill.; Henry Turner, Jewel, Poplar Bluff, Mo.; Lou Wagner, Yale, Shelbyville, Ill.; J. Sanders, Sanders, Mattoon, Ill.; G. M. Luttrell, Majestic, Jacksonville, Ill.; F. E. Pertle, Jerseyville, Ill., and Jim Reilly, Princess and Grand Theatres, Alton, Ill.

Louisville

Hopkinsville, Ky., reports that the Crescent Amusement Co., Nashville, Tenn., is planning erection of a theatre at Hopkinsville, to seat about 1,200 and to cost about $150,000. The report is based on statements of Harry Sudekum, the big noise in the Crescent, while on a visit to Hopkinsville, both of these being strict picture theatres, while it is planned to operate the new house for pictures, vaudeville, road shows, etc. It is planned to have it ready for operation by next fall. Options have been secured on two sites.

Covington, Ky., reports that the Ernst Realty Co., which is erecting the new Liberty Theatre building at that point, has incorporated with a capital of $250,000, to hold and handle a general real estate business. The incorporators are Senator R. P. Erbst, Frank F. Thorpe, L. B. Wilson, George L. Hill and Polk Laffoon. The company owns the new theatre which it is erecting. It is planned to use the company largely as a "Boost Covington" organization.

Col. Fred Levy, of the Kentucky Theatre, Louisville, was a host last week to 225 children, in the Junior Agricultural Club Price Day Program, in which sixteen children were awarded silver or other trophies for the best showing in pig raising, corn culture and other agricultural efforts.



1—Light the red fire, boys, and shoot off the Roman candles! "FIGHTING BLOOD" IS COMING!—coming to tear the roof off the nation in one grand and glorious upheaval of joy! Written by America's favorite humorist, H. C. Witwer, and published consecutively for many months in Collier's Magazine with millions of eager readers, the "FIGHTING BLOOD" TWO REEL STORIES, as created by F. B. O., will knock the whole industry for a row of cash-packed box offices! Produced and distributed by F. B. O.

Chicago Exhibitors Meet to Plan Daylight Saving Fight

Sixty exhibitors were present at a meeting called by the M. P. T. O. A. Friday, November 17, to start a movement to repeal the daylight savings ordinance. A great deal of enthusiasm was shown and plenty of cash was contributed to carry on the work of getting out petitions and other stunts to spread the gospel of "regular time." The industry in the city does not expect to carry on the fight alone, but will enlist the co-operation of certain parts of the labor element, as well as employes of the post office and the stockyards, all of whom have been reported as firmly against new time.

Prince Sasha Taxis, of Czecho-Slovakia, has been a Chicago visitor for the past week. He expects to start a picture company in his native country, and is visiting in the United States to get pointers. He left Chicago Saturday for Universal City.

The second of the zone meetings of the Motion Picture Theatre Owners of Illinois will be held November 22 at the Hotel Custer, Galesburg. Notices have been sent to the theatre managers in the nearby towns and a good turnout is expected. William Sweeney, organizer, will go to Galesburg on Monday, and a large Chicago delegation will be present for the meeting.

A junior mortgage of $4,000 has been placed on the Roosevelt Theatre building owned by the Ascher Roosevelt Theatre Company through the Continental Trust and Savings Bank.

Charles H. Shell, Thomas Petrulas and Joseph W. Beem have formed the General Theatres Corporation to operate and build theatres, with a capital of $250,000, and the main office will be at 127 North Dearborn street.

The Apollo Theatre at Dearborn and Randolph streets will pass from the Shubert management to the control of A. H. Woods again, according to a wire received by Manager Lou M. Houseman of the Woods.

The Taylorville Recreation Association, of Taylorville, Ill., has been formed, with a capital of $15,000, to operate amusements in that city.

A. J. Meininger has been appointed manager of the Frolic Theatre on East Fifty-fifth street. He is well known in the local movie circles.

Frank Gehring is now manager of the Commercial Theatre.

Ed Wurzburg has been made manager of the Ascher Peerless Theatre on Grand boulevard.

The Capital Theatre company has been formed by Sol Fichtenberg, Jacob Schwartz and Max Schwartz with a capital of $18,000. The main office is located on North Kedzie avenue.

Kansas City Theatre Loses $11,000 to Adroit Burglars

The Pantages Theatre, Kansas City, was robbed November 13 of $11,000 in cash, which represented Friday, Saturday and Sunday receipts. The loss is covered by insurance. The work of opening the huge safe was done with acetylene gas, burning a hole through two heavy steel doors.

Fred Spear, publicity director, said the receipts were unusually large as the banks were closed Saturday, and it had not been possible to bank receipts for several days.

Phil Ryan, vice president of Capitol Enterprises, who has been ill with a severe attack of pneumonia, is improving rapidly and it is expected that he will be up and around town soon. His many friends will all be glad to see him around the exchange center soon.

Archie Josephson, secretary and treasurer of the Josephson Amusement Company, and treasurer of the Motion Picture Theatre Owners of Missouri, has announced the sale of the Empire Theatre, Kansas City, Kans., to Sam Naster.

C. E. ("Doc") Cook, business manager for the Motion Picture Theatre Owners of Kansas, drove to Topeka, Kans., last week, on business.

Harry McClure, who has the Strand Theatre at Emporia, Kans., was in Kansas City the other day.

It has been reported that J. Peery has opened the Peery Theatre, Darlington, Mo.

T. C. Goodnight, owner of the Star Theatre at Warrensburg, Mo., made one of his frequent trips to Kansas City last week.

W. H. Kozel, of the Morrowville Theatre, Morrowville, Kans., was also a visitor at some of the exchanges last week.

Mr. and Mrs. Mark Wilson, of Chanute, Kas., announce the birth recently of a daughter, Mary Frances. She weighed ten pounds.

H. L. Stout, of the Liberty Theatre at Ft. Scott, Kas., was in town recently.

Harry McKee, who formerly had a theatre at Frontenac, Kans., was in town last week. He is planning on opening several new theatres in the mining district of Kansas, and has contracted for the entire 1922-23 Crescent output.

Judd and Rardin, of the Orpheus Theatre, Excelsior Springs, Mo., were callers.

H. K. McAfee, of the Liberty Theatre at Parsons, Kas., came to town to book some of Warner Brothers latest productions.

"When Knighthood Was in Flower," starring Marion Davies, ran a second week at Frank L. Newman's Royal Theatre, Kansas City. The picture has been drawing large crowds for every performance.

T. C. Goodnight of the Star Theatre, Warrensburg, Mo., was in town recently.

W. P. Cuff, who operates the Strand Theatre, Chillicothe, Mo., was a visitor.

J. T. Waters was in Kansas City recently purchasing equipment for his new theatre at Lavant, Kas.

G. L. Rugg of the Eureka Theatre, Weston, Mo., was booking pictures.

Pittsburgh Territorial News; Robey Buys His Fourth House

H. H. Robey, who owns the Auditorium theatres in Spencer, Ravenswood and St. Marys', has purchased the Kanawha Theatre in Charlestown, W. Va.

L. V. Heppinger, of the Orpheum Theatre, Clarion, Pa., is putting in a stage and will hereafter introduce a policy of pictures and vaudeville.

Fielding O'Kelly, for nine months manager of the Main Theatre, Uniontown, Pa., has resigned and is now publicity manager for the Grand Amusement Company at Johnstown, Pa.

Mr. Loafstead has purchased the Milfred Theatre at Frederickstown, Pa., from W. S. Bowers, who still owns the building. Mr. Bowers is also proprietor of the hotel in Frederickstown.

Joe Saeli has taken back the Rex Theatre at California, Pa. He is now in possession of both houses in his town. The Rex operates every night, while the Lyric runs on Saturday nights only.

Fred Miller, of the Princess Theatre, Ford City, Pa., in addition to operating his theatre is proprietor of a gents' furnishing store in Ford City. Miller says to tell the road men not to buy that clean collar until they get to his town.

W. P. McCartney's new theatre at Du Bois is getting along very nicely. The foundation work has been completed and Mac says he expects to have it operating by the first of February. The house will seat about 1,000 and be modern in every particular.

Mr. Starisinic, of the Dome Theatre, Butler street, has just been discharged from a Pittsburgh hospital, having completely recovered from an operation for appendicitis.

Mr. Ferro states that he has not decided on the opening date of his new theatre in Bentleyville, although same is near completion. As mentioned in the World some time ago, Mr. Ferro's old house burned to the ground.

Frank Fairgraves, well-known Erie exhibitor, spent a week in Pittsburgh recently, looking over the various attractions offered by local exchanges. Mr. Fairgraves made the trip in his Franklin car and was accompanied by his mother.

Floyd Morrow, manager, and Nat Walken, proprietor, of the Palace Theatre, Washington, Pa., were recent Pittsburgh visitors.

Jacob Domb has sold the Altmeyer Theatre at McKeesport, Pa., to L. R. Meyers, who also conducts the Dreamland Theatre in the same town. The change of ownership took place November 6.

T. V. Barnes is erecting a new picture house to be known as the Liberty at Ellwood City, Pa., which he expects to open on Christmas Day. The house will seat 1,100.

Canada

A self-appointed committee in Quebec City has taken proceedings against the Victoria Theatre, Quebec, for alleged violation of the Lord's Day Act in giving Sunday performances at which an admission was charged. Announcement is also made that the Lord's Day Alliance is also taking action against a prominent local citizen who was one of the patrons of the theatre for a Sunday show. The committee has criticized the civic authorities for permitting the local theatres to be open on Sundays.

"I know that the people of Quebec, especially the laboring classes, are behind me in this affair," declared the proprietor of the Victoria.

In starting the Universal serial at the Gaiety Theatre, Winnipeg, on November 16, Manager Henry Morton opened a historical essay contest for boys and girls to run right through to the end of the picture. The prize was a high-grade bicycle.

Many exchange officials attended the recent opening of the Capitol Theatre, a new 1,480 seat house at Moncton, N. B., the proprietors of which are Messrs. Torrie and Winter.

Hoping for a Bonanza

Charles Greime, owner of the Ivan-L. Theatre, Blaine, Wash., broke all records recently with "The Storm." Mr. Greime is very well thought of in his territory, and his latest announcement has been greeted with enthusiasm. Just across the border in Canada, he owns a big interest in a gold mine, which at present writing looks like such a sure-fire winner that it has inspired Mr. Greime to state that if his investment turns out as anticipated, he will build the finest theatre in the Northwest, in Blaine, as a monument to the industry. Before another year is up, this dream theatre, it is considered extremely probable, will become a reality. At any rate, Greime is some booster.

Buffalo Exhibitors Turn Out for Opening of Fox Exchange

Buffalo exhibitors were out en masse for the opening of the new Fox exchange at 496 Pearl street. There was a big party Thursday night, November 23, with the Yankee Six, a local jazz musical organization, furnishing the melody, and Seames & Zeitler, caterers, the buffet luncheon. William Fox, president, and W. R. Sheehan, general manager of the Fox company, came to town for the event. Buffalo is Mr. Sheehan's home town and it is interesting to note that the new exchange is on the site of the old Sheehan homestead. Clayton P. Sheehan, district manager, and Charles N. Johnston, local manager, received the guests and conducted all on a tour of inspection of the finely equipped two-story structure.

Sidney Gates, who hails from the Loew State in New York, has arrived in Buffalo to succeed Charles Jackson as assistant to Al Beckerich, manager of the big Buffalo Loew State. Mr. Jackson has gone to London, Ont., to assume the assistant managership of the Loew Theatre in his home town.

George Keating, manager of the Jubilee Theatre in Buffalo's Black Rock section, is finding it a difficult problem to please bis patrons. Some of the biggest productions have flivvered at the box office, while the smaller ones bave been big hits. George is of tbe opinion that folks today want at lot of jazz in their film menu. The old melodramatic stuff is becoming passe, he thinks. George ventures the opinion that by the time he is broke he will be able to figure out what the folks want. It's a merry life, states this good-natured exhibitor.

A judgment of $1,919.10 has been taken by default by Lillian B. Talcott in an action against Samuel Carver, former Buffalo exhibitor and manager of the old Empire Theatre. It was claimed Carver sold the plaintiff an interest in the Art Theatre, 1224 Sycamore street, Buffalo, in June, 1920, for $2,000, with a written agreement that if she did not like the bargain in four months he would repurchase her one-quarter interest in the house. The plaintiff swore she desired to sell it back to Carver and that he paid her $355.80 in October, 1920, but failed to pay the balance. The full amount with interest is represented in the judgment, the record stated.

Bruce Fowler, former manager of the Buffalo Elmwood and now manager of Terre Haute's Indiana Theatre, writes that he has a very beautiful house in his new field with prospects of lots of hard work ahead, but feels that he is going to enjoy it very much. Harold B. Franklin was in Indianapolis one day last week and Bruce jumped over to the big city for a conference with the Paramount theatre department chief, who formerly was managing director of Buffalo's Shea's Hippodrome.

By the way, they pulled a funny one on Mr. Fowler and Elmer C. Winegar, the new Elmwood manager, in one of the local newspapers last week. The paper used cuts of both managers, but the makeup man got the lines mixed and they appeared under the caption of "Married 55 Years." Luckily, Mr. Fowler is in Indiana, so there was not a casualty.

E. O. Weinberg, formerly manager of the Buffalo Strand, will remain at the new State Theatre in Schenectady, N. Y., only until the new Strand opens in Troy. The Troy Theatre will not be ready before February 1.

Movies are back in Bath, N. Y., again. This town recently lost its only picture house when the Park Theatre was burned to the ground. Now Chauncey Goler, of Rochester, has leased the Gem Theatre for a year and pictures are being shown every evening, with Saturday matinee. Mrs. Keekman is in charge of the music and Lambert Fay is the operator. The Comerford Amusement Company, of Scranton, Pa., is building a new picture theatre in the town. It will be ready next spring.

Herbert Houze, the organist at the Buffalo Strand, is making a big hit. His playing is the subject of much favorable comment on the part of Strand patrons. Manager Eugene A. Pfeil put on a Gala Revival last week, changing his bill every day and offering such pictures as "Through the Back Door," "The Miracle Man," "Dream Street," "The Molly-coddle," "Something to Think About," "The Sheik" and "Humoresque." Capacity business was the result.

Forty years ago, M. Slotkin, president and general manager of the Monumental Theatre Corporation, operating the big Buffalo Lafayette Square, was in Boston, working for a small salary. The other evening his old employer happened to be in Buffalo and walked into the big, new $2,500,000 theatre. He was naturally surprised to find his old employe a millionaire.

Yeggs entered the Kensington Theatre, Buffalo, owned by Jim Cardino, battered the combination off the safe, but got nothing of value. Buffalo theatres are proving a rich field for safe-crackers.

Manager Fred M. Shafer, of the Lafayette Square, Buffalo, announces that Anita Stewart will appear in person at the big theatre early in January.

The Central Park Theatre, Buffalo, a link in the General Theatres Corporation chain, is adding vaudeville to its picture bill and finding the venture meeting with success. The house is attracting a lot of automobile business.

Walter Hayes, vice president of the Mark-Strand Theatre interests, with offices in Buffalo, has returned from a motor and hunting trip, feeling like a new man and wishing he could go back again over the same route.

M. Shea will present "When Knighthood Was in Flower" at Shea's Hippodrome, Buffalo, soon.

Commencing Sunday, December 3, the Strand, Buffalo, and the Goldwyn Company will inaugurate a season of big week runs, commencing with John Barrymore in "Sherlock Holmes." "The Sin Flood" and "Remembrance" will follow. If the stunt is a success many of the other big Goldwyn offerings will be shown. The arrangement is on a percentage basis.

T. Cecil Leonard is putting on some attractive programs at the Olympic, Buffalo, now being operated by Universal. He is featuring prologues.

Indiana

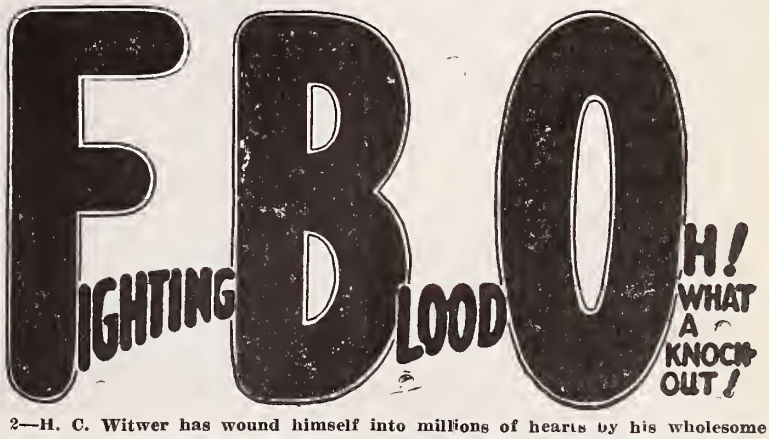
A modern, fireproof picture theatre, seating 1,200, is to be erected in one of Indianapolis's northside residence districts for Gustave G. Schmidt, owner of the Crystal Theatre, and formerly Indianapolis councilman. Construction will be started in about two weeks.

The structure will contain eight storerooms on the ground floor. Work on the theatre part of the building will not be started until spring. The cost of the site and the building, complete, is estimated by Mr. Schmidt at $150,000. The building will be situated at College and Fairfield avenues.

Work of installing the mirrors and plate glass in the new Palace Theatre at South Bend will soon be completed. More than 300 mirrors, ranging in size from 1 foot square to 5 feet square, are being placed in position. The building is now about 90 per cent. completed, according to the contracts, and soon will be ready.

Edward G. Sourbier, one of the owners of the Central Amusement Company, and a stockholder in several Ohio theatres, is no longer a member of the board of public safety in Indianapolis. Mr. Sourbier criticized the police department for failing to take action against a dance staged recently at a banquet of automobile salesmen, and Mayor Shank then asked him to resign, saying he did not think Mr. Sourbier was in sympathy with the workings of the administration.

To advertise the new Strand Theatre at Kokomo, Charles Raymond, manager, recently chartered an airplane and sent an aviator over the business section of the city, distributing 2,000 cards calling attention to the beautiful house. Co-operating with Mr. Raymond, the Kokomo Dispatch arranged to make 200 of the cards good for choice seats.



2—H. C. Witwer has wound himself into millions of hearts by his wholesome humor! His stuff snaps and sparkles with fun and zooms with big action. His name, as every showman knows, spells "BOX OFFICE" in great, golden letters. And as "THE FIGHTING BLOOD" stories are appearing right now in Collier's they are invested with box office power! When Witwer speaks he says a mouthful! And when he declares that this series tops anything he has ever done before—YOU CAN TAKE HIS WORD FOR IT! IT DOES! Produced and distributed by F. B. O.

Theatre Men in Rhode Island Welcome Democratic Governor

With a Democratic governor at the helm and a Democratic Legislature enjoying a prerogative that promises certain liberal deforms, Rhode Island in 1923 will be entertained with Sunday movies. This much is assured, for it has been an open secret that the Democratic party has long been in favor of Sunday picture entertainment, which right now is a matter of local option with cities and towns. In fact, all efforts made in the past to have the General Assembly enact a Sunday opening law have been made by Democratic legislative leaders, who because of a Republican majority, have failed to have such a bill passed.

When Charles Lovenberg, for years Rhode Island representative of the Edward F. Albee enterprises, which control the Victory Theatre, a first run house here; the Empire and Edward F. Albee theatres in Providence, and three other movie houses in Pawtucket, R. I., and Woonsocket, R. I., was taken ill, Mr. Albee sent Harry Crull, of Brooklyn, to succeed him. While Mr. Lovenberg is one of New England's foremost theatre men, the fact remains that with the advent of Mr. Crull all Albee interests here have been boomed.

Last week, to stimulate business, Mr. Crull featured an "Old Home Week" program at the Albee with local talent exclusively on the bill. Result was crowded houses at every performance. The Providence Elks, in appreciation of the wonderful record established by Mr. Crull, and for his apparent interest in all civic matters, last week presented him with a gold card case. Later in the week he presided at a dinner given in his honor at Hotel Biltmore in Providence, R. I.

Matt Rielly, of the Victory Theatre, Providence, R. I., has tied up the entire United Artists and Allied Distributors' product insofar as first runs here are concerned. By cleverly advertising the fact that the Victory would show all the Douglas Fairbanks, Mary Pickford, Charles Chaplin, David W. Griffith, Richard Barthelmess and George Arliss' features exclusively, Manager Rielly has succeeded in building up an exclusive patronage that is the envy of many showmen.

If Bill Mahoney, one of the most popular exhibitors in New England, succeeds in keeping the pace his Rialto Theatre has set thus far this season, there will be no doubt that the gross business for 1922-23 will show a record-breaking figure. Mahoney is one of the very few New England exhibitors who spends money on exploitation. In fact, his tactics have been so original and attracted such wide comment among theatre-going folk that other exhibitors, forced to acknowledge the value of good exploitation, are following in his footsteps.

"Down to the Sea in Ships," the production financed by New Bedford capitalists, closes a three-week run at the Shubert-Majestic in Providence, Saturday night, Nov. 25. The picture attracted considerable comment and won much favorable newspaper comment and is the only super-special that was ever tried out in this town before being shown in the larger cities of the country.

Felix Wendelschaefer, associated with the Shubert interests, is managing this spacious house where D. W. Griffith's "One Exciting Night" is expected to hold the boards for some time, this engagement starting within a few weeks.

Sol Braunig, who is dividing his time between the Modern and Capital Theatres, has more than been compensated for the time and effort he devoted in putting over the Capitol, formerly the Mayflower Theatre, in Providence, for with a daily change policy this out-of-the-way theatre is playing to an average of four full houses a day. A five-show daily policy is pursued here.

That the Motion Picture Theatre Owners of Rhode Island, of which Edward M. Fay, of Fay's Theatre, Providence, is president, will play a considerable part in the annual doings of the General Assembly is a foregone conclusion, for theatre owners in Little Rhody have a number of "little things" they want reformed and duly recorded on the state's statute books.

New Milwaukee Is Last Word in Modern Amusement Places

The last word in amusement palaces has been presented to Milwaukee, Wis., with the opening of the New Milwaukee, the city's largest outskirt picture house. It is under the management of George Fischer. The crowd at the opening was so large that hundreds were turned away.

With comfort as his keynote, Mr. Fischer has incorporated in the $300,000 north side theatre virtually every modern idea that makes for the amusement and convenience of his patrons. In the basement are bowling alleys, a grill and a billiard room where the public may go before or after the performances. Adjoining the building is a vacant lot reserved for the parking of automobiles of those attending the show.

The ventilating system alone was installed at a cost of $30,000. The organ cost $25,000. There is a rest room for the women and a smoking room for the men. The theatre itself has been decorated in soft shades of lavender and pink, which lends a tone of warmth to the interior. The seating capacity is 1,200.

Noted for his original ideas, Mr. Fischer has outlined a program which embodies several innovations in Milwaukee, including children's matinees at which pictures chosen especially to please the youngsters will be shown. Punch and Judy shows will be a feature of these performances.

Mr. Fischer plans to run Paramount, First National, Metro and Universal attractions. The set price is 25 cents regardless of the attraction.

As for Mr. Fischer himself, his is an enviable record in the motion picture field. For nine years he was manager of the Alhambra Theatre, when it was considered one of the largest in the country showing films. Several years ago he went to Chicago and took over the management of the Woodlawn. He returned to Milwaukee early last summer to supervise the completion of the new building. He installed the children's playroom at the Alhambra and was the first exhibitor in the city to stage a style show.

All existing records for motion picture attendance in Milwaukee were broken by "When Knighthood Was in Flower," when it was announced that more than 50,000 persons had witnessed it in the first two weeks of its showing at the Garden Theatre.

The attendance on the first two days was given out by Leo A. Landau, theatre manager, as 18,556, thirteen showings being given on Saturday and Sunday. As the third week began the attendance continued at capacity.

The record is considered of special significance because the Garden can seat only 1,432, which is considerably less than the capacity of other houses here.

A twelve-piece orchestra has been engaged by Ralph Wettstein, manager of Ascher's Merrill Theatre. Heretofore an organ has furnished the only music.

Pathe Release

THE MOTORCYCLE IS HUTCHISON'S TRADE-MARK

So the Philadelphia Pathe Exchange used a speed bike to put over the introductory work for the new serial, "Speed." The same stunt can be worked along automobile row by exhibitors.

Los Angeles

Officials of the West Coast Theatres, Inc., announce the following additions to an already long list of theatrical properties: In the Welshire district the Crescent Theatre at Forty-eighth and Western, formerly owned by Graff Bros., comes in as a new member.

Plans now being formulated indicate that a new picture theatre will be constructed at Fifty-fourth and Western, to be called the New Crescent Theatre. This institution will be erected following a merger of the Crescent and Rivoli theatres, the latter being located at Forty-sixth and Western.

The Rialto Theatre, San Diego, has recently been added to the West Coast chain, W. W. Whitson, present owner, being associated with the West Coast syndicate in future control and mode of operation. The Kinema, California and Plaza Theatres, all located in San Diego, were recent additions to the West Coast chain in association with Whitson.

Chotiner's Theatre, located at Eighth and Western, Los Angeles, has been purchased outright by the West Coast Company.

The Fairyland Theatre, Anaheim, has again been opened after being closed while a modern lighting equipment and projection apparatus were installed.

The Pastime Theatre, Bakersfield, another of the West Coast chain of theatres, has again been re-opened.

The Orpheum Theatre, Riverside, has been purchased by the West Coast Theatres.

The West Coast Theatres expect to have a chain of more than 100 theatres in Southern California within the next six months.

The Loew Theatre in Long Beach has been sold by Ackerman and Harris to Johnson and Fay, who will continue the present policy of vaudeville and pictures. W. J. Johnson has been operating the Palace Theatre in the Beach City.

Manager Bostick of Loew's Theatre celebrated the theatre's first birthday November 12.

News from the Producers

Conducted by T. S. da Ponte

BRENDA MOORE
Who Has the Principal Role in American Releasing's "The House of Solomon," Nearing Completion at the Whitman Bennett Studios.

Fox Releases for Week November 20

A Charles Jones' vehicle, six exceptional educational half and full reels, a Sunshine Comedy, a Mutt and Jeff Animated Cartoon, and two issues of Fox News comprise the schedule of productions by Fox Film Corporation for the week of November 20, according to announcements from New York headquarters.

"Boss of Camp Four," starring Charles Jones, is one of the best stories ever selected for the virile hero of western drama, Fox says. Many who have previewed the production, which is the work of Arthur P. Haskins, the author, and W S. Van Dyck, the Fox director, have placed it at the pinnacle of Jones' pictures. Release day for "Boss of Camp Four" is November 26.

The Sunshine Comedy is titled "Cupid's Elephant," and also will be ready for distribution November 26. This unusual two-reel laugh-getter offers some of the finest humor William Fox has ever instilled into his short subjects, it is stated.

The six educational releases are "Old Spain," full reel; "Pekin Ducks," half reel; "Camphor," half reel; "Bird Life," full reel; "Bits of Europe,' full reel; and "The Runaway Dog," full reel. The merit embodied in these half dozen feature subjects is said to be of a unique nature and far above that contained in the average picture of their kind.

November 26 is also the date of distribution for "Bumps and Thumps," another hilarity-producing Mutt and Jeff cartoon.

EVELYN GREELEY
Co-Star with Carlyle Blackwell in "Bulldog Drummond," a Hodkinson Release.

To Follow Closely Text of the Novel

Florence Vidor's expressed determination to picturize Booth Tarkington's great prize winning novel, "Alice Adams," exactly as it was written is emphasized, Associated Exhibitors says, in the selection of players for her cast and their assignment to the various characterizations in the story. The selections were made following an exhaustive study of the field, and the peculiar fitness of each actor to portray a particular role.

Miss Vidor herself will, of course, have the title role. Among others in the cast are Claude Gillingwater, Margaret McWade, Harold Goodwin, Vernon Steel will portray John Russell; Thomas Ricketts, Gertrude Astor, Margaret Landis, Herbert Fortier, Taylor Graves, Fay Holderness, Jay Hunt, Elizabeth Garrison and W. J. Irving.

Selects Fox Films Among 12 Best

The moving picture editor of the New York Times has selected twelve films shown between July 1 and September 30, 1922, which, in his opinion, represent the best output for that period of time shown on Broadway.

Among the twelve pictures mentioned, which are the product of eight different companies, two are Fox pictures, "The Fast Mail" and "Monte Cristo."

Laurette Taylor Finishes Role

Laurette Taylor returned to New York from Hollywood this week, having completed before the Metro camera the enactment of her famous role in "Peg O' My Heart," the celebrated play by J. Hartley Manners, under the direction of King W. Vidor. Mr. Manners, husband of Miss Taylor, served in an advisory capacity during the production of the photoplay and accompanied his wife on the trip.

Fox Announces New Jones Film

Fox Film Corporation announces Paul Schofield's adaptation of Arthur P. Haskins' widely read story, "Boss of Camp Four," as the November vehicle for Charles Jones. The feature will be released Nov. 26.

W. S. Van Dyck directed. Fritzi Brunette has the feminine lead.

Exhibitors Praise Metro Productions

Proof, Metro says, of the box-office power of its recent releases —the Rex Ingram production, "The Prisoner of Zenda," and Robert Z. Leonard's presentation of Mae Murray in "Broadway Rose" —is contained in letters received by the Omaha Exchange of Metro Pictures Corporation. In addition to laudatory comments on these two photoplays, many similar messages are, it is said, being received by showmen who are now presenting another Rex Ingram production, "The Four Horsemen of the Apocalypse."

William Youngclaus, manager of the Majestic Theatre, Jefferson, Iowa, says of "The Prisoner of Zenda": I have watched the picture three times and each time I see more and more what a beautiful picture it is." The same exhibitor is equally glowing in his comment upon Mae Murray's latest motion picture, "Broadway Rose."

Among the exhibitors who have sent in letters of praise about "The Four Horsemen of the Apocalypse," are E. A. Harms, president of the Mueller Theatre, Omaha, and J. H. Gaylord, of the Lothrop Theatre, Omaha.

Educators Use 'Em

Arrangements have been completed in compliance with requests from various Boards of Education to use photographs presenting scenes from "Douglas Fairbanks in Robin Hood" in conjunction with lectures and lessons in English history in public schools in New York and Brooklyn.

Wyndham Standing in New Film

Wyndham Standing is the star of a five-part drama which Playgoers' Pictures announces for release December 3. With him is a supporting cast which is said to be of special merit, with Dorothy Mackaill, who played opposite him in Playgoers' "The Isle of Doubt," in the principal female part.

Names the Cast for Leah Baird Film

Arthur F. Beck sent from Culver City this week a full list of the players in "When Civilization Failed," the production, featuring Leah Baird, lately finished for Associated Exhibitors. This picture was adapted from Dorian Neve's play, "All Mine." In the cast are Bobby Bolder, Walter McGrail, Richard Tucker, and Alec Francis.

High Praise Given to Goldwyn Picture

Seldom does a motion picture receive such flattering reviews at the hands of the New York reviewers of films, says Goldwyn, as they accorded to the adaptation of a Peter B. Kyne story, "Brothers Under the Skin," acted by Helene Chadwick, Claire Windsor, Mae Busch, Pat O'Malley and Norman Kerry. It was the offering at the Capitol Theatre recently.

James Spearing in the New York Times wrote: "The overflowing thanks of a grateful reviewer, and it is hoped many others, are extended to E. Mason Hopper and those responsible with him for the treatment given 'Brothers Under the Skin.'"

Quinn Martin in the World: "This is an exceedingly funny treatment of the extravagant wife problem. There are only five persons in the play and each one of them is ideally cast." . . . Alan Dale in the New York American wrote: "A film of truth, and clever. Oh, it handed me a fine, fat laugh. It was amusing, clever and true."

P. W. Gallico in the Daily News: "Bringing friend wife to this picture, is just as mild a sport as waving a red rag at a bull. For once the male is glorified, and how we like it."

Landon M. Robinson in the Globe: "The picture is exceptional chiefly because of its rich humor and the fact that it is rather a faithful reflection of life. The audience last night was quick in its response to situations that hit home."

Ben F. Holzman in the Mail: "What a wonderful relief it is to find a picture directed by a man with a sense of humor. One and all should bow in thanks. Helene Chadwick does just about the best work of her career."

Evening World: "It's as funny a film conceit as we have beheld for a long, long time." . . . Telegram: "Is going to give all the gentler sex at the matinees a good deal to talk about. The sterner sex will find much in it to arrest their attention. Go to the Capitol and you will recognize in the figures on the screen people that you know in real life."

Journal: "What appeared to appeal most to the spectators of both sexes was its amusing insight into the lives of their neighbors' families. It is a double-barrelled plot."

Telegraph: "So honest and told with so much whimsical humor and tender wistful flashes of sentiment that it is constantly entertaining. If laughs are worth a penny a piece, you ought to get your money's worth."

Journal of Commerce: "A diverting comedy of modern marriage. Throughout the story runs a delightful comedy vein, but underneath the surface is a strata of powerful and realistic drama that imparts to the picture the value of a true and interesting human document."

Overseating Cause of Poor Business

Any ills that the motion picture exhibitors are undergoing in Western Canada are due to overseating, according to W. P. Dewees, original First National franchise holder for Vancouver, who has been spending two weeks in New York as a member of the Rotating Committee.

In asserting that the exhibiting business was far from profitable, Mr. Dewees declared that people were still going to the picture houses in as great numbers as ever, but that the construction of large houses in his territory has squeezed the returns for exhibitors. In Vancouver, where he is general manager for United Theatre, three first-run houses are doing business in a city of 100,000. Two of these, the Allen and Rex, have a seating capacity of 2,000 and 1,000, respectively. In Victoria (population 35,000), the Royal, one of the first-run houses, seats 1,800.

Mr. Dewees does not look for any immediate betterment of conditions, declaring that the situation, which is a local one, must remedy itself.

June Mathis Heads Goldwyn Department

As a preliminary step to a production program which, it is stated, will call for an expenditure of many million dollars in the next six months, Goldwyn Pictures Corporation has closed negotiations with June Mathis, one of the most famous and successful scenario writers in the industry to head its editorial department. Her title will be Editorial Director, and it is said she will hold the most responsible motion picture executive position ever held by a woman.

Miss Mathis recently returned from New York to the Goldwyn studios at Culver City, California, and will at once assume the duties of her new office. She took with her to the Coast the almost completed continuity for Goldwyn's forthcoming production of Gen. Lew Wallace's novel, "Ben Hur," on which she has been working for three months.

"Village Blacksmith" Has Prominent Cast

"The Village Blacksmith" boasts of a cast that is a combination of names long identified with the leading productions in the film industry and several that have been seen in electric lights in front of the leading picture houses. This 1923 melodrama, founded on Henry Wadsworth Longfellow's poem and produced by Fox Film Corporation, is now playing a highly successful engagement at the Forty-fourth Street Theatre, New York. William Walling as John Hammond, the village blacksmith, is a comparatively "newcomer" in pictures, but his work as the sturdy specimen of a true American drawn by the famous poet, give him every right to his position at the head of the class.

An original feature of the picture is the manner in which the character of Ezra Brigham is treated. The cause of all the trouble to the other persons in the story, Ezra has been endowed by Director Jack Ford and Tully Marshall, the impersonator of the part, with a sardonic sense of humor which causes him to smile with grim satisfaction when he is getting even with anyone. As a matter of fact, he grins as often as he frowns and seems to enjoy the unhappiness that he makes others suffer. Set in opposition to the kindly and open-hearted blacksmith, Ezra appears doubly despicable.

Another of the fine qualities of "The Village Blacksmith" is the poetic composition of many of the exterior scenes. There are "shots" of country lanes, "the old swimming hole," and views of peaceful stretches of field and wood that are beautiful in the extreme.

"The Village Blacksmith" is one of the most human and appealing stories that has ever been put on the screen.

"Third Alarm" to Be Shown at Astor

"The Third Alarm," announced by Film Booking Offices of America as a perfect example of "heart-interest thriller," is to have a Broadway run in a "legitimate" house. The Astor Theatre on Broadway, has been selected by F. B. O. to house the new Emory Johnson production during its world premiere. This special will occupy the Astor screen beginning January 7th, for a minimum of four weeks.

"The Third Alarm" will follow "The Prisoner of Zenda," "Trifling Women" and "The Town That Forgot God," which successes have played at the Astor this season.

"The Third Alarm" will be even more lavishly presented than "In the Name of the Law" was.

Bruce Mitchall, comedy director, on location with a company. Mr. Mitchall's "Fatty" Karr comedies are being State righted by East Coast Productions, Inc., of which Franklyn Backer is President.

Von Stroheim Will Direct for Goldwyn

Goldwyn Pictures Corporation announces that it has signed a long term contract with Erich von Stroheim to direct for it productions of great magnitude. The director will also act important roles in some of his pictures.

Mr. von Stroheim handled the megaphone on "The Devil's Pass Key," "Blind Husbands" and "Foolish Wives." He wrote the two latter and starred in them. He is now putting into novel form his story, "Merry Go Round," in collaboration with Georges Lewys.

Scene from "The Runaway Dog," a Fox Educational Entertainment.

Strong Cast for "Abysmal Brute"

One of the season's most noteworthy casts has been selected at Universal City for "The Abysmal Brute," a Universal production with an all-star cast headed by Reginald Denny.

The picture is being adapted from a Jack London story of strong character portrayal and vivid action.

Opposite Denny is Mabel Julienne Scott. Hayden Stevenson plays an important part. Buddy Messenger has a wonderful opportunity to add to his success in the previous production.

Dorothea Wolbert, George Stewart, Charles French, Mae Busch, Nell Craig, Crawford Kent and other notable selections have been made.

Hobart Henley is directing.

Big Exploitation for Metro Film

When the Louis Burston production, "Forget-Me-Not," was presented for a week's engagement at the New Theatre, Baltimore, the United Railways, operating the street car lines in the city, transported to the theatre without charge hundreds of children, guests of the Baltimore News, which aided in putting over the picture. A circular was distributed, linking the Forget-Me-Not Day celebration — proclaimed by the Governor—with the name of the picture, and there was much other exploitation.

Changes Title

The title of "Shoe-Bar Stratton," the forthcoming William Fox production starring Tom Mix, has been changed to "Catch My Smoke," according to announcement by the Fox organization.

Nearing Completion

"Penzie," the William Fox version of Florence Bingham Livingston's novel, "The Custard Cup," in which Mary Carr will be featured, is rapidly nearing completion.

Moving Picture World Classified Ads Are Best.

Hodkinson Announces Two Big Productions

An announcement of unusual importance to the motion picture trade emanates from the offices of the W. W. Hodkinson Corporation to the effect that "The Kingdom Within" and "Dollar Devils," two exceptional Victor Schertzinger specials, will be distributed by the W. W. Hodkinson Corporation in the near future.

Both productions, in the estimation of the Hodkinson officials, are ones with genuine sympathetic appeal and interest that will make them decided attractions for the coming season.

"The Kingdom Within" is a story by Kenneth B. Clarke and will be the next release on the Hodkinson program following "Bulldog Drummond." "The Kingdom Within" is said to be particularly strong both from a production value and a box office point of view.

The photography has been ably done by Jole S. Stumar. The cast is composed of many well known players of proven box office popularity. They are Russell Simpson, Pauline Starke, G. Walt Covington, Gaston Glass and Hallam Cooley.

"Dollar Devils," which follows "The Kingdom Within" upon the Hodkinson release schedule, likewise is a production that should find a place in the class of first rate productions, it is said. "Dollar Devils" has a most unique theme which brings some real wholesome comedy to the fore, interspersed with thrills and heart interest.

Australians Praise "Nanook of North"

The latest mails from Australia and New South Wales brought to Pathe evidences that "Nanook of the North" enjoyed a most auspicious introduction to motion picture patrons in those countries. Exhibitors' Alliance Films, Ltd., sole distributors of the Flaherty Eskimo epic for those British possessions, took advantage of the fame of the picture in the United States to arrange for its launching with the highest endorsement.

On the arrival of prints at Sydney, N. S. W., a special showing of "Nanook" was given in the lobby of the Legislative Council at Parliament house.

Sir Joseph Carruthers, vice-president of the Legislative Council, declared this to be the finest out-of-door subject he had ever witnessed. Other Parliamentarians were equally eulogistic in praise of the film, it is stated.

The New South Wales' newspapers gave columns of space to descriptions of the characters and action of "Nanook of the North."

"Dr. Jack" Second of Lloyd's Big Comedies

Beginning with "Dr. Jack," announced for early release, Harold Lloyd's new contract with Pathe lifts the famouse golden rooster trade-mark from the long list of the most distinctive popular short comedies ever screened to a series of feature length productions heralded by a succession of multiple-reelers which have placed the comedian at the top, and in a class by himself among the world's most celebrated laugh-makers.

"Dr. Jack" is Lloyd's sixteenth multiple-reel comedy, and his second of full feature length, the enormously popular "Grandma's Boy" being the first excursion into the larger form. "Dr. Jack" is the costliest of any Lloyd production to date, and was nearly five months in the making. New features of any type show more elaborate settings. The Hal Roach technical staff was called on to build nearly a dozen big sets. These occupied, during the period of the production, the entire 30,000 square feet of the Hal Roach dark stage. One important set was erected on the lawn in front of the home of one of Los Angeles' richest bankers.

At least six times during the production of "Dr. Jack" work was held up while the scenario staff developed new and more original lines of action. The original story and continuity occupied this staff exclusively for weeks, the authors being Hal Roach, Sam Taylor and Jean Havez.

Lucky Lobbies

The lobbies of the many theatres in which Moving Picture World's exclusive Rotogravure pictures are displayed are sure playing in luck!

The people in those lobbies stop to look at the attractive pictures; later, when the exhibitors advertise that the films they illustrated are on the screen, the lobby lookers remember—say "That looked good"—dig for the dough and see the show.

Frame these Rotogravure helps; display them as an addition to your present lobby display.

MAKE YOURS A LUCKY LOBBY.

Worsley to Direct "Notre Dame"

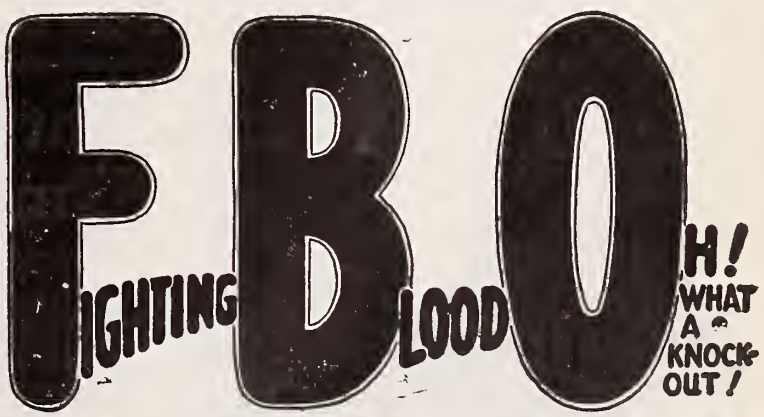
After months of preparation, "The Hunchback of Notre Dame," Victor Hugo's drama of church and state, life and love, is ready to be translated to the screen by Universal. Lon Chaney will be the star, and Wallace Worsley the director.

It will be made with the artistic experience of the best men in the industry behind it and the resources of Universal City on tap to qualify it as a Universal-Jewel production.

The director is now at the film city and will assemble a cast to support Chaney in the important characterizations of those men and women who were so closely associated with the misshapen worshipper at the shrine of Notre Dame.

Leaves for Mexico

Douglas Fairbanks will soon leave New York for Mexico, where he will remain for a short visit before returning to California. Mary Pickford will accompany him.



3—Witwer has flung open the treasure chest of his superb imagination for the "FIGHTING BLOOD" stories. He is supervising every step of production—has given them his personal, heart-and-soul endorsement as THE GREATEST PICTURES THAT EVER BORE HIS NAME! They're not just FIGHT PICTURES, but wonderful love stories with all the favorite characters—just as they are appearing RIGHT NOW in Collier's before the eager eyes of millions! Gale Galen, the knockout kid himself; lovely Judy Wilcox, old Ajariah Stubbs, "Rags" Dempster, Nate Shapiro and K. O. Kelly—all masterfully portrayed—all masterfully directed by Mal St. Clair. Produced and distributed by F. B. O.

Good Indication

A fresh indication of this season's big business prospects is seen by Pathe in the auspicious flying start recorded for the Eschmann Sales Contest, which opened at midnight on November 4 and will close at midnight, December 30. As a result of the first week of this competition between branch exchange forces, more Pathe product of all types is said to have been booked, and new accounts opened than during the same period of time in the course of any preceding contest.

This contest—which will divide first, second and third prizes totalling about $6,000 in a fixed ratio between managers, assistant managers, salesmen, bookers and cashiers of the winning branches—is named for Pathe General Sales Manager E. A. Eschmann.

Ray Announces Cast of New Picture

Announcement is made from the offices of Charles Ray, Inc., of the full cast in his forthcoming photoplay for United Artists' release, "The Girl I Loved," a picture version of the famous James Whitcomb Riley poem of the same title, and which is purported to tell the story of Riley's own life romance.

Charles Ray takes the leading role. Patsy Ruth Miller plays opposite him. Others in the cast are Ramsey Wallace, Edythe Chapman, William Courtwright, Charlotte Woods, Gus Leonard, F. B. Phillips, Lon Poff, Jess Herring, Ruth Bolgiano, Edward Moncrief, George Marion and Billie Latimer.

Crowds Flock to Griffith Film

Mystery, deep and black, and comedy, light and frivolous, continue to hold sway and draw capacity audiences at the Apollo Theatre, New York, says United Artists, where D. W. Griffith's latest picture, "One Exciting Night," is playing in its fifth week.

Much of the mystery of this mystery picture is due, United Artists says, to C. H. Crocker-King, whose splendid acting in the part of the Neighbor is attracting widespread attention.

Will Push Work on the Laemmle Nine

"A Dangerous Game," Universal's Christmas Day release, was adapted for Gladys Walton from Louis Dodge's story, "Gret'n Ann." King Baggot, one of Universal's leading Jewel directors, took charge of its production. The result is a picture of unusual charm, it is said. A strong cast supported Miss Walton, including Spottiswoode Aitken, Otto Hoffman, Rosa Gore, William Robert Daly, Kate Price, Robert Agnew, Edward Jobson, Anna Schaefer, Christine Mayo, Harry Carter and Jim Gibbs.

"The Flashing Hour," to be released January 1, was written by Mrs. George Randolph Chester, wife of the world famed author. Chester himself prepared the continuity. Frank Mayo was directed in this picture by Edward Sedgwick. Included in the cast were Helen Ferguson, Melbourne McDowell, Charles Clary, Albert McQuarrie and Tom Kennedy.

"The Ghost Patrol," the next picture in the group, was written by Sinclair Lewis, author of "Main Street" and "Babbit." A special cast including Ralph Graves, Bessie Love and George Nichols was selected for it. Nat Ross directed it. The cast includes such well-known players as George B. Williams, Max Davidson, Wade Boteler, Dan Crimmins, Lydia Titus, Melbourne McDowell and others.

"Scarlet Car" Features Rawlinson

The first Edward (Hoot) Gibson release in the group will be "Kindled Courage," from the pen of Leet Rencik Brown. William Worthington directed it, with a cast which included Beatrice Burnham, Harold Goodwin, Harry Townbrook, James Gordon Russell and Albert Hart.

"The Scarlet Car," scheduled for release January 22, is a Herbert Rawlinson vehicle directed by Stuart Paton, one of Universal's Jewel directors. The picture is adapted from one of Richard Harding Davis' "scarlet car" series. Claire Adams is the leading woman. Edward Cecil, Norris Johnson, Tom McGuire, Mark Robbins and Tom O'Brien are in the cast. It is said to be Rawlinson's best picture.

"The Power of a Lie" is a screen adaptation of Johann Bojer's world famed novel, which won him the highest French literary prize. George Archinbaud is directing it with a special cast, which includes Mabel Julienne Scott, June Elvidge, David Torrence, Earl Metcalf and Maude George.

"The First Degree," the second Mayo picture in the mid-winter schedule, was formerly called "The Summons," from the story of that name by George Patullo, popular Saturday Evening Post writer. Edward Sedgwick is directing it. Sylvia Breamer is the leading woman. Others in the cast are Philo McCullough, George A. Williams and Harry Carter.

The February 13 release in the Laemmle Nine will be "The Love Letter," a Gladys Walton picture adapted from Hugh Bradley King's story, "The Madonna of Ave. 'A.'" King Baggot is directing it. In the cast are Edward Hearn, Fontaine La Rue, Alberta Lee, George Cooper, Walter Whitman and others.

"Hoot" Gibson's Picture

The last release of the Laemmle Nine will be "The Gentleman from America," an Edward "Hoot" Gibson picture adapted from "Alias Sebastino," an amusing A. E. F. story by Raymond L. Schrock. In it Gibson plays the role of a doughboy who goes A. W. O. L. into Spain and gets mixed up with a brigand, a senorita and a blood feud. It is said to be hilarious from start to finish, and by far the best thing Gibson has ever attempted.

Edward Sedgwick is directing the feature, with a supporting cast which includes Louis Lorraine, Tom O'Brien, Sydney De Grey, Evelyn Sherman, Carmen Phillips and others.

The Laemmle Nine will be expedited so that the prints will all be in the various Universal Exchanges before the release date of the first of the series.

Paramount Sees Two Films As Big Hits

In the Cosmopolitan production of Peter B. Kyne's story, "The Pride of Palomar," and Gloria Swanson in Sam Wood's production, "The Impossible Mrs. Bellew," which are scheduled for release November 26, Paramount says it announces two of its strongest box-office pictures of the current year.

"The Pride of Palomar" was directed by Frank Borzage, who produced "Humoresque," "The Good Provider," "Get-Rich-Quick-Wallingford," "Back Pay" and "The Valley of Silent Men." The scenario was written by Grant Carpenter and John Lynch. The cast is headed by Forrest Stanley and Marjorie Daw.

Beautiful views of Europe's most fashionable water resort; an absorbing murder trial; colorful action at a fine country estate, and Gloria Swanson in an interesting array of brand new Paris gowns, are announced as high lights of "The Impossible Mrs. Bellew," which was adapted by Percy Heath from a novel by David Lisle. Sam Wood directed. Conrad Nagel plays opposite the star.

Wins Contest

Katherine MacDonald wa declared winner recently in popularity contest held b George J. Wehner, a Ne York exhibitor with a strin of twelve theatres.

Miss MacDonald, accordin to the survey of letters tha accompanied the votes, wo her distinction particularly i the three or four recent pic tures in which she is starre They included "Heroes an Husbands," "Domestic Rela tions" and "White Shoulders.

Distinctive Pictures Signs Edith Robert

Edith Roberts has been sign by Distinctive Pictures Corpo tion to play the leading femin role in their first all-star produ tion, "Backbone," a Saturd Evening Post story by Clarer Budington Kelland which w completed in the November issue.

Miss Roberts, whose work Shamrock O'Day in the big Cel de Mille special, "Saturd Night," was one of the outstan ing features of that picture, r cently arrived in New York fro the coast to confer with Arth S. Friend, president of Distin tive Pictures Corporation; Hen M. Hobart, production manag and Edward Sloman, who w direct.

"Backbone" is a melodrama story with an unusual twist a a strong romantic interest. T work on production begins th week. The Biograph studios, 176th street, have been leased f the making of the picture.

Announcement has not yet be made of any other member of th cast, although it is to be an a star production, and it is rumore that some very interesting di closures will soon be made.

Hodkinson's Guest at Film Showing

Members of the Sulgrave Inst tution were the guests of the W. W. Hodkinson Corporation la week to witness the showing "The Headless Horseman" "The Legend of Sleepy Hollow featuring Will Rogers as Ichabo Crane, and released by Hodkin son on November 5.

The Sulgrave Institution is society organized in this countr and in Great Britain for th preservation of the Sulgrav Manor in England, which was th birthplace of the ancestors George Washington.

Goes on Vacation

Following the completion o George Ade's "Back Home an Broke," which he has been mak ing at Paramount's Long Islan studio under the direction o Alfred Green, Thomas Meighan has gone to White Sulphu Springs, W. Va., for a vacation o two weeks. He was accompanied on the trip by Laurance Wheat who has been in Meighan's last three Paramount pictures.

Students Write on "Knighthood"

Two hundred and fifty students were chosen from the English classes at Marquette University in Milwaukee to view the Cosmopolitan picture, "When Knighthood Was in Flower," starring Marion Davies and then write their opinions of it.

The students were assigned to the production because of the immense impression it has created all over the country and because of the unlimited opportunity it affords for describing costuming, properties, scenery, etc.

The instructors in English decided that this picture, more than any other which has been made, offers the greatest possibilities for developing originality of expression and instruction.

The variety of scenes and the accuracy with which the life of the Tudor period is depicted are other features which prompted the instructors to avail themselves of the opportunity for their classes.

"Smilin' Through" Given Long Run

Indicative of the way in which First National's "Smilin' Through" has taken London by storm is the announcement, just received at the New York office of First National Pictures, that the engagement of this feature has been extended for another month at the West End Theatre, London.

English critics and reviewers say that this production indicates that American producers have demonstrated their ability to combine art with commercial success.

H. C. Witwer Helping to Direct

Mal St. Clair, director of the "Fighting Blood" series of two-reel subjects now in production for release through the Film Booking Offices of America, is in daily consultation with H. C. Witwer, author of these stories, which are now appearing at regular intervals in Collier's Weekly.

Mr. Witwer's suggestions in regard to plot development and characterizations have proved invaluable in the production of the first two pictures, "Fighting Blood," from which the entire series takes its name, and "The Knight in Gale," which have just been completed. Production will start this week on the third of the series.

Back from Vacation

Helene Chadwick has returned from a vacation spent on Catalina Island. Not until she got back did her friends know where she had been, for she kept her haunt a secret in order that she might have a complete rest. The Goldwyn Company is said to have several excellent parts in mind for Miss Chadwick. She will be seen next in Frank Lloyd's production of "The Sin Flood," in which she and Richard Dix are featured.

Madge Bellany, who has been signed by Arthur S. Kane to star in a series of productions for Associated Exhibitors, and Clark W. Thomas, producer of the Madge Bellany pictures.

Madge Bellamy Added to Kane's Star List

Straight from her triumph in "Lorna Doone," Maurice Tourneur's production, in which she is heavily featured by Thomas H. Ince, with fresh laurels assured on the early release, also through First National, of another big Ince production, "The Hottentot," in which she and Douglas MacLean are the outstanding figures, Madge Bellamy has just entered the galaxy of Associated Exhibitors' stars.

Announcement of this alliance was made by Arthur S. Kane, president of Associated, immediately upon his return to New York from the West Coast. The contract for the distribution by Associated of a series of features starring Miss Bellamy was signed just before Mr. Kane left Los Angeles, and followed conferences of the executive with the popular player and her business associates.

Regal to Produce

Regal Pictures, Inc., is the new organization which will make the Madge Ballamy features, with Clark W. Thomas in charge. Promise is given that the name of the first on the list will be divulged soon, and that production work will be under way shortly.

Miss Bellamy's rise to stellar position has been meteoric, and it is a fact not without romantic interest that it was in one of the productions of the company which is elevating her to stardom that she made her first screen appearance. Her film career began only two years ago, when she played Marie Meyer in "The Riddle: Woman," starring Geraldine Farrar.

Kane Gratified

President Kane expressed extreme gratification at the selection by Clark W. Thomas and Miss Bellamy of Associated Exhibitors for the distribution of her coming features and at the entire success of the negotiations resulting in her enlistment under Associated's banner. He was enthusiastic in predicting that the series of offerings in which she will be starred will prove among the greatest and most popular attractions ever submitted to the public by his organization.

Metro Buys Story

Metro Pictures Corporation announces the purchase of "Her Fatal Millions," a story by the well-known magazine writer, William Dudley Polley. This will be used as one of the series of pictures starring Viola Dana and directed by Harry Beaumont.

Joins Universal

Joe Weil has been engaged as exploitation manager for Universal's Big "U" Exchange. Weil's territory will include the 1,100 exhibitors in the metropolitan district.

Puts Big Thrills in "Strangers' Banquet"

Marshall Neilan has put a sequence of sensational thrillers into his new production, "The Strangers' Banquet," which, according to reports around the Goldwyn studio, will make his well remembered thrills in "Go and Get It" look like placid sunset scenes.

Mr. Neilan chartered a complete Santa Fe train, four miles of roadbed and a half dozen high-powered automobiles in the hands of as many daredevil drivers. With these ingredients he proceeded in collaboration with Frank Urson, director, to concoct something novel in the way of hair-raisers.

The sequence leads up to the thrilling automobile wreck in Donn Bryne's novel when the flighty wife of John Keogh and one of her admirers kill themselves through reckless driving after a night of festivities.

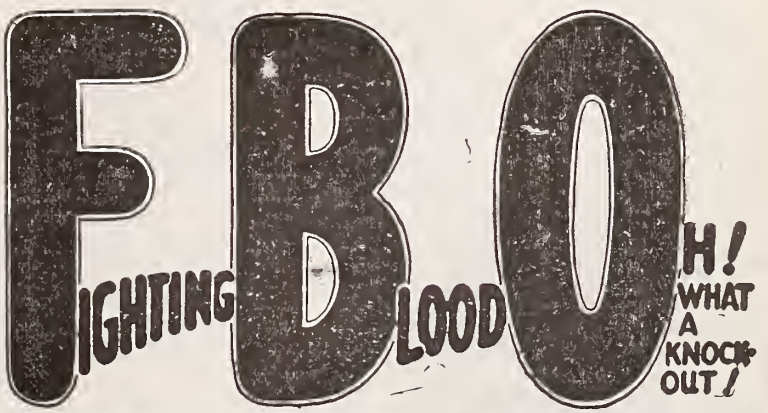
One of the effects that is expected to make the audience hold its breath takes place when an automobile full of revelers careens in front of an on-rushing train and—but "Mickey" wants to keep his thrills a secret.

Goldwyn to Screen "Gambling Chaplain"

Goldwyn Pictures Corporation has purchased the screen rights to a short story by Gerald Beaumont, which appeared in the December, 1921, issue of the Red Book Magazine, called "The Gambling Chaplain." This story is one that attracted wide attention upon its appearance. It was later dramatized by George Broadhurst and produced in New York with Macklyn Arbuckle.

Making Her Debut

Gertrude Quinlan, well-known musical comedy actress, is making her debut in motion pictures in "Back Home and Broke," George Ade's story for Thomas Meighan, Paramount star.



4—A word about the "FIGHTING BLOOD" stories. Imagine a lowly soda jerker in a small town who tumbles into fame overnight as a pugilist! Imagine what a master writer like Witwer can do with such a character. Imagine what romance, what humor and drama, what laughs and what thrills! And then imagine what a series to exploit with F. B. O.'s own special brand of super-showmanship—big-fisted advertising and accessories! Imagine, too, what it means to YOU to have them RUNNING RIGHT NOW IN COLLIER'S WITH MILLIONS OF READERS GOBBLING 'EM UP! If you ever had an honest-to-God clean-up staring you right in the face, Mr. Showman, HERE IT IS!

Produced and distributed by F. B. O.

Miss Eddy Stars in F. B. O. Release

Helen Jerome Eddy will have Harrison Ford as leading man in her first starring vehicle, "When Love Comes."

The film is a Ray Carroll production soon to be released through the Film Booking Offices of America.

Carey Has Finished F. B. O. Picture

Under the direction of Val Paul, Harry Carey has completed "Canyons of the Fools," adapted from Richard Matthews Hallett's story of the same name.

This will be the third Carey production on the Film Booking Offices release schedule. It will be an early 1923 release.

"Human Hearts" a Hit in Buffalo

The new Olympic Theatre, Buffalo's newest first run house, recently opened with "Human Hearts," the Universal-Jewel production starring House Peters.

The picture, it is stated, was a big box office success and was a happy choice as a house opener, it was reported to Universal.

"Jerry Comes Home" to be F. B. O. Film

Film Booking Offices of America has purchased the screen rights to "Jerry Comes Home," a four-act play by Roy Briant. It will be put into production at the R-C studios at an early date.

American Releasing Receives Prints

First prints of the initial Frank R. Adams' production, "The Super-Sex," have arrived from Los Angeles at the home offices of American Releasing Corporation, distributors of the picture.

It was picturized and directed by Lambert Hillyer, whose most recent work is "Skin Deep."

Fairbanks to Play Pirate Part

Following "Douglas Fairbanks in Robin Hood," now in its fourth week at the Lyric Theatre and "The Three Musketeers," the energetic Doug has decided to portray on the screen as his next subject, the colorful character of the ancient pirates.

Henry Hull and Mary Thurman co-starring in "Midnight," a comedy photo drama to be handled through Producers Security Corporation.

Marion Davies Work Given Big Praise

Seldom does it fall to the lot of an actress to receive such a unanimous tribute of praise from dramatic critics all over the country as that which has been accorded Marion Davies for her portrayal of Princess Mary Tudor in the marvelous Cosmopolitan picture, "When Knighthood Was in Flower." Swept over-night to the dazzling pinnacle of one of the leading stars of the screen, Miss Davies is now reaping the reward for the long months of arduous work put in while the film was being made.

The role of Princess Mary is one of the most difficult imaginable because the princess was an impulsive, adorable girl of many moods and because the set of circumstances confronting her called out every side of her many-faceted character.

Lloyd A. Wilhoit, of the Atlanta Constitution, declares: "Miss Davies' work in 'When Knighthood Was in Flower' is a work of art; she plays as though the spirit of the turbulent princess had settled into her heart and in such an unstudied way as to almost make one believe she actually lived four centuries ago, her beauty the trading stock of a buffoon king and the toy of a shrunken, aged monarch and her love the most unimportant thing in all the old European net of intrigue and plotting.

"Alternately melting and cold, haughty and yielding, she is swept by fury and tenderness in turn; one moment brave with regal courage, the next reduced to the miserable desperation of the simplest peasant girl of France. The part is one of the most difficult than can be imagined and Miss Davies' triumph in it is a vindication of her ability as the true artist."

Book Week Tie-ups Bring Big Results

To what extent National Book Week has been a success can only be gauged vaguely by the compilers of statistics, but from the offices of First National Pictures come some definite figures as to the results achieved by taking advantage of this nation-wide movement to arouse exhibitor and public interest in films that were affected.

Almost 300 additional bookings for pictures based on books of national reputation and literary merit were obtained as the result of plugging the National Book Drive in connection with civic and literary organizations to promote good reading.

Such pictures as "The Last of the Mohicans," "Kindred of the Dust," "Pilgrims of the Night," "Penrod," "Bob Hampton of Placer," "The River's End," "One Clear Call" and "All for a Woman," all of them based either on well-known books or famous historical characters, shared in the interest of Book Week.

Titled by Hopwood

Avery Hopwood, noted dramatist, has written the titles for "Slippy Mcgee," the Oliver Morosco production that is being released this month by First National.

Mlle. Narcita Engaged for Picture

Mlle. Narcita, young Spanish motion picture star, will make her American film debut in Cosmopolitan Productions' picturization of Vicente Blasco Ibanez's "The Enemies of Women," now in production under the direction of Alan Crosland, which features Lionel Barrymore and Alma Reubens.

Although this is Mlle. Narcita's first appearance in an American film, she has won great popularity in Europe and in Canada as the star in numerous big productions.

Filming Is Well Under Way

The filming of "Midnight," the Syracuse Motion Pictures Company's latest production in which Henry Hull and Mary Thurman are co-starring, is well under way. Hamilton Smith is directing.

Producers' Security Corporation will handle the releasing arrangements of "Midnight" as well as all other Syracuse Motion Pictures Company productions.

American Releasing Finishing Film

Produced by Cardinal Pictures Corporation and scheduled for distribution by American Releasing, "The House of Solomon" is nearing completion at the Whitman Bennett studios under the direction of Lawrence C. Windom. It is a character comedy-drama dealing with every day types.

Will Soon Start on New Film

Following the completion of "The Scarlet Lily," on which work is now being finished, Katherine MacDonald will begin production of "Refuge," a story of adventure, written for the star by Lois Zellner.

Better Than Stage Play

Fritz Leiber, who played opposite Julia Marlowe in the stage production of "When Knighthood Was in Flower," declares that the Cosmopolitan picturized version starring Marion Davies is far superior to the legitimate effort. Mr. Leiber was appearing in Shakespearean repertoire in Milwaukee the same week the picture was shown there and took the opportunity to see it. He pronounced it the greatest motion picture production he ever saw.

On Way East

Edith Roberts, one of the stars in John M. Stahl's latest Louis B. Mayer-First National attraction, "The Dangerous Age," has left for New York to play the lead in "Backbone," a Clarence Buddington Kelland story now running in the Saturday Evening Post, which Distinctive Pictures Corporation will produce. It is reported that Edward Sloman will direct the picture.

Will Dramatize Commandments

As a result of the nation-wide contest for an idea for his next motion picture production, Cecil B. DeMille, director general of the Famous Players-Lasky Corporation, has announced through the offices of the company that he will dramatize the Ten Commandments and make of them the biggest picture of his career as a producer.

This decision was reached through a contest, conducted by the Los Angeles Times, in which Mr. DeMille offered one thousand dollars for a single idea, expressed in not more than three hundred words, which would serve as a basis for a picture. At the close of the contest it was announced that he had decided to award eight first prizes of one thousand dollars each, but the nature of the suggestions were kept a secret until Monday.

The scenario for the picture is already being prepared by Jeanie Macpherson, who has adapted all of Mr. DeMille's stories for the screen, and production will commence April first.

First National Has 7 Pictures in Work

Seven producing companies, whose activities cover a scope of territory that ranges from California to Paris, France, are at present working or about to commence work on productions that are scheduled to be released by Associated First National Pictures, Inc.

Under the direction of Henry King, Richard Barthelmess has just completed "Fury" for early release. In the Latin quarter of Paris, Richard Walton Tully is directing atmospheric shots for "Trilby," which will follow "Omar, the Tentmaker," as his contribution to the First National schedule.

Edwin Carewe has begun cutting and assembling his first release for First National, still untitled, which was made around New York City embracing scenes taking in familiar landmarks.

Allen Holubar has just returned to California from Vancouver, B. C., and Montreal, where he selected locations for "The White Frontier," which he will shortly start filming. Katherine MacDonald and her company have just returned to Hollywood from location at Arrowhead Lake, where many scenes were "shot" for the star's next picture, "The Scarlet Lily."

Maurice Tourneur is hunting the San Francisco waterfronts for antique vessels to use in connection with his forthcoming production, "The Isle of Dead Ships."

Frank Lloyd has started for the East, where he will "shoot" prison scenes at Auburn and Sing Sing for a film in which Norma Talmadge will star.

In addition to the features named above, additional units starring Jackie Coogan, and the regular Thomas H. Ince contributions are now being made for the First National schedule.

Live on Train to Film "Go-Getter"

Long Island commuters who got home to cold dinners and wrathful wives several nights this week blamed it on "The Go-Getter," Cosmopolitan's picturization of a Peter B. Kyne story, now being directed by E. H. Griffith. For three days and three nights the members of the company engaged in the making of the picture lived aboard a special train of three cars, chartered from the Long Island branch of the Pennsylvania Railroad, the while "exteriors" for the picture were taken.

In this special train were three motor generating sets which gave an illumination at night that attracted natives of Long Island at every stop from Mineola to Hicksville. During the "shooting" of the scenes the entire company worked three "days" from sunset to sunrise, this particular part of the picture calling for nothing but night scenes. The most spectacular scene filmed was one in which an aeroplane races with an express train. In this scene Cosmopolitan employed the services of Pilot MacMillan, of Curtiss Field.

During the filming of the aeroplane-express train scene, T. Roy Barnes, who plays the lead in the picture, narrowly escaped death twice. In the scene, Barnes, after alighting from the plane, flags the oncoming train. Although the train was approaching at the rate of forty miles an hour, Barnes held to his post in the center of the tracks until the driving locomotive was within fifteen feet of him. In fact, the daring of Barnes so frightened the engineer and Director Griffith, who was in the cab, that both men yelled warning cries to the actor. Two "shots" were taken and each time Barnes waited until the last second before leaving the tracks.

Gives High Praise to Arliss Picture

Characterizing George Arliss as "one of the foremost actors and impersonators of the day," and declaring that the latest Arliss photoplay, a Distinctive Pictures feature released by United Artists' Corporation, "is something way above the average" and "a picture that will appeal to everybody," the editor of the Savannah Press wrote a lengthy editorial on Mr. Arliss and his picture on the occasion of the engagement at the Arcadia Theatre, Savannah.

"The very elements which make the motion picture a potent power for entertainment, education, moral influence and general usefulness carry to those who control it an exactly measurable responsibility," says the editorial, the writer of which formerly occupied a high position in the United States diplomatic service. "Some of the pictures are open to criticism. Primarily a source of entertainment and amusement, some of them degenerate, and some of the more prominent screen stars have been identified in tragedies and scandals which have reflected no credit upon the moving picture industry.

"So many people attend moving pictures and the influence of this form of entertainment is so great that this must be our excuse for speaking of the delightful representation of George Arliss at the Arcadia Theatre. Arliss is one of the foremost actors and impersonators of the day. Everything that he is identified with on the screen or stage is clean and wholesome. So the beautiful representation of 'The Man Who Played God' this week left an impression.

"We realize that the motion picture producers are not asked to preach sermons, but this film of Arliss' is something way above the average show of the kind. If it is necessary to give different types of pictures for the various types of tastes and interests here is one that will appeal to everybody, and its effect is distinctly uplifting. It is an earnest of better service by motion picture producers. If the producers progress on this line their effort will lead to an accomplishment that will mean the largest possible usefulness."

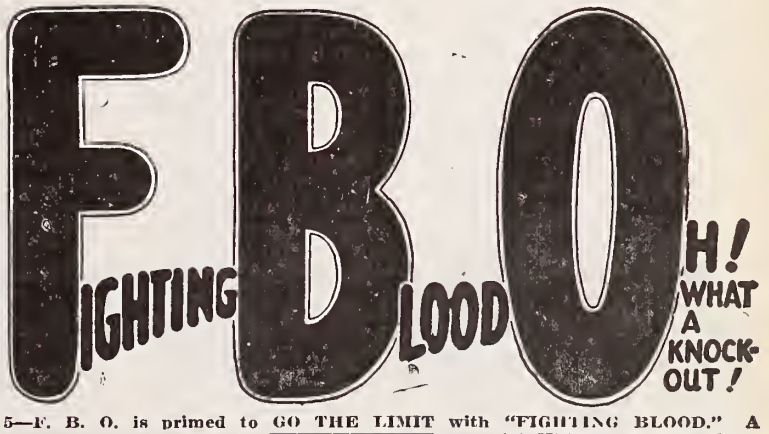
Ray Working on February Release

Charles Ray in the guise of a lover of perfervid and stormy emotion—it doesn't seem quite natural. But that is what is promised in his latest photoplay production and his second picture for United Artists' Corporation release, "The Girl I Loved," now in the editing and titling process for release next February.

Heretofore the romances in Mr. Ray's pictures have composed a rather jocular background with stress placed on the humorous details of the story. In "The Girl I Loved," the star, it is said, will put to blush all claimants for the title of supreme swain of the screen.

"The Girl I Loved" has a historical interest because its principals are real people and its story its real biography. The film draws from practical obscurity the personal romance of James Whitcomb Riley in youth (which character Ray portrays) and the young miss of whom he wrote in the poem of the same title as the picture.

While the picture version is largely of serious and impassioned drama, the lighter side of life in the Indiana of 1860, the period in which the events took place, and the picturesque character of the life of that time are shown in a way that gives the picture variety and presents Charles Ray in one of those portrayals of mischievous boyhood which have earned for him a world-wide popularity.



5—F. B. O. is primed to GO THE LIMIT with "FIGHTING BLOOD." A national advertising and exploitation campaign in Collier's Magazine will start the ballyhoo—a ballyhoo that will DRAG MEN, WOMEN AND CHILDREN TO YOUR BOX OFFICE! Combine this with the fact that Witwer's stories are running in Collier's RIGHT NOW and you will have a better idea of the box office potentialities of these great comedy attractions! Produced and distributed by F. B. O.

Delivers Films by Aeroplane

Fox Film Corporation, Ltd., of Australasia, has launched a unique exploitation campaign by which its pictures, specials as well as short subjects, will be distributed to exhibitors throughout the Commonwealth by aeroplane carriers.

Captain Tracey and Lieut. Butler, of the Australian Aircraft Forces, two airmen who particularly distinguished themselves in France during the World War, have been engaged to distribute Fox productions and conduct a special advertising campaign in New South Wales in the interests of the exhibitors.

The two aviators began their exploitation flight during the Fox Anniversary Week, September 10 to 16, leaving Sydney in their Avro planes on a special three weeks' tour of the towns of New South Wales. The new campaign has met with an enthusiastic reception on the part of Australian exhibitors, who are, Fox says, guaranteed bigger and better box-office returns than ever experienced in the history of motion pictures in Australasia.

Lincoln Will Have Lead in Arrow Film

E. K. Lincoln, who recently completed work in the leading role in "The Woman in Chains," for Amalgamated Pictures, Inc., has been signed by Martin Heyl to play the lead in "The Little Red School House," for Arrow release. Mr. Lincoln, who played opposite Martha Mansfield in "The Woman in Chains," will have the same capable actress with him in this newest Arrow offering, which is now in process of production at the Tilford Cinema Studios in West 44th Street, New York. John G. Adolphi is directing.

Among Mr. Lincoln's recent productions are "The Light in the Dark," with Hope Hampton and "Women Men Marry," directed by Edward Dillon, with Florence Dixon in the leading feminine role. "The Little Red School House" has a notable cast, including, besides Miss Mansfield, such well known artists as Edmund Breese, Rose Coghlan and Sheldon Lewis, has already been gathered together. Arrow officials says that "The Little Red School House" will be elaborately produced.

Mr. Lincoln will be seen in the role of a young schoolmaster, and it is said, that the part calls for the full display of the dramatic talents which have won him his large following. It is expected that "The Little Red School House" will be ready for release early in January.

Tourneur to Direct Four for M. C. Levee

Maurice Tourneur has contracted with M. C. Levee, president of United studios, for a series of four pictures to be released through First National. Work on the first of these, Crittenden Marriott's novel, "The Isle of Dead Ships" has already been started.

Accompanied by a technical staff of thirty, Mr. Tourneur has begun construction of a fleet of ships that will duplicate nautical history of more than a century ago.

"The Isle of Dead Ships" is, it is said, a novel that affords abundant scope for the spectacular play and sensational shots for which Mr. Tourneur has built up a reputation.

Casting is to be begun shortly and within another week it is expected that the full list of players can be announced.

Get BULLDOG DRUMMOND Dead or Alive!

In Cosmopolitan Film

Helen Lee Worthing, of the Ziegfeld "Follies" and pronounced by artists as one of America's most beautiful women, is appearing in Cosmopolitan picturization of Vicente Blasco Ibanez's "The Enemies of Women."

To Work in Baltimore

The Cosmopolitan Company making "The Go-Getter," by Peter B. Kyne, left for Baltimore this week to work on exteriors of the picture. T. Roy Barnes and Seena Owen are featured in the cast, which also includes William Norris, Tom Lewis, Frederick Santley, John Carr, William J. Sorelle and Jane Jennings.

Built Town to Film Metro-SL Picture

An indication of the large scale on which the photoplay "Quincy Adams Sawyer" was produced, is contained in the information just made public by Metro Pictures Corporation, distributors of this Metro-SL (Sawyer-Lubin) Special production.

In order to represent faithfully the locale of the story, a typical New England town was erected at the Metro studios in Hollywood; to portray its famous people, fourteen players were chosen, each of whom has an established reputation as an expert character delineator; and for the actual translation to the screen of the novel, of which more than 1,000,000 copies have been sold, an exceptionally well suited director was engaged to follow a scenario prepared by a craftsman skilled in the art of adaptation.

In Clarence G. Badger, director of established skill, the suitable director was found.

Bernard McConville, who has to his credit many of the leading screen successes of the past few years, was chosen to do the adaptation. His most recent accomplishment was the screen version of Mark Twain's delightful story, "A Connecticut Yankee in King Arthur's Court," one of the most notable successes of recent sessions.

Among the noted actors in the cast are Blanche Sweet, Lon Chaney, Barbara La Marr, John Bowers and Louise Fazenda.

"Old Spain" Shows Popular Spanish King

Kings are notoriously camera shy. Although it is not denied that they have their petty vanities; in fact some monarchs would never go down in history if it were not for this failing—their "royal nibs" don't relish having their "mug" shot by the ubiquitous camera hound and flashed all over the world for the delectation of the "common" people.

King Alfonso of Spain, however, is a regular fellow and is as much at home at a bull fight, tennis match or athletic meet as he is at a pink tea. Alfonso has even gone into the movies. Not as an actor, however. He will be seen in one of the current Fox Educational Entertainments called "Old Spain," according to announcement by William Fox.

"Old Spain" is a camera jaunt through the most interesting spots of this picturesque country, showing the beautiful Spanish Senoritas, ancient and historic cities, famous watering places and other points of Southern Europe well known to the American tourists. "Old Spain" is pronounced one of the most interesting of the first twelve Fox Educational Entertainments.

Has Prominent Role

William Norris, whose portrayal of the role of King Louis XII of France in "When Knighthood Was in Flower" has been pronounced a triumph in characterization, is playing one of the leading parts in Cosmopolitan's "The Go-Getter," by Peter B. Kyne, now in production under the direction of E. H. Griffith. T. Roy Barnes and Seena Owen are featured in the picture.

A Scene from Arrow Film Corporation's latest feature, "Night Life in Hollywood," starring a galaxy of popular players.

EDITH ROBERTS
Who will star in "Backbone," to be made by Distinctive Pictures Corp. from Clarence Buddington Kelland's novel.

W. Ray Johnston Starts On Trip

W. Ray Johnston, vice president of Arrow Film Corporation, left New York last week for a flying trip to Pittsburgh and Philadelphia. While he is away it is expected that he will go into conference with various executives in the above-named territory who are handling the Arrow product.

In a wire received at the home office of Arrow Film Corporation from Mr. Johnston, he said, in part, that economic conditions in the territories visited, so far as he was able to determine, were excellent and showed every promise of a brilliant year ahead.

"Java Head" Nearly Completed

With the end of George Melford's production for Paramount, "Java Head," approaching at the Long Island studio, some of the leading members of the cast are already taking leave of the fellow members of the cast to return to the West Coast where they have been cast for future pictures. Others will begin shortly to arrive here from California to take their places as members of casts of pictures soon to be filmed in the East, including Mr. Melford's next.

Innovations Made at Mark Strand

Edward L. Hyman, managing director of the Brooklyn Mark Strand Theatre, made several innovations during the run of Hope Hampton's "The Light in the Dark," and in addition to introducing a new idea in overture presentation, in which he used the Mark Strand Ballet Corps to interpret a collection of melodies by Schubert, made a symposium of Neapolitan songs and dancers to adhere to the medieval spirit of the picture.

Paramount Convention Opens in Los Angeles

One of the biggest receptions accorded the delegates to any convention ever held in Los Angeles marked the arrival in the West Coast metropolis Monday of the special train bearing the Eastern contingent for the Paramount sales convention.

Mayor George E. Cryer, of Los Angeles, and delegations from both the Los Angeles and Hollywood chambers of commerce whose efforts made possible the holding of the big meeting at the Western film capital, and officially welcomed Adolph Zukor, Jesse L. Lasky, S. R. Kent and the rest of the visitors.

At the train also were a large number of Paramount stars, directors and leading players, including Gloria Swanson, Agnes Ayres, Sam Wood, Lewis Stone, Walter Hiers, Antonio Moreno and others. A blare of lively music from the Los Angeles American Legion band greeted the visitors as they stepped off the train and made their way to the waiting automobiles through a shower of ripe California oranges thrown by Maude Wayne, pretty Paramount actress, from a float built to represent a huge orange.

Over one hundred automobiles formed in line and headed by the band the visitors proceeded to the Paramount exchange at 924 South Olive St., where Messrs. Zukor, Lasky, Kent and Herman Wobber, West Coast district manager, reviewed the passing machines which carried the delegates and scores of Southern California exhibitors who had gathered to welcome Mr. Zukor and his associates.

The business sessions of the convention started according to schedule on Tuesday morning at the Hotel Ambassador, with S. R. Kent, general manager of distribution, presiding. On Tuesday evening the big social feature of the convention was held at the Lasky studio when hundreds of actors and studio production executives joined in honoring the visitors at a banquet held in the prehistoric forest setting for Cecil B. DeMille's current production, "Adam's Rib."

Cecil B. DeMille, director-general of the company, acted as toastmaster, and in opening the postprandial formalities he expressed his recognition of the importance of this, the first Pacific Coast meeting of the distribution department of the company.

"The thing that this convention augurs," said Mr. DeMille, "is a closer co-operation between the men who make pictures and those who sell them. And this co-operation will bring closer contact with the public which is really the big goal of all of us. Our greatest duty is to serve the public with the highest grade of entertainment possible, and meetings such as this are certain to bring that duty closer to perfect fulfillment."

The Eastern delegation was given a great send-off at the Grand Central station in New York when the special train left Thursday afternoon. Shortly before 5 o'clock a big surprise was sprung when a band composed of members of the Rialto and Rivoli orchestras, followed by fifty of the two theatres' ushers in uniform, marched into the big concourse where the departing delegates had gathered. As the party filed through the gates to the train shed a flood of arc lights was turned on and motion pictures of entire party was taken. These pictures were shown the same night at the Rialto and Rivoli Theatres.

A three-hour stop at Chicago enabled the delegation to visit Jones, Linick & Schaefer's new McVicker's Theatre. The next day at Kansas City Mayor Frank Cromwell, heading a big delegation from the local chamber of commerce, met the train and officially extended an invitation to hold the next convention in Kansas City.

Tickets Sell Fast for Goldwyn Dance

The Goldwyn dance, scheduled for Friday night, December 15, on the Roof Garden of the Astor Hotel, is going to be one of the biggest film events of the season. preparations for the big event and Goldwyn employees are putting all kinds of energy and pep into the preparations for the big event and they intend to make it something long to be remembered.

More than a thousand tickets for the dance have already been disposed of and the ticket committee is continuing its efforts without let-up.

Douglas Fairbanks, Mary Pickford, Will Rogers, Alice Brady, James Kirkwood, Macklin Arbuckle, Pauline Frederick, Glenn Hunter, George Fawcett, Rodolf Valentino, Mme. Nazimova, Madge Kennedy, Richard Barthelmess, Marion Davies, Alice Calhoun, Earle Williams, Corinne Griffith, Mary Hay, John Gilbert, Dorothy and Lillian Gish, and scores of other noted screen stars who expect to be in New York at the time of the dance have indicated their intention to attend.

Jerome H. Remick, the music publisher, has agreed to furnish a ten-piece jazz orchestra to discourse music for the dance.

"Hearts Aflame" to Metro

Reginald Barker's first production under the Louis B. Mayer banner, "Hearts Aflame" for which there has been spirited bidding in New York, has been secured by the Metro Corporation. This became known on Thursday.

Mayer's productions have heretofore been released through First National, the latest, "The Dangerous Age," a John Stahl production, being just about to start its release course.

Goldwyn Adds Noted Players to Cast

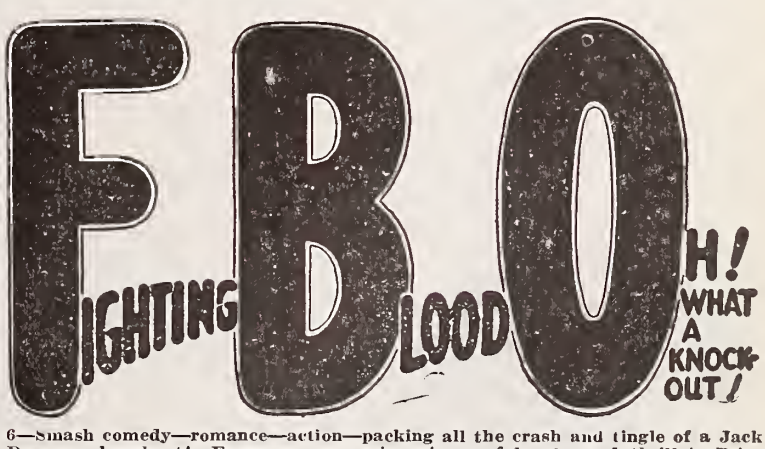
Goldwyn has added two more noted players to the cast for the new Rupert Hughes picture, "Souls for Sale," in the persons of Barbara La Marr and Mae Busch. Miss La Marr has recently scored two decisive hits in Rex Ingraham productions, "The Prisoner of Zenda" and "Trifling Women," while Mae Busch has just finished acting the leading feminine role in Goldwyn's production of "The Christian."

"Knighthood" Breaks Record

"When Knighthood Was in Flower," the wonderful Cosmopolitan film starring Marion Davies, broke all known records in Milwaukee for motion picture attendance on its first two days' showing at the Garden Theatre here. The production had been so widely heralded as an historic classic that students of Marquette University were assigned to write essays on it.

Ham Succeeds Hodge

W. W. Ham has been appointed director of publicity at the Vitagraph offices, succeeding C. F. Hodge, resigned.



6—Smash comedy—romance—action—packing all the crash and tingle of a Jack Dempsey knockout! Every one a roaring circus of laughs and thrills! Prize ring climaxes hot enough to knock 'em out of their seats—love scenes big enough to squeeze their hearts—everything big and fine and wholesome—everything the wizardry of Witwer has created—poured and jammed into these amazing thunderbolts of entertainment that are coming to you out of the pages of Collier's National Magazine as rapidly as efficient production will bring them to you! WATCH FOR THEM! WAIT FOR THEM! COMMUNICATE RIGHT NOW WITH YOUR NEAREST F. B. O. EXCHANGE OR GET LOST IN THE SHUFFLE! Produced and distributed by F. B. O.

Unique Exploitation on "East Is West"

One of the most unusual contests ever staged was run in connection with motion picture exploitation, for the showing of First National's "East Is West" at the Regent Theatre, Paterson, N. J. Seventy-three pretty winkers, ranging in age from three to forty, winked twice before the Paterson News' special photographers, one a still photographer and the other a motion picture cameraman.

Seventy-three winkers, bold or blushing, had their picture reproduced in the News with the result that the Regent was tied up with 417 inches of free publicity space during the first six days that the contest was on. The same winkers were screened at the Regent Theatre, where crowded audiences cast their votes.

The idea started with a determination to find the prettiest winker in Paterson; and the News sponsored the contest. For seven days it carried a first page caption: "Wink and Win," and every day a front page story and photographs. Every day its motor truck, bearing its photographers, toured the streets with signs announcing its search for "Paterson's Prettiest Winkers," announcing at the same time that the champion winker of the world was Constance Talmadge, who is appearing in "East Is West" at the Regent.

Included in the visits made by this portable studio to discover winkers were: the high school, the court house, the city hall and banks and mills.

Voting was done on ballots provided by the News and deposited in a box placed in the theatre lobby. All voting was done during the run of "East Is West." The special "Winkers" reel was exposed Saturday, delivered Sunday afternoon, assembled Sunday night and shown for the first time at Monday's matinee. Opening with a shot of the city, it went through a scholastic exercise of winks from 73 people with a slow motion picture camera finishing the reel to show what the wink did to Paterson.

First National Has Thanksgiving Spirit

What of Thanksgiving for motion pictures in 1922? Have producers, stars and exhibitors cause for rejoicing. The past has written its own story. Is the future encouraging?

Answers to these questions have been obtained from officials, producers, exhibitors and stars affiliated with Associated First National Pictures, Inc. They breathe the spirit of the motion picture industry—lusty youth, eternal hope, the will to work and a just pride in tasks performed.

Here are the Thanksgiving messages from First National officials: R. A. Rowland, general manager: "We will eat our turkey this year with the knowledge that better times are here, better times are coming. Conditions are on the steady upgrade. We should view the matter that way and work with that conviction, rather than in a sort of childish faith that there is going to be a prosperity miracle. While this year finds us on the steady upgrade, next year will find us planted firmly at the top."

H. O. Schwalbe, chairman of the executive committee and secretary-treasurer: "Thanksgiving day, 1922, finds the industry working toward the accomplishment of better things."

Robert Lieber, president: "The industry should be thankful this year because some of the greatest pictures in its history are being produced; because people are demanding the best in the way of production, and in seeing their demands fulfilled are becoming strong friends, as well as patrons of the screen. We are entering an era in pictures in which there is a better understanding between all elements in the industry—the era of co-operation.

F. B. O. Catalogue

The advertising department of the Film Booking Offices of America has issued an attractive twenty page catalogue and booking guide which lists all its releases and gives a brief description of each. Exhibitors are offered a 10 per cent. discount for cash on any group of pictures booked therefrom.

To Show in London

"Douglas Fairbanks in 'Robin Hood'" will be presented in London under the direction of Charles B. Cochran, one of the foremost theatrical managers of Great Britain, shortly before Christmas.

Fox Specials Take Country by Storm

The success attained by the Fox series of special productions which have already been released on the program for 1922-23, is attested by the numerous fan letters which have been coming into the general offices of the corporation in New York and by the reports from exhibitors who have exhibited the pictures.

"The Fast Mail," the Lincoln J. Carter melodrama which was the first of the series, has received the unlimited praise of critics throughout the country and has already been shown in many of the large key cities. Exhibitors have been almost unanimous in their acclaim of the production as the best box-office attraction in many seasons.

"Silver Wings," which was released on August 27 after a long summer run at the Lyric Theatre, New York, continues to receive the favor of fans all over the nation. Trade paper publication of box-office reports of the film prove it to be above the average. As one exhibitor in the Middle West put it, "this feature is one of the finest shown on my screen and pleased everyone."

Similar praise has been accorded "Monte Cristo," the screen version of Alexandre Dumas' immortal classic. After a long engagement at the Forty-fourth Street Theatre, New York, the photoplay was released for general distribution only to be heralded as the best piece of work resulting from the adaptation of a famous novel. All houses have expressed their gratification of the turnstile results, which the work of Emmett J. Flynn, the director, has brought.

Universal Lists Its December Release

Universal's December schedule of releases includes pictures by such popular stars as Frank Mayo, Herbert Rawlinson, Gladys Walton, Colleen Moore and Cullen Landis. They were made by Universal's leading directors.

The first to be released will be "The Altar Stairs," a strong photo-drama starring Frank Mayo. It is adapted from a story by G. B. Lancaster and was directed by Lambert Hillyer. The picture will be released December 4.

The Universal release for December 11 will be a special cast feature directed by Emile Chautard from a novel by Mary Lerner. It is called "Forsaking All Others." Colleen Moore and Cullen Landis are featured.

"One Wonderful Night." Herbert Rawlinson's December picture, will be released December 18. It is from the popular novel by Louis Tracey. Stuart Paton directed. Lillian Rich is the leading woman.

The three foregoing pictures form the last three releases in the Prosperity Nine, Universal's second group of nine pictures for the 1922-1923 season. The first group, released in August, September and October, is known as the Winning Nine.

"A Dangerous Game," the final December release, and which will go to the screen on Christmas Day, is the first of a new group of nine.

Business of Getting a Goat's Goat

November 17, 1922.

Mr. Robert E. Welsh, Editor.
Moving Picture World,
516 Fifth Ave., City.

Dear Bob:

Swiping Danny's stuff. Congrats. On your editorial. About. An Editor's troubles. S'tough. As I have every reason to know. To be heckled. All the time. By pestiferous press agents.

But Bob. When we worked together. On the News. Before I became an Editor-Gent. Like you were. And are. You were a Smooth Egg. In passing the buck. And killing the kicks.

And then. When you left me as "Alibier." And joined Gunning. You made life miserable. For us editors. By grabbing space. To the limit. Remember?

Still. Even though I. Am now a publicist. And not an editor. Nevertheless I retain. My sympathy for the editors. And I don't kick much. Or ask for over-much space. For maybe sometime. If I again was an editor. I might fear. That someone. Would write me a letter. Like this. And remind me of "space hogging." Like I'm reminding you. And I'd blush. At my turn-about-face.

And anyhow. Though the editorial was good. I think. You wrote it. Because you had nothing else. To write about. For as I said before. You're always smooth. In killing press agent kicks.

I am not. A publicity seeker. So I don't ask. That you use this.

But when you do. Please mention Murray W. Garsson. Who you know. Has. The biggest picture of the year. In "Success." Which is nearly completed. And another. In "Way Down South." Now in the making.

Retiringly yours,
George D. Gould,
MURRAY W. GARSSON, INC.,
522 5th Ave., City.

Star Comedies Essential for Complete Program; Add Relish to Entertainment

Fox Announces New Series of Fun Films, Starring Lane, St. John and Cook

By VIVIAN M. MOSES

Whether a moving picture theatre seats three hundred or three thousand spectators, the well balanced and zestful salad of the theatre's bill-of-fare is the Star Comedies. No screen mixed program is complete without them. They add a relish to the entire entertainment.

The first motion picture that attempted to tell a connected story was of a comedy nature, and this class of films has improved steadily in scope and entertaining qualities ever since. We read a great deal about the remarkable advance made by the motion picture in the last twenty years; these words of praise apply to the one and two-reel comedies quite as aptly as they do to the drama of serious purpose.

In screen comedy the comedians can appeal only to the eyes of the spectators. As a consequence, they are obliged to follow one piece of business with another in rapid succession. Each phase of their pantomime must be pointed with the keenest sense of humor and constructive skill. No series of comedies ever has succeeded in maintaining its grip on the motion picture public that did not offer a quick and generous stream of humorous incidents that appealed to a wide range of taste and intelligence.

Of all classes of screen comedies the series of one and two reelers of a humorous nature that can boast of a star at the head of its cast takes first place. In practically every instance the star performers in these short subjects possess that combination of surprising physical agility and grasp of the art of comic pantomime that make the spectator hold his breath with apprehension and wrinkle his face with smiles at one and the same time. To watch a ludicrous looking young gentleman climb the sides of a building with the ease of a monkey, balance himself in an extremely perilous position or take a fall that threatens to dislocate all his bones without losing his air of calm confidence or look of comic surprise, and to have these antics occur in a "rapid-fire" comedy in which the fun is clean and clever, is to share in a species of mental realization that is a priceless tonic to the average man and woman in this bustling world.

AL ST. JOHN IN ONE OF HIS LATEST FOX COMEDIES.

Fox Film Corporation, pioneers in this branch of picture production, can boast of three series of Star Camedies that are constantly growing in favor with the screen public. The trio of laugh makers starring in these pictures consists of Lupino Lane, Clyde Cook and Al St. John. All three are distinctly different in their method of fun making, and exactly alike in their ability to "put over" the comic incidents in each one of their respective releases. Representing, as they do, long and thorough training in the several branches of dancing, pantomime and acrobatic skill, the three started their careers at widely separated points of the compass. Lupino Lane is a product of the London stage and has played all over the world. Clyde Cook is an Australian, and was a leading performer at the Hippodrome, New York, when engaged by William Fox. Al St. John is a true son of the land that has developed the motion picture to its present high standing, and received his training under the stars and stripes.

"The Reporter," the first of the Lupino Lane comedies, demonstrated the wisdom of William Fox in prevailing upon this astonishingly agile and always humorous comedian to join the ranks of comic entertainers of the screen. Lupino has taken to his new branch of entertainment with the greatest enthusiasm and the happiest results. Other pictures to follow "The Reporter" are "The Pirate" and "My Hero."

Clyde Cook, whose comedy, "The Eskimo," revealed humorous possibilities within the Arctic Circle never dreamed of before, and whose previous releases have attested to his steadily increasing reputation as a comic actor of the first rank, is to follow his adventures among the bears and seals and two-legged inhabitants of the frozen North with "Lazy Bones" and "The Cyclist," two Fox comedies for which a hearty welcome is promised.

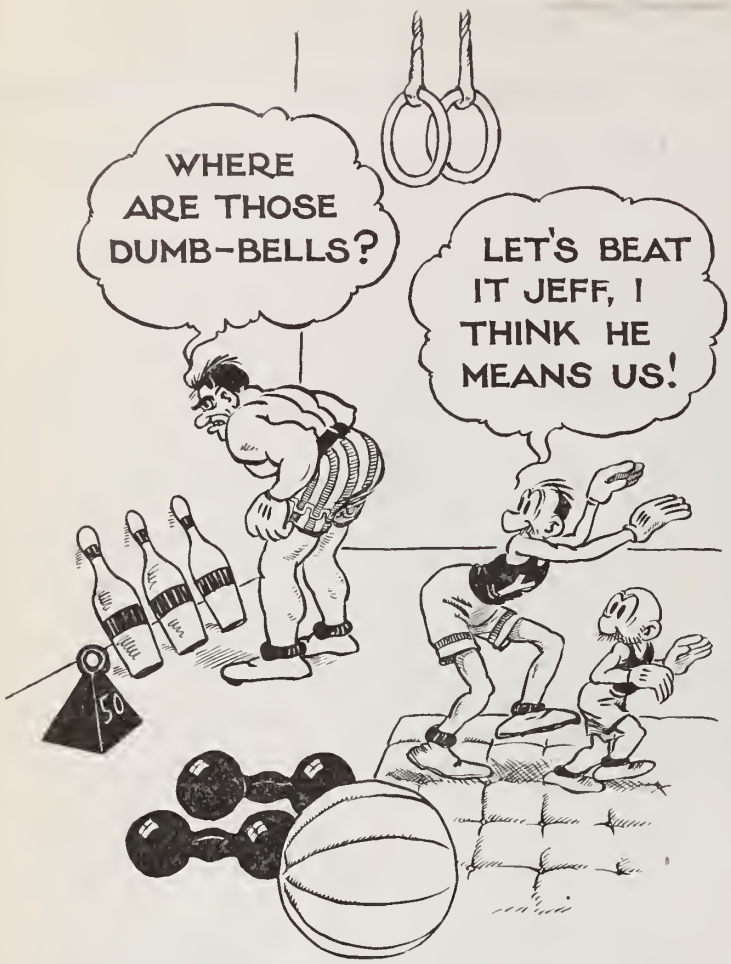
Al St. John, whose last two releases, "All Wet" and "The City Chap," guarantee the quality of his brand of Star Comedies, will be succeeded by "Out of Place" and "The Alarm."

With such a list of Star Comedies and Star Comedians, Fox Film Corporation need have no fear of not holding its present enviable position in this particular branch of motion picture production.

Elsewhere in This Issue Is Given an Eight-page Insert on Fox Educational Entertainments. Be Sure to Read Every Word of It.

CLYDE COOK IN "LAZY-BONES."

LUPINO LANE IN "THE PIRATE."



FROM "MUTT AND JEFF" ANIMATED CARTOON

Big Demand for "Mutt and Jeff"

Various factors enter into the popularity of the "Mutt and Jeff" Animated Cartoons, besides the factor of uniqueness. Granting that these are different in conception and execution from any other screen cartoons, there yet must be other things to account for the wide-spread demand for "Mutt and Jeff."

Publicity is undoubtedly the biggest item in creating this demand. Probably no other screen feature receives the direct and indirect exploitation obtained by these cartoons. In the first place, Bud Fisher's newspaper comics are syndicated throughout this country and Canada. There is no town in America of any importance, where some paper does not carry daily the doings of the tall, skinny Mutt and his small, bald-headed friend. Their names were household words long before they made their debut in the movies.

In addition, several books made up of Bud Fisher's cartoons have reached a tremendous sale, and various roadshows have popularized the adventures of the two inseparables. Which may account for the fact that Bud Fisher has a larger income than any other cartoonist.

One of the most interesting things about "Mutt and Jeff" is that they appeal just as strongly in Simsbury, Kansas, as they do in New York. The village and the metropolis, old folk and young, lowbrow, highbrow and mediumbrow—all greet with delight these two typical American characterizations.

Under the new Fox policy, these cartoons are issued once every two weeks. This allows double the time formerly devoted to each release, with the result that the celebrated pair of comedians are funnier than ever before.

Among the new Mutt and Jeff comedy cartoons are "Red Hot," which was released October 1; "Fallen Archers," released October 15; "Cold Turkey," released October 29; "The Wishing Duck," released November 12; "Bumps and Thumps," to be released November 26, and "Nearing the End," which will be released early in December.

Sunshine Comedies in Big Demand

No comedies ever released by Fox Film Corporation have been received with greater enthusiasm than the 1922-23 series of William Fox Sunshine Comedies, judging from numerous reports that find their way each week in the New York offices of the organization.

In all parts of the world, in Canada, Europe, South America and even in the Far East, these Fox Fun producers are meeting the approval of exhibitors and public alike. Scarcely a month goes by when the New York office of Fox Film Corporation does not receive hundreds of testimonials from "fans" in various parts of the world listing the Sunshine Comedy productions as the finest of the laugh provokers on the screen.

Every effort is being made by the production forces of the Fox Film Corporation to maintain the consistent quality of these particular series of short subjects, and from all reports the current releases are not only keeping up with the past standards, but are surpassing them in entertainment value and in the ability of the fun makers who are playing in them. As an indication of what it is doing to uphold the exceptional standard of these comedy productions, Fox Film Corporation is calling especial attention to the current releases and those to be released early in the new year. The first of the current series is "The Haunted House," which was released Oct. 29th, and which was followed on Nov. 12th, by "The Ranch Romeo." "Cupid's Elephant," heralded as one of the finest of these series is scheduled for release Nov. 26th. Other Fox Sunshine Comedies scheduled for early release include "The Fresh Heir," Dec. 10th; "A Poor Fish," Dec. 24th; "Rides and Slides," Jan. 7th, and "The Wise Cracker," which will be released Jan. 21st.

That the height of versatility has been reached in this group of seven two-reel comedies, is indicated by the extreme variance in subject matter contained in them. Each one represents the ultimate effort of a group of experts who devote their entire time to the creating of comedy situations and laugh provoking stories. Each of these pictures contains a cast whose names are known to picture fans throughout the world. In addition to many of the old favorites of comedy productions, both on the screen and stage, there are many new faces which are adding new interest and comedy talent, pulchritude and pep to these productions.

These pictures will be released one every two weeks for the remainder of the coming year, according to plans of Fox Film Corporation.

Varied Subjects in Fox Educationals

"Everything under the sun" comes very near describing the diversity of subjects covered by the first twelve Fox Educational Entertainments. Whatever is striking, interesting and entertaining becomes material for these unusual reels. The prime requisite is that they bring information and amusement to the motion picture public. The wide field that they cover, the known and unknown parts of the world that must be searched for material, are indicated in the titles of the first twelve releases, which are listed below in the order of their release: "Alligator Hunting and Farming," "Thrills and Spills," "Volcanoes of the World," "Water Sports," "A Story of Ice," "Ancient Rome," "Old Spain," "Pekin Ducks," "Bits of Europe," "Camphor," "Bird Life," "The Runaway Dog."

Be Sure to Read the 8-Page Fox Insert Elsewhere in This Issue.

A QUINTET OF FOX SUNSHINE BEAUTIES.

In the Independent Field

By ROGER FERRI

Newsy Bits

Fred Jacks and Frank Fay have opened a new exchange in Dallas, Tex., for the purpose of handling Arrow product.

John J. Parent, formerly owner of the Pastime Theatre, Chicago, is now associated with the Reelcraft Film Exchange of that city.

The Mid-West Productions Corporation of St. Louis will place $60,000 of its stock on the open market, according to a dispatch from that city.

R. C. Cropper, formerly with Reelcraft and Johnson & Hopkins, is authority for a statement he is forming a new distributing firm known as the Norca Pictures, Inc. "Just a Mother" is said to be the first release.

Last week, in an item that appeared in this department, reference was made to the Richard Talmadge western series. This series is produced by Phil Goldstone, and none of the pictures are or will be westerns. They are straights, with Dick Talmadge playing American roles.

Will Nigh's "Notoriety," distributed by L. Lawrence Weber and Bobby North, will be shown to members of the Theatre Owners Chamber of Commerce in New York next Tuesday afternoon at Hotel Astor.

The first trade showing held under the auspices of Principal Pictures Corporation was held last Friday, when the first release, "The World's a Stage," with Dorothy Phillips, based on the Elinor Glyn story. The second picture, "Chicago Sal," with Alice Lake and Milton Sills, an Irving Cummings picture, will be shown next week.

The "movie ball," promoted by some gentleman whom the exhibitors and exchangemen in Boston said was unknown, flivved, independent exchangemen in the Hub City having refused to participate in the event, which the Mayor was asked to stop.

Richard Kipling left New York last week on a tour of the Middlewestern cities. He will visit Minneapolis, Chicago, Milwaukee, Cleveland and Detroit.

A. E. Hnebsch of the Trans-Ocean Film Company arrived in New York from Berlin this week, bringing with him a print of "The Earl of Essex." He is making David P. Howell's office his New York headquarters.

Nathan Hirsch announced this week that he had made plans to extensively exploit his latest Maciste picture, "The Unconquered," in the metropolitan territory.

The current week-end will see many independent producers, distributors, exchangemen, directors and players leaving New York for New Haven to attend the annual Yale-Harvard football game there Saturday, Nov. 25. Many of them are motoring to New Haven.

Charles Seelye, who formerly took care of Arrow's New York exchange, is going into the independent distribution for himself. He is in New England taking care of the advance exploitation on a new picture he will handle.

On Friday evening, Nov. 17, the National Board of Review sponsored a special showing under the auspices of the Committee on Exceptional Photoplays of the Preferred Picture, "Shadows," starring Lon Chaney. Fourteen hundred persons attended.

The Week in Review

WHY distributors of mediocre product should insist on placing $100,000 valuations on productions they know are worth less than half that amount and for which they paid not a cent, assuming the distribution privileges on a percentage arrangement, is more than this writer can understand. The independent market today is healthier and wealthier than it ever was. The "flyers" are starving their way out of the business for the want of productions, because distributors of good product will have nothing to do with them.

MOVING PICTURE WORLD, unlike several other trade journals, believes in the motion picture industry as a whole. It is non-partisan and when it has anything at all to say about any individual or concern or picture it will say it in printer's ink and not in so-called "confidential letters." We are proud of the progress made by independents and we will continue serving and co-operating with them to the very best of our ability. And we refuse to be a party to any under-handed "confidential" tactics, such as sending out letters containing information that papers that are sending them out have neither the inclination nor confidence to publish them where they can be read by everybody.

THIS department never has and never will pursue a "two-faced" policy. When we don't agree with certain things we'll register that disagreement in this department. We have our cards on the table—and they are turned face up, so that the entire industry can read them. We do not believe in playing the independent's friend when facing him and stabbing him in the back when he isn't looking through the medium of stupid and worthless "confidential letters."

THERE is nothing "confidential" in this business. No more than in any other line of endeavor. A picture is either good or it isn't. The reviewer in batting out a review on any one picture is merely registering his own personal opinion on that picture. There isn't anybody in this business who can definitely fix in advance the audience status of any picture. When we say that we believe a certain picture to be an audience picture we are merely recording our own personal opinion—that's all. We're not "kidding" ourselves that it is more than that. If you have confidence in our judgment you will weigh our opinion accordingly; if you haven't that is your own privilege.

BUT there is one thought that you can sink in your bonnet so that you will never lose it: Whenever we have anything to say we'll say it in this department. And we'll not resort to "confidential letter" writing. Our criticism is aimed to be of the constructive sort. We believe in the old adage "live and let live." And we want it strictly understood that while our business is at times referred to as the "screen industry," we're not hiding behind any screen. So don't ever look for "confidential letters" from this department.

WITHIN the period starting December 4 and ending February 9 something like eleven independent productions will be shown at the first run Broadway houses. And the houses have not been bought either. The showings will be held on a strictly percentage arrangement with the house guaranteed its "nut." And that is only fair with Broadway pavilions which have the best there is at their disposal.

INDEPENDENT exchangemen and exhibitors are urged to keep their eye on the "short subject and serial" section. This department is devoted to short stuff and it will be to their advantage to keep in touch with it, for it's the best in the business.

SPEAKING of departments we can't refrain from directing the attention of our readers to Enes Sargent's exploitation section. We consider the department the best being published in any trade paper and we would no more think of closing the week without reading every line of it than we would of forgetting to call for our salary envelope. And our treasurer will vouch for the statement that we never forget that.

Trade Notes

Bob Lynch of the Metro Exchange in Philadelphia this week purchased two more big independent productions for his territory, eastern Pennsylvania and southern New Jersey, from Charles C. Burr of Affiliated Distributors. He bought the new Sloman special Burr acquired this week for independent distribution, entitled "Blind Youth," and the next Johnny Hines feature, "Luck." Lynch is also handling "Secrets of Paris" in that section.

A late dispatch Thursday morning from Philadelphia conveyed the information that the Al Lichtman special, "Shadows," has broken every record so far this week at Stanley Company's exclusive Victoria Theatre in that city. The picture opened to a jammed house one minute after midnight Monday morning and has since played to capacity audiences.

Reports from New England cities indicate that motion picture theatre patronage has fallen off markedly during the past four weeks. Many first run exhibitors from there report business now below that recorded during the latter part of the summer. Just what has caused this unexpected flop is something showmen there are unable to explain.

Philadelphia exchangemen were common in New York this week. Bob Lynch of Metro was in Sunday night and saw the first Amalgamated release, "Chained Women." Others who came to the metropolis this week were Ben Amsterdam of Masterpiece Film Attractions, David Starkman, who has opened his own exchange in that city and taken over the entire short subject program of Masterpiece; Lou Burman of Independent Film Corporation, and David Segal of Royal Pictures, Inc.

George Fecke of the Motion Picture Distributing Corporation of Boston was in New York this week. His son, George Jr., is confined to a New York hospital with an illness from which he is rapidly recovering. Sam Grand of Federated Exchange, Boston, also was a New York visitor this week.

Joe Lee, who is managing Harry Houdini the wizard, and his road show, "The Man from Beyond," announced this week that he is laying out a route that will take the combination as far as San Francisco and back. The trip West will be made via the southern route and the eastern tour via the northern cities. Only cities will be played. Last week Houdini, because of remarkable publicity, broke every record at Louis Rosenthal's Strand Theatre in New York, the engaging grossing more than $10,000 in a 1,100-seat house.

The exchange demand for high class independent productions is keeping independent producers on the Coast working overtime selecting established stories and popular all-star casts. During the past week three big productions arrived in New York. These were seen by the editor of this department and are of the topnotch order. The producers are now arranging for their distribution through independent exchanges.

Three new direct-distribution-to-the-exhibitor exchanges are now in the process of formation according to unquestionably reliable information that has come into the possession of this department from Boston, Chicago and Denver. As soon as details are completed exclusive announcement of identity and plans will be made in Moving Picture World.

Sol Lesser Merges Three Companies Into One Big Producing-Distributing Concern

A deal merging three of the largest companies in the business and co-ordinating activities that embrace every angle of picture production and distribution, involving millions of dollars, has been closed through the efforts of Sol Lesser, according to a despatch from Los Angeles. The three corporations with which he has been associated in an executive capacity have been merged into one and plans have been matured to launch forth as a studio-holding organization.

By the terms of the deal, the West Coast Theatres, operating more than sixty theatres; the Western Pictures Exploitation Company, doing a general releasing and exploiting business, and the Principal Pictures Corporation, which has been producing pictures at the United studios in Los Angeles, have been consolidated into one huge enterprise, known as the Principal Pictures Corporation and officered by Adolph Ramish, M. Gore, Michael Rosenberg and Sol Lesser, the latter serving as general manager.

Fifteen acres of property, ideally located, have been secured on option and negotiations are proceeding towards the acquisition of the tract. Two huge stages will be built and an equipment of the most modern character will be installed. Twelve pictures per year will be made at a cost said to aggregate not less than $2,400,000. Four of these will be of the "super-excellence" calibre based on classic literature. All productions will be conceived and directed according to the best ideals of motion picture art, said Mr. Lesser.

Michael Rosenberg will be Western manager, with Irving Lesser in charge of the Eastern office. Arthur Bernstein is studio manager and Harry Wilson head of the exploitation and publicity department, with Walter Anthony in charge of the scenario branch. "The World's a Stage," with Dorothy Phillips, is the first release. This is an Elinor Glyn story.

The West Coast Theatres Corporation operates a string of coast theatres and also finances the Jackie Coogan productions. All stories have been selected for the first year's activities, which may embrace also a continuance of Jackie Coogan pictures if present negotiations between the Sol Lesser group and Jack Coogan, Sr., are terminated agreeably. In that case, as at present, Jack Coogan, Sr., will personally supervise the Jackie Coogan productions. The company is now working on the next Coogan picture, Eddie Cline directing. The story is an adaptation of James Otis' "Toby Tyler."

Big Features Getting Money

PITTSBURGH (Special)—A careful analytic study of the pictures that are grossing the biggest rentals for exhibitors shows that the honor goes to the big features. Independent exchanges with big productions are doing a tremendous business, judging from the number of bookings observed not only in this city, but in cities and towns within a radius of 30 miles.

Leon D. Netter, representing Al Lichtman Corporation, was here last week. Netter is well known in this city, having formerly conducted the Masterpiece exchange here. He was the host of Joe Lefko while here.

Harry Grelie, of Supreme Photo-Plays Productions, Inc., is busily engaged lining up first-run dates for his newest acquisition, "What's Wrong With the Women?"—the Equity special.

Joe Lefko, of the Federated and Al Lichtman Exchanges, is absolutely sold on the latest Preferred Picture, "Shadows." He has hooked up some important dates on this feature. "Rich Men's Wives," the first Lichtman special, did a good business in this territory.

Word from the home of William I. Forrey, manager of the Exhibitors' Film Exchange, has it that he has virtually recovered from his recent illness. However, he is not expected to return to his desk for a week or so.

Standard Film Exchange here reports Arrow's "Ten Nights in a Barroom" having broken records in the following houses: Best, Milvale; Victory, Pittsburgh; Lyric, Beckley, W. Va.; Rialto, Wilson; Milford, Fredericktown; Midway, McMechen, W. Va.; Park, Monndsville, W. Va.; Harvey, Woodlawn; Olympic, Finleyville; Carrick, Pittsburgh; Victoria, Pittsburgh; Alhion, Alhion, Pa., and Couch, Carnegia, Pa.

Apex Film Service, Inc., is exploiting Aywon's "Oh, Mahel, Behave."

Alexander Gets "Great Expectations"

Hopp Hadley, who is handling the new Nordisk feature of Charles Dickens' "Great Expectations," has arranged a special showing of that picture for New York exhibitors through Alexander Film Corporation.

"Only a Shop Girl" is Ready

C. B. C. Film Sales Corporation's second "Big Six" release, "Only a Shop Girl," based on Charles C. Blaney's melodrama, has been finally edited and titled. Bobby North, of New York; H. A. Lande, of Pittsburgh, and Sam Grand have viewed the picture and characterize it as one of the best melodramas they have seen. It will be shown to the trade in general next week.

Lesser Closes Foreign Deals

Irving Lesser, Eastern manager of Principal Pictures Company, this week announced the sale of the entire South American rights to the first Principal release, "The World's a Stage," starring Dorothy Phillips, and based on Elinor Glyn's latest story, to the Argentine-American Film Company. S. Noan closed the deal for the South American concern.

The popularity of Dorothy Phillips is substantiated by the many requests received by Mr. Lesser from foreign buyers with whom he is now negotiating for the sale of the picture in England, continental European countries, the Far East and Orient. These deals will be closed within the current week and announced next week.

"Sure-Fire Flint" Sets New Record

C. C. Burr, head of Affiliated Distributors, Inc., distributors of "Sure-Fire Flint," starring Johnny Hines, received a wire on Thursday morning from the offices of Rubin & Finkelstein, Minneapolis, reporting the record breaking career of that production at their spaciously luxurious State Theatre in that city this week. The picture, according to the telegram, has shattered every house record.

"Sure-Fire Flint" has set a number of records. Important bookings announced this week call for day and date showings at the Chicago, Riviera and Tivoli Theatres in Chicago; Capitol in St. Louis, and Rialto in Denver. "Secrets of Paris" established a new house record at Edward Fay's Theatre in Providence, R. I., two weeks, according to a statement made by Mr. Fay this week in New York.

Harry Charnas Loses Alexander Suit

The efforts of the Standard Film Service Company, of Cleveland, to obtain an injunction restraining the Alexander Film Corporation from exhibiting or allowing others to exhibit certain motion pictures, has been frustrated in a decision of Justice Irving Lehman, of the N. Y. Supreme Court, denying a motion for such a restraining order.

In his decision Justice Lehman says, "The plaintiff has under its contract with the Alexander Film Corporation never acquired ownership or legal title to the films, but merely a privilege of exhibiting the motion pictures within a certain limited territory. According to the complaint the Alexander Film Corporation was in its turn not the owner of the films, but had merely acquired the privilege of exhibiting motion pictures within a wider territory from the Stoll Film Company, which produced the pictures and presumably owns them. The plaintiff's privilege of exhibiting the films derived from the Alexander Film Corporation is not enforceable unless the owner of the film delivers them to the plaintiff's licensor, but the plaintiff and the owner are not in privity in any manner and neither has assumed any obligation to the other. The plaintiff can therefore clearly not obtain a decree of specific performance against the Stoll Film Company, and since the plaintiff has never acquired title to the pictures nor any contract right of any kind from the owner, it can also not secure an injunction against parties who have acquired rights from the owner."

Another phase to the controversy of the litigation between Horace Goldin and the Clarion Photoplays, Inc., over the movie production of "Sawing a Woman in Half" was disclosed the past week in the New York Supreme Court, when Justice John M. Tierney dismissed the suit of John Coutts against the Clarion Photoplays, Inc., brought to compel an accounting by the defendents of the profits from the movie production.

It was held by Justice Tierney in his decision that Coutts, to use an ordinary expression, was legally "out of order" in bringing his action for an accounting without first bringing a suit for breach of an alleged contract. Coutts, with three others, charged that they had manufactured the film for the picture of "Sawing a Woman in Half," and part of their contract with the Clarion people provided they should be reimbursed by the producers with 50 per cent. of the receipts from the exhibition of same.

After the picture had been produced and exhibited in various parts of the country Goulden claimed it was an infringement on his illusion of cutting a body in two, and first obtained a temporary injunction preventing it further exhibition, and then succeeded in having A. B. Silverman and Louis Weiss of 1475 Broadway appointed by Justice Wasservogel of the New York Supreme court, receivers for the picture. It was this situation that precipitated the suit by Coutts to enforce the payment of 50 per cent. of the receipts from the picture production.

"Shadows" Sets Newark Mark

The Al Lichtman release, "Shadows," presented by B. P. Schulberg and featuring Lon Chaney, is playing at the Strand Theatre in Newark, New Jersey, to the biggest business that the house has experienced in six months. The picture opened there November 17 for a week's run. The box-office receipts surpassed the record set by those of the previous week during the Houdini engagement.

Warner Brothers Closes Contract with Strand That Assures Important Runs

One of the most unusual and unique booking deals arranged between theatre-controlling concern and independent distributor was closed this week when Warner Brothers closed with the Mitchell H. Mark Realty Corporation, an agreement whereby five Warner productions will be shown in the Strand Theatres in New York City, Brooklyn and Albany, N. Y., the State Theatre in Schenectady, N. Y., and Troy Theatre in Troy, N. Y. The productions involved are "The Beautiful and Damned," which plays the New York Strand week of December 5; "Heroes of the Street," which plays there December 17; "Little Church Around the Corner," "Brass" and "Main Street."

This is the first deal of its kind ever arranged between an independent producer-distributor and theatre-controlling concern and assures Warner Brothers of ample metropolitan exploitation for their productions. Lon Young, head of Warner Brothers' publicity department, will start immediately on a campaign boosting the first showing. Joe Plunkett, managing director of the New York Strand, is very enthusiastic over the arrangement.

Other important theatres that have already closed for first run showings of the entire Warner series of pictures follow: New England: Gray, Gordon, Empire, Goldstein, Paramount and Hodgdon circuits; Chicago: Commodore, Crystal, Howard, Julian, New Irvine, Parkside, State, Windsor, Bugg and Atlantic theatres; Empire, Syracuse; Modern Beacon, Codman Square and Eagle, Boston; Nemo, Johnstown, Pa.; Grand, Topeka, Kansas; Criterion, Oklahoma City; Strand, Providence; Broadway, Lawrence, Mass.; Garden, Canton, Ill.; Majestic, Bloomington, Ill.; Strand, San Francisco; Liberty, Kansas City; Victoria, Altoona, Pa.; Palace, Little Rock, Ark.; U. S. Theatre, Hoboken, and scores of other theatres.

NEW YORK—Bookings on "Shadows," the Preferred Picture being released through Al Lichtman exchanges is scheduled for an early showing at the following big first run houses: Knickerhocker, Nashville, Tenn.; Universal, Fitchburg, Mass.; Capitol, McKeesport, Pa.; Apollo, Indianapolis, and People's, eBaumont, Tex.

PITTSBURGH—(Special) — "Night Life in Hollywood" has been booked into the new Globe Theatre in McKeesport, Pa., by H. C. Simeral Company, Inc. J. Charles Davis, assistant to President W. E. Shallenberger of Arrow Film Corporation will exploint the picture. He already is here on the job.

PROVIDENCE, R. I.—(Special)—Charles Seeley is here exploiting a new special, which will be given a premiere showing at a local house. Mr. Seeley is carefully guarding the identity of the picture, which he characterizes as a "big one."

NEWARK, N. J.—(Special)—The Harry Houdini special, "The Man from Beyond," received more than 200 inches of news mention in the news columns of local newspapers, with the result that no surprise was occasioned when record-breaking crowds jammed the Strand Theatre all week.

PASSAIC, N. J.—(Special)—What has been characterized locally as the greatest publicity drive this city has ever experienced was staged last week during the run of C. C. Burr's "I Am the Law," at the Rialto Theatre. The stunt was emphasized by the escape of an inmate of the Almhouse in Athenia, N. J., and hooked up with the picture. Even the New York newspapers picked up the yarn, several of them playing it up on the first page.

PROVIDENCE, R. I.—(Special)—Elmer Clifton's new picture, "Down to the Sea in Ships," closed a three-week run at the Shubert-Majestic Theatre here this week, and will move to the Metropolitan Opera House in Philadelphia next week.

CHICAGO—(Special)—"Rich Men's Wives," the initial Al Lichtman Preferred Picture, opened at the B. & K. Chicago Theatre here Monday, playing to one of the greatest houses in the history of that spacious auditorium, which is one of the biggest in the world. The picture was cleverly exploited in street stunts and newspapers, the latter being the toughest in the country to break into.

CHICAGO—(Special)—Betty Blythe is in Chicago making personal appearances in this territory at showings of

Many Sales On Principal's First, "World's a Stage"

Following special screenings held purposely for Principal Pictures Company franchise holders during the past week, Irving Lesser, Eastern manager of that firm, this week announced the disposal of more than half the country's territorial rights on the first Principal release, "The World's a Stage," starring Dorothy Phillips. This is the production based on Elinor Glyn's latest story dealing with a screen star's life. Colin Campbell directed. Others in the cast are Kenneth Harlan and Bruce McRae.

The following territories were disposed of following the showings, which are in accordance with the policy of Principal Pictures Company, to sell features strictly on their merit:

Gene Marcus of Twentieth Century Film Corporation of Philadelphia for Eastern Pennsylvania, Southern New Jersey and Delaware.

M. H. Hoffman of Renown Film Exchanges of New York, Albany and Buffalo for New York City, Northern New Jersey and New York state.

M. Toy of Mid-West Distributing Company of Milwaukee for Wisconsin.

All-Star Features Exchanges of Los Angeles and San Francisco for the Coast territory.

Al Rosenberg of De Luxe Film Exchange of Seattle for the Northwest.

Floyd Brown of H. Leiber Company of Indianapolis for Indiana.

Independent Incorporations

DOVER, DEL.—Standard Pictures Corporation. Capital, $500,000.

ALBANY, N. Y.—Haysex Productions, New York. Capital, $10,000. Incorporators. E. Davidow, G. Lemaire and G. Gershwin.

ALBANY, N. Y.—Doormat Company, New York. Capital, $20,000. Incorporators, P. S. Goodman and C. A. Smith.

ALBANY, N. Y.—Oroa Pictures Corporation, New York. Capital, $50,000. Incorporators, C. S. Ashley, D. J. Dowling and N. J. Neuschaefer.

her initial independent release, "How Women Love," the first Whitman Bennett special. At the Chatham Theatre in the residential section she was the means of setting a new mark for gross business at the 6, 8 and 10 o'clock night shows.

WASHINGTON, D. C.—(Special)—Equity's "Where Is My Wandering Boy Tonight?" at the Columbia Theatre, a Loew house, started a week that promised to set new marks. The pictur was cleverly exploited and featured atop of an all-star vaudeville bill.

PHILADELPHIA— (Special)—Gene Marcus of the Twentieth Century Film Company is telling all exhibitors in his territory that in "Deserted at the Altar," the Phil Goldstone special, he has a box office winner, and he is proudly pointing to the records established by that feature at the Hippodrome in Reading, Pa., where the picture is said to have broken every mark registered at that house.

BOSTON, MASS. — (Special)—Sam Grand's Federated Exchange has been signed by Arthur G. Whyte, booking director of the Keith Enterprises, to book his entire feature output for showings at the Victory Theatre in Providence, R. I.; Scenic, Music Hall, Pawtucket, R. I., and Park, Woonsocket, R. I., houses.

Mary Carr Added to Cast of Edgar Lewis

Mary Carr, the "motherliest mother" of the screen, after several weeks of dickering, was finally signed by C. C. Burr for an important role in the Edgar Lewis production, "Sires of Youth," which is now being produced at the Glendale, L. I., studio. Lewis is personally supervising the production on this feature, which, in addition to Mary Carr, includes James Kirkwood, Doris Kenyon, Robert Edeson, Edmund Breese and others in the cast.

Mrs. Carr is one of the foremost players of the screen today, her successful work in William Fox's great masterpiece, "Over the Hill," being one of the most remarkable pieces of character work enacted by any player of the silver sheet. She is repeating her splendid showing in "Silver Wings," which recently completed a long run at the Apollo Theatre in New York.

Final shots on "Way Down South," the rights for which Murray W. Garsson is said to have paid $25,000, were taken this week. Cutting and assembling of the production which has been many weeks in the making will begin next week. The cast includes Marian Swayne, Joe King, Jack Richardson, Isabelle Fisher, Norma Lee, W. F. Chaplin, Melville Shyer, John Jenkins, Francis Grant and Irene Boyle. One of the big scenes in the picture is an exciting horse race.

After carefully watching the making of the third Johnny Hines feature that Charles C. Burr's distributing organization will release, that popular showman this week ventured the statement that "Luck," which is the picture's title, will be an even greater production than either "Burn 'Em Up Barnes" or "Sure-Fire Flint." The cast, beside Hines, includes Robert Edeson, Edmund Breese, Violet Mersereau and Matthew Betts. The story is adapted from a work by Jackson Gregory and it is expected that the picture will be ready for release some time early next month.

The Glendale, L. I., studios, owned by C. C. Burr, is one of the busiest in the country, for in addition to the Edgar Lewis and Johnny Hines units, Gregory La Cava is producing there a series of two "Torchy" comedies starring Ray McKee with Charles Murray and Mary Anderson. Flora Finch also is in the cast. Ed Wynard, cameraman for Norma Talmadge for a long time, is photographing these two-reelers.

Dell Henderson, who has just completed directing "Jacqueline of the Blazing North," based on the James Oliver Curwood story, writes to the effect that he is now busy finally cutting and editing that picture, which Arrow Film Corporation will State right. The picture was produced for Pine Tree Pictures Corporation of Maine. The cast includes Marguerite Courtot, Lew Cody, Sheldon Lewis, Edmund Breese, Effie Shannon, Joseph Depew, Paul Panzer, Gus Weinberg, Helen Rowland and others.

"Lost In a Big City," the second Blazed Trails production for Arrow release, has been completed, and George Irving, the director, assisted by Authoress L. Case Russell, is engaged in cutting and titling the picture. John Lowell, star of "Ten Nights in a Barroom," is also starred in this production, which was made in Gloversville, N. Y., and New York City.

"The Little Red Schoolhouse," which Martin J. Heyl Productions, Inc., is making for Arrow distribution, is well under way at the Tilford studios in New York under the direction of John C. Adolphi. E. K. Lincoln, Edmund Breese, Sheldon Lewis and Rose Coghlan are in the cast.

L. Case Russell has been engaged by Atlantic Features, Inc., of which Robert W. Wood is president, to prepare the continuity on "The Broken Violin" which that firm will produce. This company recently completed "High Speed Lee," a photodramatization of J. P. Marquard's story. Arrow will handle both pictures.

C. B. C. Starts on Third Production

LOS ANGELES—(Special)—Announcement was made here that the third special, "Temptation," which C. B. C. Film Sales Corporation will State right, is now in the course of production. This picture is based on "Only a Shop Girl." Director Edward J. Le Saint will produce this picture. He also made "More to be Pitied Than Scorned" and "Only a Shop Girl."

Great Business Progress Forces C. B. C. Film Sales Corp. to Obtain Larger Quarters

C. B. C. Film Sales Corporation has moved to larger quarters, going from the second floor of the Mecca Building, number 1600 Broadway, where they were originally located, to more extensive offices on the eighth floor of the same building.

The move was necessitated because of the greatly increased scope of the activities of the company with the production and distribution of their series of Six Box-Office Winners, the features of which "More to be Pitied" and "Only a Shop Girl" are already complete and released to the State right market. Such extended activities have been under way and are planned for the future on these releases that Joe Brandt and Jack and Harry Cohn, who are the officials of the C. B. C. Company have augmented their entire staff to handle the output on the scale that has been planned.

The former offices not offering sufficient facilities for this, it was found expedient to move, in order to give the exploitation and advertising department, in particular scope for greater activities. This department, it is announced, will be augmented, in order to carry out the plans made by Joe Brandt while on his recent trip throughout the country, made for the purpose of finding out from territorial holders and exhibitors themselves, just what line the exploitation campaign should follow on the features and the shorter output.

This output has, since the inauguration of the C. B. C. Company, grown to large proportions, and the plans for the New Year constitute the biggest project that company has ever undertaken. C. B. C. has during the past year, especially, forged steadily to the front ranks of independent producers and distributors, and the new plans are designed to strengthen that position, Joe Brandt announces. The company's output comprises now what is probably among the strongest and most important independence releases in the field, including not only the Six Box-Office Winners and other features, but much new short stuff, among them the popular two-reel Hallroom Boys' Comedies, now in their fourth year of production.

F. I. L. M. Club in Detroit to Fight

DETROIT (Special)—The F. I. L. M. Club this week had the following notice published in a local paper: "An aggressive campaign opens this week to eliminate in Michigan the practice of subletting of film and the unauthorized holding of pictures for extra days showing. The campaign is under the direction of the F. I. L. M. Club with the full co-operation and consent of the Motion Picture Theatre Owners of Michigan. Notice is hereby given that every effort is going to be made and that nothing will be left undone to bring to justice the exhibitor guilty of bicycling films or the stealing of extra days. Names of guilty parties will be published on this page."

With the litigation over "The Expose of Sawing a Lady in Half" now a matter of history, Favorite Film Company has started an extensive exploitation campaign on that short subject.

Dave Mundstuck is not in the field for any more features. Anyway, that's the substance of a statement he made here last week when he said that he has all the pictures he can possibly handle for this season. He has three big pictures, "The Black Panther's Cub," "Out of the Dust" and "Notoriety," the Will Nigh picture.

Carl J. Sonin, manager of the Warner Exchange, has had no trouble "catching on" here. He is quietly but systematically building up a splendid clientele of exhibitor patrons. He is now releasing "Rags To Riches." H. M. Warner, head of Warner Brothers, stopped off here en route to New York from the Coast.

LIVE NEWS ITEMS

Producers' Security Executive on Trip

F. J. Hawkins, secretary of Producers' Security Corporation, is visiting exchangemen in the West in the interest of his concern. The State rights department of the firm is handling Dorothy Gish's "The Country Flapper," Maclyn Arbuckle's "Squire Phin," "Mr. Potter of Texas," "Mr. Bingle" and "Welcome to Our City;" also the Oscar Apfel series, "Trail of the Law," "The Man Who Paid" and "The Wolf's Fangs." The company also will handle "Just a Song at Twilight" with Richard Barthelmess.

First Runs Booked on "Notoriety"

"Notoriety," the Will Nigh special that L. Lawrence Weber and Bobby North are distributing through independent exchanges, will be given premiere showings at the Clinton Square Theatre in Albany, N. Y., and Alama Theatre, Louisville, Ky., the week of December 3. The Louisville booking was arranged by Lee Goldberg, of the Big Feature Rights Corporation, while the Buffalo Grand-North Exchange handled the Albany date.

Los Angeles Fire Force in Dick Talmadge Film

Phil Goldstone announced this week that Richard Talmadge has started production on his second special, working title "The Fire Eater," an original story by George Plympton, which will have some remarkable fire effects and thrills.

The cast includes Richard Talmadge, Charlotte Pierce, S. J. Bingham, T. L. Geary, Jeff Osborne, M. York and the dog, Pal., and is directed by Jack Nelson, formerly associated with Thomas H. Ince, and who directed Douglas MacLean in "The Home Stretch," "Chickens," "One a Minute;" also Louise Glaum in "I Am Guilty" and others.

The entire fire department of Los Angeles is being utilized in the making of the picture and two large buildings have been bought and will be burned down so as to give the necessary thrills and realistic atmosphere.

Dave Starkman Opens 'Change in Philadelphia

PHILADELPHIA (Special)—David Starkman, former local exhibitor, and during the season lessee of the Woods Theatre, Atlantic City, N. J., has opened an independent exchange known as the Standard Film Attractions, Inc., at 1322 Vine street. The first feature release will be Lucy Doraine's "The Love Slave." Other pictures include "Sawing a Lady in Half" and a series of short subjects starring Wallace Reid, Dorothy and Lillian Gish, and two-reel comedies and westerns with Alice Howell, Muriel Ostriche, Shorty Hamilton, Hank Mann, Hallroom Boys, Billy West and William S. Hart. His one reel subjects include Keystone comedies, Screen Snapshots, Hank Mann comedies, Tom Mix westerns and Sunset Burrud scenics.

David Segal of Royal Pictures, Inc., through his attorneys in New York, Elishury, Lewis and Rothchild, has instituted suit against Amalgamated Exchanges, Inc., charging an alleged infringement of a contract in which, he charges, he purchased the Amalgamated franchise for this territory. In the bill of complaint against Amalgamated, Segal sets forth that after the franchise had been sold for this district, it was re-sold to Bob Lynch of Metro Exchange.

"Down to the Sea in Ships," produced by Elmer Clifton, will open a four-week engagement at the Metropolitan Opera House next week. Alexander Penrod photographed this production.

At a recent meeting of the Philadelphia Film Board of Trade, Oscar Neufeld, of De Luxe Exchange, and new president of that organization, announced that that organization would co-operate with the exhibitor body in that section in every particular, and that the two organizations would in the future work in unison to bring about better film conditions locally.

Joe Daly has returned to his first love, Interstate Film Company, where he is presiding nobly as exploitation manager.

Floats are common in this territory. First came Warner Brothers' float advertising the seven Warner specials handled here by Lou Berman of Independent Film Corporation. Now both De Luxe and Masterpiece Film Attractions exchanges have floats advertising their big features. Ben Amsterdam has a huge engine float parading through the territory advertising "The Curse of Drink," while Tony Luchese and Oscar Neufeld are sending out a similarly attractive float boosting "More to Be Pitied than Scorned."

Baby Ruth Sullivan, one of the clever players in the Graphic feature, "Mother Eternal," is making local appearances in conjunction with the showing of that feature in this territory.

Lee Goldburg Buys Picture

The State-right melodrama, featuring Harry Morey, Edmund Breese, George Fawcett, Marguerite Clayton and Miriam Batista, "The Curse of Drink," was sold to Lee Goldberg, of the Big Feature Rights Corporation, Louisville, Ky., for the States of Kentucky and Tennessee. Sam Sax, sales manager for the distributors; L. Lawrence Weber and Bobby North, negotiated the sale.

Preferred Acquires New Coast Studio

The old Louis B. Mayer studios, one of the landmarks of Los Angeles, has been enlarged and divided into two distinct sections and will henceforth be known as the Mayer-Schulberg studios. The growth of the Preferred Pictures Corporation, of which B. P. Schulberg is president, and the increasing number of productions planned for relcase through the Al Litchman Corporation necessitated new studio facilities and the arrangement with Mayer is the result.

The stages have been divided between Schulberg and Mayer and additional ones are being erected. Each organization will have its own equipment, wardrobe buildings and space to expand as its increased activities demand.

The Mayer-Schulberg studios were built by Colonel Selig shortly after the completion of the old Biograph, which was the first to be erected in the West. When Colonel Selig later became financially interested in other picture ventures the studio was leased to Mayer, whose name it has borne for many years. Last winter B. P. Schulberg took over half the building. Three units now are at work at the studios for this company alone—those headed by Directors Garnier, Forman and Schertzinger. It is probable that another will be added to this list in the near future.

Reproduction of 24-sheet.

A Stage Play Known to Millions

For more than twenty years this play has packed theatres in every hamlet and city. "ONLY A SHOPGIRL" carries behind it a wealth of advertising that has never been equalled by any other stage play.

A Picture Millions Will Talk About

Because the thrill, romance and pathos of the original story is enhanced by the most wonderful cast ever assembled including

Estelle Taylor	Mae Busch	Wallace Beery
William Scott	Claire Dubrey	Willard Louis
Tully Marshall	James Morrison	Josephine Adair

Directed by Edward J. Le Saint

Get Your Dates Set Now at Your Best Independent Exchange

or C. B. C. Film Sales Corp.
New York

Four Additional Territories Are Sold on Will Nigh's "Notoriety"

Following a tour of exchange centers in the East and Middlewest, Sam Saxe, sales manager of L. Lawrence Weber & Bobby North, distributors of Will Nigh's "Notoriety," returned to New York this week with the announcement that four additional territories had been sold on that production with indications that the country would be sold 100 per cent. within ten days.

The buyers are Howard Mann, of the Equitable Pictures Corporation of Baltimore, Md., who signed for the Nigh series for the States of Maryland, Virginia, Delaware and the District of Columbia; Dave Mundstuck, of the Exclusive Film Company, Detroit, who bought "Notoriety" and the Nigh series for the State of Michigan; Lee Goldberg, of the Big Feature Rights Corporation, Louisville, Ky., who bought the series for Kentucky and Tennessee, and the Midwest Distributing Company, Milwaukee, Wis., buyers of the Nigh productions for Wisconsin and the Upper Peninsula.

In every case, the buyers rank as the most progressive and successful of their respective regions, and their reputation for handling top-notch features is a worthy reflection on the high calibre of "Notoriety" and the Nigh series.

Every exchange handling the Nigh productions are putting extra effort behind it, and concentrating on the Weber & North releases, as the demand from their exhibitors for "Notoriety" and the others is of record proportions. Sax reported that exchanges were in receipt of quantities of inquiries from their exhibitors for booking dates on "Notoriety," before the picture was sold.

A great line of advertising and selling aids has been given to each distributor of "Notoriety." The thirty-two page press-book on the feature, containing more valuable material to put the picture over than any independent feature of current release, is proving an indispensable selling and booking aid among exhibitors. The collection of novelties, consisting of a newspaper broadside, cut-out herald, booklet, double post-card, blotter and sticker, is being ordered heavily, to supply the wants of exhibitors. These accessories are looked upon as sure-fire patron-pullers. Every piece of advertising matter is proving its worth in increased business, reports Sax. The paper on "Notoriety" was among the selling points of the feature, and the exploitation, lobby and publicity material was also a factor in the rapid sale of the Nigh features.

Lesser Warns Rumor Mongers

Irving Lesser, Eastern manager of Principal Pictures Company, distributing a series of feature productions through independent exchanges, this week issued the following statement:

"I deny emphatically that 'The World's a Stage,' with Dorothy Phillips, is or ever was a First National attraction. While heretofore Dorothy Phillips pictures have been distributed through First National, I want to make plain the fact that it was through the good offices of Associated First National we were able to engage the services of Miss Phillips to play the leading role in 'The World's a Stage,' which is based on Elinor Glyn's latest story. Principal Pictures produced this picture exclusively for independent distribution, and the picture is in line with our announced policy of producing big features with well known stars and based on established authors.

"I will lose no time in prosecuting on the charge of libel all persons who in any way circulate or continue to circulate these false reports that this is or was a First National picture."

Exploitation Aids 'Changemen to Double Efforts

The value of exploitation has proved itself so indispensable that independent exchanges in New York are concentrating on it to the extent that right now exploitations are outdoing each other, pulling new and business-getting stunts. This situation is helping business considerably, with exhibitors coming out the big winners.

Harry Houdini's picture, "The Man From Beyond," did a splendid business at the Strand Theatre in New York City. Joe Lee, who is handling the bookings on the feature, is authority for the statement that the engagement was a record-breaker there.

Melvin Hirsch, manager of Aywon Film Exchange, reports that his exchange will release "Barriers of Folly," starring Eva Novak and George Larkin, on December 1. The picture already has been booked by the M. & S. Circuit, Loew Circuit, Haring & Blumenthal, Lou Brecher Enterprises, and others.

"Shadows," the second Preferred Picture released through Sam Zierler's Al Lichtman New York Exchange, was given its premiere showing in Newark this week at the Strand Theatre.

The newest independent exchange to enter the New York field is the S-P Film Exchange, which opened this week at 729 Seventh avenue. Samuel Pinkenfeld is the manager.

I. Brody is back in New York following a trip through New York State in the interest of Atlas Film Distributing Company, which is handling the distribution on "Why Do Men Marry?"

"Rags To Riches," the Warner feature, topped the boards at the U. S. Theatre, Paterson, N. J., this week, opening to a good house despite opposition from other houses. The Regent was showing "East Is West" with Constance Talmadge, while the Garden was staging the premiere showing of First National's "The Dangerous Age" with popular stars appearing personally at the opening show.

Indications point to the greatest season Commonwealth Film Corporation has had. Judging from reports coming from exhibitors in New York, Sam Zierler's exchange is running ahead of the field insofar as gross bookings are concerned.

Merit Film Corporation of New York is now concentrating on the second William Fairbanks production, "The Sheriff of Sun Dog," produced by Ben Wilson and written by W. C. Tuttle.

Bennie Zeidman Producing "The Spider and The Rose" with Array of 14 Stars; Coast Studio News

LOS ANGELES—(Special)—B. F. Zeidman is producing another independent special, "The Spider and the Rose," with an all-star cast, including Alice Lake, Gaston Glass, Robert McKim, Frank Campeau, Noah Beery, Edwin Stevens, Joseph Dowling, Otis Harlan, little Richard Heddrick, Andrew Arbuckle, Harry Northrup, Alex Francis and Louise Fazenda. Another equally well-known player will be added to the cast this week. The picture is being produced at the United studios. Gerald Duffy, whose original story, "Sure-Fire Flint," is Johnny Hines' latest starring vehicle, wrote "The Spider and the Rose."

An exquisite Prizma allegory is being filmed to enhance the production. Glen MacWilliams, who photographed "Oliver Twist," is handling the camera, while Jack McDermott is directing. He co-directed "Dinty" for Marshall Neilan. E. Richard Schayer wrote the scenario.

Louis Gasnier, who recently completed "The Hero" for Preferred Pictures, has started work on their next Gasnier production, "Poor Men's Wives," a screen original by Frank Dazey and Agnes Christine Johnston, authors of Schulberg's first release through the Lichtman Corporation, "Rich Men's Wives." The cast follows Schulberg's policy of all-star groups of players, including such names as Barbara La Marr, David Butler, Richard Tucker, Zasu Pitts and Betty Francisco. The feature will be ready for release early in 1923.

Two productions were completed last week at the Warner Brothers West Coast studios, according to Harry M. Warner. "Little Church Around the Corner," directed by William A. Seiter, was completed by Sam and Jack Warner, and Harry Rapf put the finishing touches to the Charles G. Norris novel, "Brass," directed by Sidney Franklin.

"Little Church Around the Corner" is said to reveal one of the sweetest stories that has ever graced the silver screen, namely, that there is a little church in every man's heart. In the cast are Kenneth Harlan, Claire Windsor, Hobart Bosworth, Pauline Starke, Cyril Chadwick, Marguerite Seddon, Walter Long, Alec Francis and Winter Hall. The story and scenario was written by Olga Printziau, based on the stage play of the same name by Marion Russell.

"Brass," a Rapf production, deals with modern marriage and divorce. It was adapted by Julian Josephson, and it is declared to be one of the best selling novels in the literary field. Prominent members of the cast include Marie Prevost, who recently played the feature role in "The Beautiful and Damned"; Monte Blue, Frank Keenan, Harry Meyers, Helen Ferguson, Irene Rich, Pat O'Malley, Margaret Seddon, Edward Johson and Miss Du Pont.

"Main Street," the last of the seven productions to be made for this season will be produced by Sam and Jack Warner.

Anthony J. Xydias, president of Sunset Productions, Inc., now producing the Jack Hoxie western series, is planning another independent producing unit which should be getting under way within the next week.

Jack Mintz is now serving as gag man for the Hallroom Boy Comedies which Jack Cohn is making here for independent distribution through C. B. C. Film Sales Corporation of New York.

"Midnight Hummer" is the feature that Bob Horner is making with an all-star cast for Western Arts Film Company at the Bronx studio.

"Vengeance of Pierre" is the title of the next Lester Cuneo release that is now in its fifth week of production at the Fine Arts studio. Doubleday Productions, Inc., is producing the picture which Henry McCarty is directing.

Jack Nelson is directing the next Richard Talmadge for Phil Goldstone. The picture, "Fire Eater," is now in its third week of production.

Richard Talmadge's first special, "The Speed King," is being titled. The cast includes Richard Talmadge, Virginia Warwick, Harry Van Meter, Mark Fenton and others. Grover Jones directed this picture.

"Snowy" Baker's first Phil Goldstone production, "Pals," in which he is starred, is now being produced. Howard Mitchell is directing.

Ben Wilson has completed his latest Monty Banks release for Federated. It is entitled "Brilliantino, the Bull Fighter," being a satire on the favorite Spanish pastime.

The complete cast for the Preferred picture, "Are You a Failure?" B. P. Schulberg will make for Al Lichtman exchanges follows: Madge Bellamy, Tom Santschi, Jane Keckley, Lloyd Hughes, Hardee Kirkland and Myrtle Vane. Tom Forman, director of "Shadows," is directing this picture also. The picture is in its seventh week of production.

"Rip Tide," with an all-star cast, is now in its fourth week of production at the Hollywood studios. This is the feature that A. B. Maescher Productions, Inc., is making for Arrow Film Corporation release.

Ginsberg Back

Henry Ginsberg, sales manager of the Al Lichtman Corporation, returned Monday from a Western trip of the important distributing points between New York and Denver.

When Oscar Lund completed production on "Love's Old Sweet Song," which Hopp Hadley will State right, he finished his ninety-fourth picture.

Wyndham Standing and Marguerite Marsh, the American stars, are in London to make a picture for Granger-Binder Productions, Ltd.

Several important first run contracts are in the process of being closed on Joe Brandt's first "Big Six" release, "More To Be Pitied than Scorned," which is handled in this territory by Lande Film Distributors, Inc.

The acquisition of the Alien Theatre by the Loew interests has developed a perplexing booking situation with which independents are now contending.

Lon Chaney in a series of striking scenes from "Shadows." Dir ected by Tom Forman, produced by B. P. Schulberg, and released through the Al Lichtman Corp.

Warners Engage Three Producers for 1923

Upon his return to New York last week, Harry M. Warner, head of Warner Brothers, announced the signing of three producers who will make productions for Warner Brothers' distribution. Those signed are Harry Rapf, for a number of years; William Beaudine, for one year, and Monte Blue, for several seasons. The Warner Brothers also augmented their real estate holdings on the coast and will shortly enlarge their studio.

That Warner Brothers' productions will be sold individually and strictly on their merits was the substance of an emphatic statement made by Mr. Warner against alleged "sandbagging" tactics being utilized by certain exchangemen. The statement touching on this situation, as given out by Mr. Warner, follows:

"On my way back from the West Coast I stopped in a number of the key cities to gain some first hand information about exhibitor conditions. I discovered that exhibitors were complaining bitterly of the methods being used by a number of organizations in the industry to sell them pictures.

"The complaint is that these organizations are trying to sandbag exhibitors. By that I mean that an exhibitor cannot purchase pictures on an individual basis, but must take a group of mediocre product in order to secure one good box-office attraction.

As far as the Warner Brothers are concerned no such method will be pursued in the distribution of their present and future productions. We believe that exhibitors are entitled to choose for themselves what pictures are best suited for their audiences, and we will aid them in every way possible to derive the maximum box-office results with each and every one of our productions."

According to Mr. Warner the West Coast studios were enlarged at a cost of $200,000. Four and a half acres adjoining the studio were taken over, giving the Warner studios a total of over nine acres of ground. Construction of the administration office, dressing rooms and various other offices is reported under way.

"The acquisition of this property," added Mr. Warner, "was necessitated by our enlarged plans for next season. We plan to produce eighteen pictures, and we have already negotiated for the majority of the stories we will produce. They will be adaptations of only the well-known books and plays, such as the seven productions we are producing this year."

Northwest Is Humming; News of Independents

SEATTLE (Special)—Arrow, through its Seattle office, announces the purchase of seven Richard Talmadge features for distribution through eight states of the Pacific Northwest.

Ned C. Edris, a thorough-going showman, who has been everything from vaudeville artist to publicity man, has this week become affiliated with the De Luxe Feature Film Co. Through his experience as a newspaper man and exploiteer, Mr. Edris intends to be of service to exhibitors throughout the Northwestern states of Washington, Oregon, Idaho and Montana on exploitation matters. He is well known and well liked in the territory, although heretofore his actual contact with the game has been mostly through the vaudeville end. He was for some time associated with the late Paul Armstrong, playright. Edris has been in Seattle since 1911. He is a former University of Washington student.

Melvin G. Winstock, dean of moving picture men in the Northwest, whose name is synonymous with pioneering in the field, and who is probably the best known character in the territory, in consequence, has joined the organization of Kwality Pictures. Northwest distributors of the Warner Brothers product, and will be in charge of the Portland territory. The new Portland office will open December 1st at 403 Davis street, according to L. K. Brin, manager and owner of the exchange. Mr. Winstock starts this week for a tour of key cities, "from Boise to Bellingham."

"From Rags to Riches" has been purchased by the Jensen & Von Herberg Circuit and will have its Northwest premieres early in December. Mr. Brin is making a strenuous effort to secure Wes. Barry and his big vaudeville act for the Northwest.

Mr. Brin announces the following release schedule of Warner Brothers features, for the Northwest territory, at the rate of one a month: October, "From Rags to Riches;" November, "The Beautiful and Damned;" December, "Heroes of the Street;" January, "The Little Church Around the Corner;" February, "Brass;" March, "Main Street." Some wonderfully clever novelties are available with the above.

C. C. Burr to Release Sloman's "Blind Justice"

That C. C. Burr is rapidly blooming forth as one of the most potent factors in the independent industry was in great evidence this week when it was announced that he had taken over Edward Sloman's special feature, titled "Blind Justice." This production is reputed to be Sloman's crowning effort, containing a story and cast of such magnitude as to make it one of the most powerful dramas released. Directed and personally supervised by Edward Sloman, and adapted for the screen by Hilda Hollis from the story as it appeared in Munsey's Magazine, by Frank R. Adams, "Blind Justice" presents in its cast Milton Sills, Carmel Myers, Pat O'Malley, Jack Mower, Walter Long, Alec Frances, Eric Mayne, Charles Clary and Wilson Hummel. C. C. Burr and officials of his organization who viewed the production recently, expressed themselves as of the opinion that "Blind Justice" is a big production.

"Blind Justice" is a society crook story, in which Milton Sills possesses a role that gives him even greater opportunity to show his histrionic ability than that accorded Thomas Meighan in the "City of Silent Men."

H. H. Thomas Head of N. Y. Arrow 'Change

H. H. Thomas has been advanced to be manager of Arrow Exchange, Inc., an independent film distributing company, operating in New York and Northern New Jersey, with executive offices at 729 Seventh avenue, New York City. Mr. Thomas' rise, while thoroughly deserved, is all the more remarkable because his affiliation with Arrow Exchanges, Inc., dates back over a period of only two months. He associated himself with Arrow after having resigned as treasurer and general manager of Alexander Film Corporation, with whom he made an enviable record.

Prior to this he was in the New York Exchange of Fox Film Corporation for six years, in which time he learned to know the exhibitors in his territory thoroughly and—which is of equal importance—they learned to know him. They learned, too, that he was absolutely dependable and that when he made a promise he invariably lived up to it.

Ver Halen with Lichtman

Charles J. Ver Halen has joined the Al Lichtman Corporation, distributors of B. P. Schulberg's Preferred Pictures, as advertising manager. Ver Halen is well-known throughout the trade, having been actively engaged in picture advertising and exploitation for many years subsequent to his affiliations in the newspaper field. For a long period of time he was connected with Paramount's exploitation staff and later joined Robertson-Cole as advertising and publicity manager. He recently resigned a similar post with the Clarke-Cornelius Corporation. Ver Halen will take up his new duties at once and will handle all matters pertaining to advertising. Maurice Kann will continue as director of publicity for the Lichtman Corporation.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Time-tried Stunts to Combat Slump in Attendance During Christmas Shopping

RIGHT after Thanksgiving the pre-Christmas slump sets in, particularly at the matinees. Exhibitors have grown so used to this falling off in business that many have come to regard it as the inevitable preliminary to the Christmas season, and yet a little effort can not only hold business during the afternoons, but even make a little, if only the Christmas shopper is catered to. Some of the stunts suggested here are taken from Picture Theatre Advertising. Others are of more recent development.

Perhaps the best matinee appeal is the afternoon tea and rest idea. This is particularly useful if you have a "downtown" house or if your town is small enough to have but a single theatre and business center.

Cost Is Small

Advertise to the women. Tell them to drop in and see a picture before they go home. Tell them they can have a cup of tea, a rest and a wash-up.

If your retiring room is not already fitted with these, lay in a supply of cosmetics. Perhaps you can connect with a druggist for a supply of samples of face powders and rouge. Make the room especially attractive and inviting. Have plenty of towels, and make it possible for a woman to move the traces of the shopping strain.

Serve a light tea. You can get tea from some live grocer in return for a credit card. Perhaps you can obtain the cream and sugar in the same way. Hook in for some samples of chocolate malted milk. Several new brands have come upon the market and samples should be available. Get your grocer to give you light wafers, or perhaps the baker will fix you up in return for a slide telling about his mince pies and Christmas cakes.

Tell the Women

Then get after the women through personal letters or the newspapers. Exchange slides or program space for a line in the dry goods advertisements reading "Do your shopping early. Shop in the morning, when the crowds are light, then drop in at the Rialto Theatre to see (name of play). You'll never feel tired if you follow this course."

If you cannot effect any sort of hook-up, use the ten person personal notification cards, and get the idea over that way. Use a good line of talk; perhaps "I have been personally notified that during the Christmas shopping season the Rialto Theatre offers its patrons afternoon tea and the use of its luxurious rest rooms to remove the traces of shopping strain." There are ten spaces for name, address and telephone number, and a matinee ticket is given each child who presents one of these cards with the ten names filled in.

Make Good Your Promise

Make every effort to live up to your promises. Spend a little money to make the shoppers feel that your house is a haven of rest in the busy shopping excursions. Get them in the habit of turning to your theatre after a shopping tour. Get them in this thought during the Christmas season and you can collect on the idea long after you have discontinued the afternoon tea idea.

Perhaps you can get the merchants to take a hook-up page on the morning shopping idea. Most merchants seek to get the morning shopper, and will probably welcome the idea of a concerted drive. No one merchant will probably have the nerve to approach the others. Being neutral, you can approach them all and get not one but perhaps several hook-ups.

Gift Matinees

And don't overlook the gift matinees. Get in touch with the leading newspaper and hook it to a gift matinee when any child will be admitted who presents a discarded but still useful toy. Get some local welfare organization, such as the Salvation Army, to handle the distribution of these toys to the poor. Where there is an organized police force, perhaps they will help.

Then play up a special matinee for the poor children either on Christmas morning or the morning after. Hook the paper to this. If you can, hook some paper other than that to which you gave the toy matinee. Get them all with you if there is more than one daily.

Start right in with these and similar stunts and you can make the Christmas shopping help instead of hurt your business, and make it help well into the new year, by which time you can work some other idea.

This Candle Effect Gives a Light Lobby

Sometimes the Paramount Lobby suggestions are widely—and profitably—copied, and sometimes they are not so good. This lobby on "Singed Wings" is largely what you make it.

Although it is the moth which is supposed to get its wings singed in the flame of the candle, the suggestion is offered that butterflies be given preference because their brilliant colorings permit the better display. In addition to the canopy ornament; which is a conventionalized wing decoration, there are also painted butterflies on the back wall. These are too few. Get more of them. Get as many as you can. Put them everywhere in the lobby.

Fold a piece of fairly stiff hard surfaced white paper. Cut out on the fold a half butterfly. Paint *one* wing with oil paints, refold and press down, to get the same design on the other wing, then sketch in the body. Every butterfly has identical markings on its wings, and this is the only way to get the effect. Don't press hard enough to smear the paint, and work quickly so that the colors first applied are not dried down before the last color is applied.

You might use a butterfly matinee where a certain number of the flics are good for an admission, with perhaps extra ticket prizes for the best work.

The candles are profile and if you have a central box office, enclose it in corrugated board, with a pasteboard top and a rope wick terminating in a small power lamp, preferably in a frosted yellow globe.

This lobby will involve a little work, but if you do it well, the rich coloring will well repay you for your trouble.

Lean On This

The First National exploitation suggests a good scheme to put over Katherine MacDonald in "The Infidel." If you have not seen it, look it up in the plan book.

In brief, Miss MacDonald appears in many of the scenes in plain dresses, while she is marooned on a South Sea island. The suggestion is that the exhibitor capitalize the beauty unadorned idea to stage a calico contest in which the girls will wear simple garments and be judged solely on their looks. Every girl has or can borrow a gingham apron, and the contest should be popular and profitable.

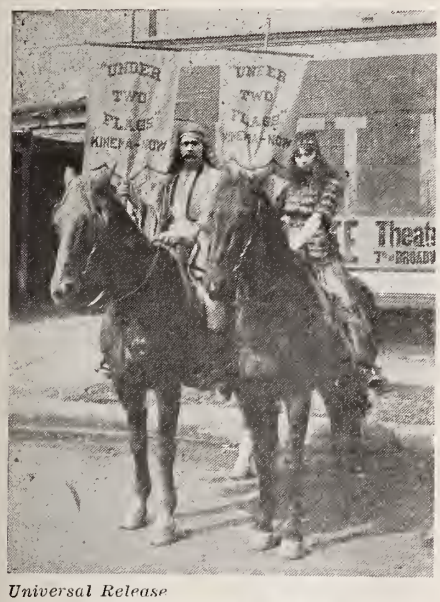
A Paramount Release

URGES "MOTH AND THE FLAME" FOR SINGED WINGS LOBBY

This Paramount lobby suggestion plays up the butterfly rather than the moth as being more decorative in scheme and permitting the use of brilliant colors. The candles are supposed to be compo board, and the box office is also a candle effect.

Used Dual Ballyhoo for "Under Two Flags"

Up in the air and down on the street, it was all "Under Two Flags" in Los Angeles when that Universal tarried at the Kinema Theatre. In the air the house had a large gas balloon with the title painted on the underside. The balloon was captive and was kept low.



A Universal Release

FROM LOS ANGELES

For the ground work a pair of riders were used, a male Arab and a girl in the costume of Cigarette, both mounted upon good looking horses and carrying banners for the attraction. They perambulated all the downtown streets and the horses attracted almost as much attention as the riders.

Made a Banner of a Cutout Display

The New Garrick Theatre, Duluth, seems to be very much on the hustle. The newest idea to come from the lake city is a skied cutout display, using the forest fire scene from "The Storm."

A Universal Release

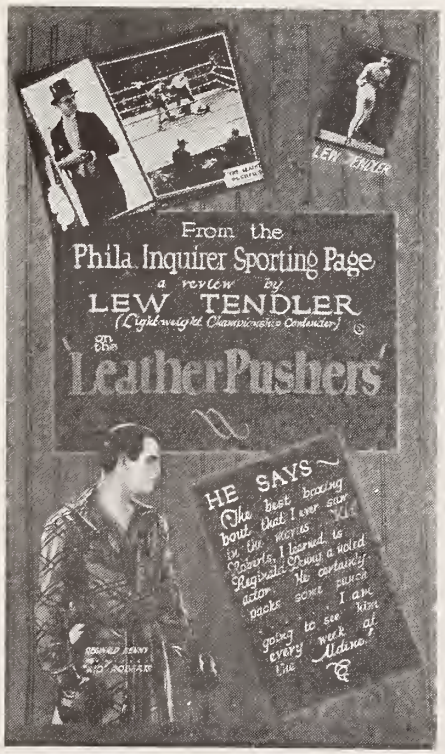
THE SKIED CUTOUT

This is a combination of painted ground with cutout figures, and it was large enough to be clearly seen from the sidewalk, though this fact has to be taken on faith in the small cut. Trick lighting gave a realistic effect, and the display was seen to better advantage than would have been the case in the lobby. The design was duplicated on the other side.

If you want a fire lighting, try working an amber light with a red rapid flasher, to give the flames.

Champion Told of "Leather Pushers"

While Lew Tendler was still a champion, the Aldine Theatre, Philadelphia, arranged with The Inquirer to have him cover the showing of "The Leather Pushers." It was not a very fluent criticism, but it carried the weight of authority.


LEW TENDLER
From the
Phila. Inquirer Sporting Page
a review by
LEW TENDLER
(Lightweight Championship Contender)
on the
Leather Pushers
HE SAYS
The best boxing bout that I ever saw in the movies is Sloperle, I learned is Reginald Denny a real actor. He certainly packs some punch. I am going to see him every week at the Aldine.

A Universal Release

PAYING THE PAPER

Then the theatre played up the criticism on its house front and not only interested possible patrons, but pleased the paper with the reference to its sporting page.

This is a hook-up every town can swing. If you have no well-known pug you can hook in the sporting editor; and probably he can do a better job of writing.

Sought Perfect Men As a Bondboy Stunt

Venus contests are a bit stale and are curling up on the edges and the nap is all worn off.

The Strand Theatre, Omaha, worked it in reverse for "The Bondboy" by advertising for the perfect man, hooking to the idea of the physical development of the rugged Kentucky mountaineers in "The Bondboy."

A newspaper was tied up to the idea and candidates were measured at the Y. M. C. A. and Athletic Club gymnasiums, these bodies being glad to offer their facilities in return for the advertisement their institutions received.

It's a little out of the ordinary and was well received.

Tied to Kewpie

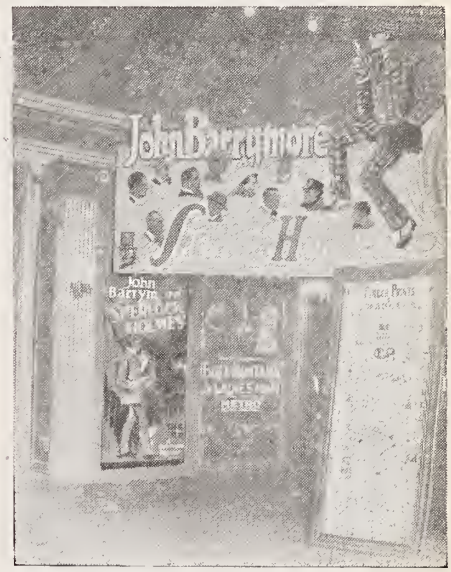
Lacking a big display, George Schade, of Sandusky, put a kewpie in a glass case on the sidewalk in front of the Schade with a "Crossroads of New York" four-way sign on top.

Then he sent postals to a mailing list of men asking them to meet the lady at "The Crossroads of New York" in front of the Schade, and that was about all he had to do on the Mack Sennett production.

Fingerprint Notices Helped Sell Goldwyn

Goldwyn's "Sherlock Holmes" was given an original yet very simple exploitation stunt when it played the Blackstone Theatre, Pittsburgh.

From the police department old reward circulars were obtained which carried finger prints in addition to the usual front and profile views of the wanted criminals. There were also handcuffs, brass knuckles and similar articles supposed to be connected with famous criminals, but of doubtful authenticity. They served to get attention, however, and to interest in the play.



A Goldwyn Release

THE BLACKSTONE IDEA

A caricature cutout was used for a banner with poster cutouts to work in with it, and 5,000 finger print record cards were distributed calling for the apprehension of Moriarty.

Seven Pittsburgh papers carried stories of a mock trial held by a college fraternity in the County Court and which was supposed to have been started through interest of the students in this picture.

Armed Klansmen

Armed klansmen guarded the entrance to the Isis Theatre, Houston, Tex., during the run of "One Clear Call.' They shot no one, however, because the guns were not loaded and also because the guards were cut from the First National paper and supplied with actual rifles to make them look more interesting.

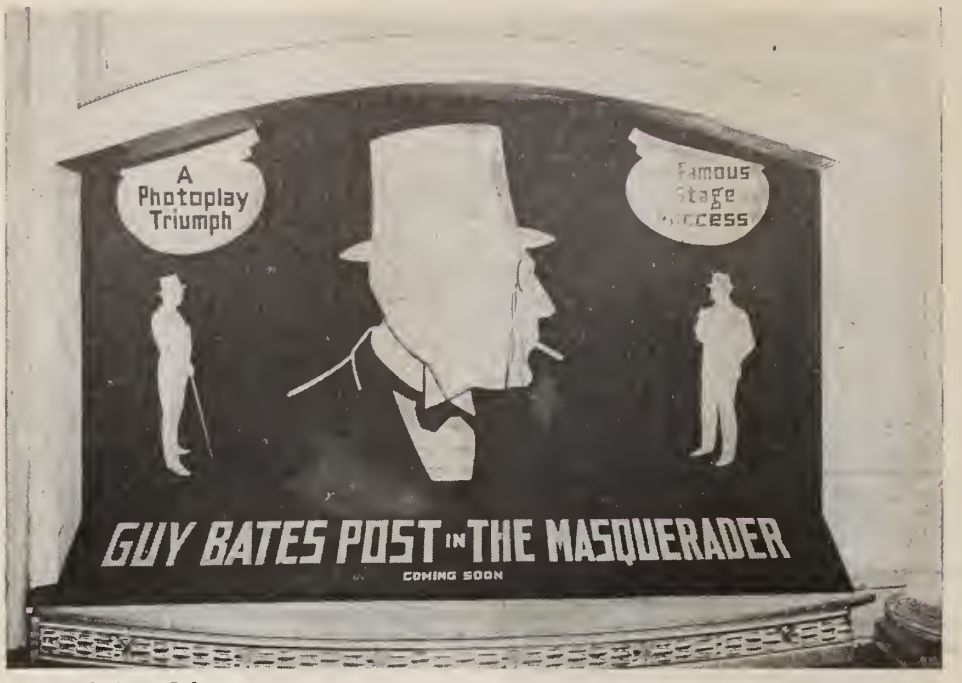
Just goes to show that you can take an old stunt and give it a new touch. The klansmen cutouts are old to staleness, but the rifle idea is new.

Another "Original"

The original gown worn by Norma Talmadge in "The Eternal Flame" is last reported from Milwaukee, where it served a hardworking engagement. First of all, they put it on a sob sister for a morning paper and let her be photographed in the creation. That got it in the paper, for the sister was supposed to do a stunt a day and write it up.

Then they put it in a window with a three-foot candle, only they could not burn the candle as the fire laws prohibited the risk.

To get a final kick out of it, they insured it for $3,000, which is perhaps why the fire marshal would not permit the candle to be lighted.



A First National Release

RED SILHOUETTES MADE A FINE LOBBY DISPLAY FOR POST

Gus Metzger used this idea for the Rivoli Theatre, Portland, Oreg.. These were not stage displays, but silhouettes in miniature prosceniums and were used for lobby work. The paper was cut out, backed with red and then blackened.

Red Silhouettes Starred in Lobby

Because he had little time to prepare for Post in 'The Masquerader," Gus Metzger of the Rialto Theatre, Portland, Ore., had to work fast.

He took the First National paper and cut out the portion shown in the cut, backing these with red translucent paper. The rest was painted a dead black and the whole was set into false prosceniums set up in the lobby. With plenty of light at the back these showed strongly even in the daytime, and were different, and therefore attractive. A little brush work on the face would have made it even better, but here is the germ of a corking good idea.

Metzger made three of these and put one in the tunnel over the sidewalk before a building operation, where the overhead protection required by law gave a semi-darkness that permitted the display to show up in daylight hours.

Quick Thinking Won Big Display

What Max Rosenfield—who has a college education—calls "cerebral acceleration" got a fine display for George F. Rabbit, of the Alcazar Theatre, Naugatuck, Conn.

Rabbit and Russell Moon, Paramounteer, were motoring into Bristol when they came upon a car in the ditch. Rosenfield says it was smashed beyond recognition, but then he is the chap who talks about Golems. Really it was only ditched, as the photograph shows. Anyhow it was ditched to a fare-ye-well in a swampy drain and Rabbit hustled back to his home town, got out a sign which read "This might have resulted in Manslaughter. Drive carefully," and added the advice that they see "Manslaughter" at the Alcazar.

According to the Golem Man the car rested in the ditch, in full view of state road traffic for two days. Then it was towed in, with the signs still on, and the kind hearted garage man paraded it around town before he took it under cover.

According to the Paramounteer's report, it was the *other* side of car which was smashed, but he took the side with the signs.

Paper Masquerader Puffed At a Fag

Making connections with an art student at the University of Wisconsin gave A. S. Desormeaus, of the Strand Theatre, Madison, a fine ballyhoo. The undergraduate was clever at papier mache work and executed an enormous head of Guy Bates Post in the costume made familiar by the silhouette. This was provided with electrical eyes and the mouth was connected to a rubber tube whereby the figure appeared to smoke a cigarette.

The design was mounted in an automobile and driven through the streets, lighted at night by four baby spots, and attracted considerable attention, particularly when the clouds of smoke issued from the paper lips. This is rather beyond the range of the average house, but papier mache is not as difficult to work as it sounds, and you do not even need a mould if you can model. Try for a minor effect at first and work up to more pretentious showings. Wet newspapers and a good stiff flour paste will work. It made extra money for the First National attraction and the possibilities are limitless.

Opposition Raffles

An odd situation recently arose in Terre Houte, Ind., where Brentlinger, of the Liberty Theatre, arranged for a Raffles stunt for "The Masquerader," not knowing that a traveling theatrical company had also arranged to work the same scheme with an opposition newspaper.

As a result two Raffles were on the street at the same time and no one knew which of the two challenges to give suspiciously acting characters. Several times the right masquerader was taken to the wrong office, and the resultant excitement helped the game along and increased the interest so that both raffles made more business for their respective employers.

Don't complain; exploit.

Literary Puzzle Was Good Ticket Seller

The inherent love for puzzles was capitalized by the Grand Theatre, Lancaster, Pa., for "Shelock Holmes."

It ties a local paper to a contest in which the titles of a number of Conan Doyle's stories were jumbled. The first, for example was

Sn eth
of
gi Fr
uo

It did not require much labor to decide that this was "The Sign of the Four," but some of the others were more difficult. The prizes were tickets and copies of one of Doyle's books, the latter supplied by a news stone, which contributed a fine window display to the rest of the advertising, and sold out on the books in consequence.

A Paramount Release

THIS IS NOT A FAKE, BUT A REAL ACCIDENT STUNT

The car went into the ditch. Rabbit, of the Alcazar Theatre, Naugatuck, Conn., saw it and rushed back to town to get some tack cards. The car was left out in the cold for two days then towed into town to the garage, signs still on.

Shirley Mason in

"SHIRLEY OF THE CIRCUS"

A Fox Picture

Elinor Glyn's "THE WORLD'S A STAGE"
With Dorothy Phillips.
Principal Picture Corporation

Mabel Normand in

"SUZANNA"

A First National Picture

"ONLY A SHOP GIRL"

Second of C. B. C.'s All-Star Pictures

George Melford's Paramount Picture
"EBB TIDE"
With Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett, Noah Beery and Jacqueline Logan

Hoot Gibson in

"THE GALLOPING KID"

A Universal Picture

Rex Ingram's
"TRIFLING WOMEN"
For Metro Release

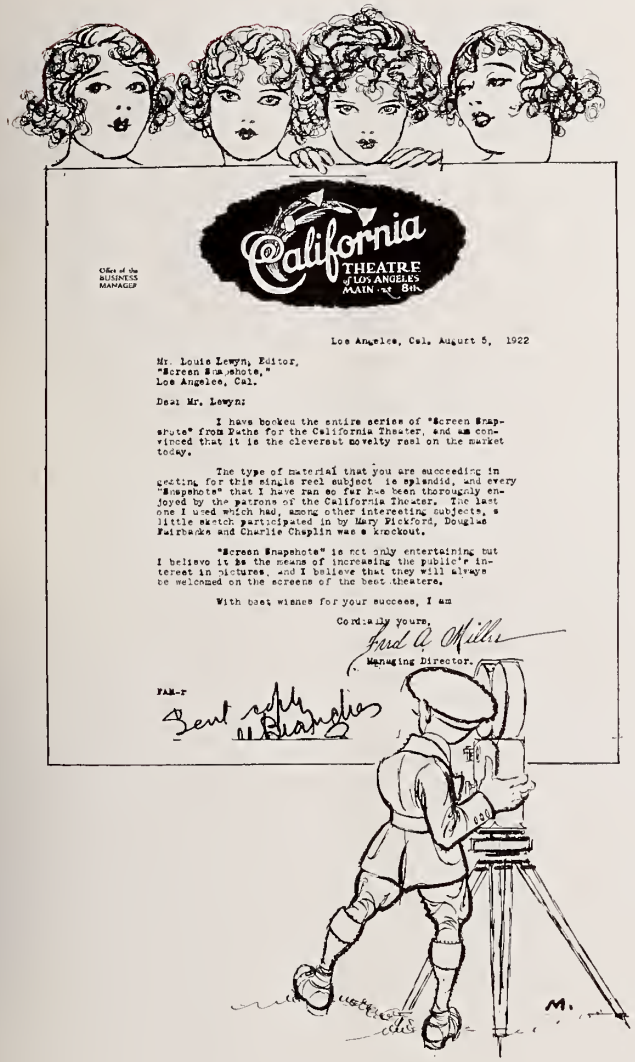
Rupert Hughes'

"GIMME"

For Goldwyn Release

Screen Snapshots

One reel—Every other week


California
THEATRE
of LOS ANGELES
MAIN at 8th
Office of the BUSINESS MANAGER
Los Angeles, Cal. August 5, 1922
Mr. Louis Lewyn, Editor,
"Screen Snapshots,"
Los Angeles, Cal.
Dear Mr. Lewyn:
I have booked the entire series of "Screen Snapshots" from Pathe for the California Theater, and am convinced that it is the cleverest novelty reel on the market today.
The type of material that you are succeeding in getting for this single reel subject is splendid, and every "Snapshots" that I have ran so far has been thoroughly enjoyed by the patrons of the California Theater. The last one I used which had, among other interesting subjects, a little sketch participated in by Mary Pickford, Douglas Fairbanks and Charlie Chaplin was a knockout.
"Screen Snapshots" is not only entertaining, but I believe it is the means of increasing the public's interest in pictures, and I believe that they will always be welcomed on the screens of the best theatres.
With best wishes for your success, I am
Cordially yours,
Managing Director.
FAM-F
Sent with Blanchard

Behind the scenes with stars of the screen

THERE isn't a man, woman or child in any of your audiences who wouldn't give a good deal to get "behind the scenes" of filmdom.

Screen Snapshots does just that; it shows the stars as they are, on the lot, off the lot, at work, at home and at play.

Every number is a box-office attraction for it has the box-office stars.

"As usual Screen Snapshots contains pictures of stars that will be of particular interest."—*M. P. World.*

"Views of stars on vacation instead of location make this a very pleasing reel. Most audiences like to see their favorite players 'back stage' and this should be popular."—*Film Daily.*

"Screen Snapshots is very interesting and my attendance has improved since I started showing them."—*Ralph R. Gribble, Grand Theatre, New Hamburg, Ontario.*

Edited by Jack Cohn and Louis Lewyn

Pathé Distributors

HAL ROACH presents

Snub Pollard

Comedies

Two reels

A few facts and figures

SNUB POLLARD has been amusing the public for seven years.

First he was a featured player in the remarkable Harold Lloyd one reel comedies that are still spoken of as standards of excellence in one reel comedies.

Next he was a featured player in the two reel Lloyd comedies that swept the country with laughter. Then he starred in the one reel Hal Roach comedies that have played *more* theatres than any one reel comedies ever made.

He became a star in one reel comedies three years ago. His first two reel comedies have been just released.

70% of the theatres that played him three years ago are still playing him.

It doesn't take much guessing to know the reason why.

Leo Maloney

in the

Range Rider Series

Two Reel Western Dramas

Class A features in miniature

Beautiful, Thrilling,
Full of Surprises

There has never been produced a class of pictures so universally popular as the American "Western." Travellers in China, Japan, India, the South Sea Islands, everywhere, speak of their popularity. And here at home they are liked by *every* audience,—if they are *good.*

The Range Rider Series are the best Westerns that can be made. The stories are great. The cast good. There is a surprise in every one. And they pack a great big wallop.

> "'Rough Going' is another rattling good 'Western' with Leo Maloney. There is action aplenty with fine horsemanship and hard fighting.....It has been well handled."—*M. P. World.*

Written and directed
by LEO MALONEY *and* FORD BEEBE

Pathépicture

TRADE MARK

Noah's Ark Cruised Broadway Channels

For the run of "The Sin Flood" at the Capitol Theatre, New York, the management sent out an ark to float along the traffic currents of middle Broadway. The ark was built on a truck, the body being closed in to suggest the shell, while a deck house was built on top, through the windows in which appeared cutouts of the featured players. A small boy in the cabin kept revolving one of the circular posters which the Goldwyn advertising has made familiar.

The float was preceded by a rider who bore a banner telling that the "Sin Flood" was coming. In smaller towns this rider can be sent through the streets at a fast pace, but in New York the traffic cops were too watchful.

Several hundred target cards were wired to hydrants and when the poster was haled into court he explained he was referring to the "Sin Flood" in Albany. Being around election time he was let off without a fine.

A miniature of the Cottonia Gazette, about the size of a herald, was printed on one side with an advertisement for the theatre and attraction on the other. These were folded and tucked under the arms of newsboys printed on cards about 5 by 7 inches, the card being slit either side of the arm to permit the paper to be tucked through. The last time we saw this card used it came up from Central America.

Stereopticons threw advertisements on the sidewalk at night and about 125,000 pieces of printed matter were passed around, ranging from tack cards to the novelties described above.

A Goldwyn Release

THE WARNING RIDER USED ON "THE SIN FLOOD" IN NEW YORK

He went ahead of a Noah's Ark float used by the Capitol Theatre when the big release was given its New York run. He was not a mad rider, dashing to warn the populace, because we have traffic laws, but the stunt was a fast worker.

Put It Over

In Buffalo the Kresge ten-cent stores handled only one line of cheap sheet music and it looked a little black for the plugger song for "The Eternal Flame" until Manager Vincent McFaul and a First National exploitation man made a combined attack and pointed out the benefits to be derived from a connection with the Talmadge play. The result was that the store look in the plugger and had every reason to be glad that it had temporarily widened its line.

Worked Off Stickers

Billy Clifford runs the Clifford Theatre in Urbana, Ohio. H. W. Hitt runs a dry goods store. Hitt had a lot of old lace he had stocked before petticoats went out of fashion, even in Urbana. That was a considerable time ago.

When Harry Swift drifted into town to put over "Blood and Sand," he indulged in his favorite pastime of window grabbing. He got Hitt's window and made such a pretty display of Lila Lee in a mantilla that Hitt practically sold out. Now Hitt is strong for exploitation.

Harry also capitalized the fact that Urbana is trying to get a new post office. He dumped loads of sand in front of the theatre, which is in the same building with the post office, and somehow word spread that building operations were about to be begun. Then the newspaper investigated and the laugh helped sell more tickets.

Don't Forget to Order Christmas Ticket Book at Once

Classy Classified

Walter C. Benson, of the Laurier Theatre, Woonsocket, R. I., pulled a star classified ad when he wrote: "Would you give $150 for a 1923 model Cadillac touring? So would we. But the question is, will you give a quarter to see Mae Murray in 'Broadway Rose,' now at the Laurier." He had a lot of them under the various headings, but this was the star. If you never tried the classified columns, you do not know what you are missing.

Forging the Chain

The chain letter used on "If You Believe It, It's So," was worked on Monte Cristo when it played the Pantheon Theatre, Vincennes, Ind. Five thousand letters were sent out and more than 100,000 copies were made, according to the publicity man.

A Universal Release

A VIVID DISPLAY FOR "UNDER TWO FLAGS" FROM THE STRAND THEATRE, MILWAUKEE

The larger picture shows the placement and the other gives the detail of a compelling display. It will be seen that the small French and British flags are placed against the larger United States banners. Note how the side frames carry out the rayed idea of the large background, hooking the entire display into a clever whole. Poster cutouts saved painting on the big design.

A First National Release

KLANSMEN RODE ON THE LOBBY FRIEZE IN SEATTLE

C. H. Wooley, of the Princess Theatre, painted a row of black riders against a yellow ground and illuminated them with the cove lights for "One Clear Call." It made an effective show. Six sheet cutouts were used on the marquise to good effect.

Bought a Window With a Silk Hat

Harry Needles, of the Princess Theatre, Hartford, wanted a window in a woman's wear store for "The Masqueradcr" because it was one of the best locations in town.

There was nothing in the play to suggest a lingcrie hook-up, but he persuaded the store to make a boudoir set in one window, with two wax women in evening gowns. Then he set a silk hat and a pair of gloves on the table, put in a card stating that they had been left behind by thc Masquerader and let it go at that.

There was no particular idea to thc display, but it got a card in a desirable window, and that was all Mr. Needles was after.

At It Again

It has been several months since the last stage marriage was rcported, but Julian K. Johnston, of the Rialto Theatre, Omaha, persuaded a young couple that it was worth $75 to them to get married on the stage to advertise "Kindred of the Dust."

He jammed them in for the ceremony and the crowd went out and reported that the Kyne play was a good one, so the rest of the town came without demanding that a wedding be thrown in.

A hook-up page was arranged with those who supply young married couples and cach of the co-operating stores made a window display, which helped along.

Reading, Too

Laying out a four-page hook-up so that one column was left for text on each page was the new kink Kenneth O. Renaud, of the Salt Lake office worked on "The Old Homestead" for the Paramount Princess Theatre, Sioux Falls, S. D.

The Paramounteer got in the ads and had it understood that the reading column was to be filled with talk about the play. This spread the hook-up and at the same time greater value to the house.

Free Paper, Too

Walter Lindlar put one more new trimming to the Raffles stunt. Down in Braddock, Pa., he put out a woman raffles for "The Woman Who Walked Alone," and in addition to a free ticket to the show the identifier got a three months' subscription to the cooperating newspaper. The woman was made the basis of a hook-up page in which each merchant advertised that the raffles would be in his store some time in a named half hour period. With small prizes, more could bc given, which made for a more general interest.

Sell the women and you sell all.

Personal Endorsement Brought in the Bacon

When Lem Stewart saw "To Have and to Hold" in the projection room, he wrote the Southern Entcrprises managers to get behind the picture with their personal endorsement, to put it over to the best advantage.

They know from experience that when Lem says that he means it, and the picture is being sold through the South on the personal guarantee that the picture is out of the ordinary.

Warren Irvin, of the Imperial Theatre, Columbia, S. C., smashed the Wednesday-Thursday-Friday record at the Imperial through spending most of his advertising appropriation for four personal guarantee ads, using the two suggested by Stewart and two others which he wrote himself. He also made a castle front and used a banner, but most of the selling was done on the guarantee.

Rewarded "Remembrance"

Radio advertising is forbidden, but Ascher's Merrill Theatre, Milwaukee, staged a concert of old-time songs and offered prizes for correct identifications. The songs were the same that were to be used in the presentation of the Goldwyn production, and this fact was noted in the newspaper stories.

The store broadcasting the concert held a theatre party at the Merrill as its annual celebration and 7,500 tickets were sold to the event.

Various tieups were used, including, of course, the cigar stores and the phonograph shops. Two of the latter used large compo board records to put the idea over.

Russell Brown figured that a California redwood would make a good banner for "Kindred of the Dust" when he played it at the Rex Theatre, Eugene, Ore., so he painted one on a banner and hung it in the lobby with chains instead of rope to give the suggestion of solidity. It was better than the usual painted sign and it brought the crowd in.

A Paramount Release

A CLEVER WINDOW MINIATURE DISPLAY FOR "OLD HOMESTEAD"

Designed by James Tallman, of the Victoria Theatre, Steubenville, O., and S. G. Sladdin, of the Paramount staff, it put the picture over in one of the best windows in town. And it was worth all the extra trouble in extra ticket sales.

Lobby Dances

Fred V. Greene, Jr., who used to be a Paramounteer, has taken over the Rialto Theatre, Jamaica, L. I., and is putting the house in the bonanza class. Hallowe'en he was playing "Burning Sands," but had his lobby decorated for the seasonal event, so after the last performance he invited the audience to stick around for a dance. They did—until two o'clock.

Now Fred is going to make the dance a regular Monday night event, but the dancing is limited to one hour. It will build up a weak night, and with a large lobby he can accommodate a large crowd.

Dizzy

Herschel Stuart, who sends an item a day from the Missouri Theatre, St. Louis, made one of his contributions a one-sheet as noisy as the worst of Max Doolittle's shirts. It is green, red and black on yellow and it makes a noise like a calliope in joint debate with a boiler factory—but it certainly put over "The Impossible Mrs. Bellew." We never heard a noisier poster. The paper was delayed in transit and he wrote he had to do something. He did! E. A. Olmstead collaborated.

Tied 'Old Homestead' to Electrical Lobby

Two cities have advantageously used the electrical hook-up on "The Old Homestead." In Cleveland the Electrical League, instigated thereto by S. G. Sladdin, invaded the spacious lobby of Loew's State Theatre and put up an elaborate display. There was an old homestead, dimly lit, to be contrasted with an electrically lighted home, and the old fashioned kitchen equipment was shown beside the modern electrical appliances. The menagerie up above is part of the regular mural decoration and not the display.

To put over the idea to capacity, the league took quarter page spaces to tell how pleased Uncle Josh would have been with the mod ern devices.

Leslie F. Whelan, Washington Paramounteer, did the same thing in Loew's Palace Theatre, and the Potomac Electric Company took from a half to a quarter page daily for a week. Whelan also used the jingle contest and a drawing stunt, both for cash prizes. The prize in the drawing contest went to a woman who did her drawing on an eggshell and used cotton whiskers and hair.

A First National Release

ADDING SIX SHEETS TO THE LOBBY ART GALLERY

The Empress Theatre, Oklahoma City, used portions of the six sheets on "The Eternal Flame" as part of the top work, also using three ones of the branding scene at the rear and a cutout surmounted by electric candles on top of the box office.

Holland Colors for Harold Lloyd Date

Earl Settle, of the Palace Theatre, McAlester, Okla., compo boarded in his lobby for Harold Lloyd in "Grandma's Boy," painting it a canary yellow with blue lettering. You could hear the lobby around the corner and two blocks down the street.

Where he had no lettering he pasted a cutout of Lloyd's head with Grandma on one shoulder and the Girl on the other. The box office opening came where his shirt front should have been, with an entrance and exit on either side. It was noisy, but it shot business up forty per cent., and Settle would paint the front shrimp pink to get the coin in. It was noisy, but it was not as garish as it sounds in type.

A local baker was induced to put Grandma's Boy's cookies on the market, and was loaned a lobby display outfit for the window he dressed. At the Saturday matinee the cookies were given all of the children in attendance—about 250. Each was wrapped in a special wrapping with Lloyd's picture and some advertising text.

A candy store came in with a box of candy of the old-fashioned "homemade" sort, and about a dozen soda fountains announced special Harold Lloyd sundaes.

It set the house back only $15 to get the heavy increase. A fifteen per cent. hoist is considered good in Texas. Forty per cent. is like money from home.

Lots of time an exhibitor thinks he is exploiting when he isn't.

A Near-Bare Bather for Saturday Night

Gordon Conrad is just getting around to playing "Saturday Night." That's not so bad when you are told that he runs the Town Hall, Melbourne, Australia.

Australia knows nothing of near-beer, but it got a taste of the near-bare when he shot a motor truck around town with a girl sitting in a bath tub mounted on the platform.

Over the rim of the tub her bare shoulders appeared, and over the rim of the tub could be seen her bare knees. And before anyone could plan to climb up on the truck and peep in, the car would stop and Venus would arise from her bath-tub sea while the crowd watched with mingled emotions, for the higher she rose the more pink you could see. But after the first gasp you realized that it was pink fleshings and not flesh and then it didn't seem so important, though still interesting.

Street demonstrations are barred in Australia, but the cops were so interested in the bather that they forgot for the moment the statutes therein made and provided and remembered only the statuesque beauty.

Of course it is to be remembered that it is summer time down there just now. There was no great risk of pneumonia.

Told by Tailors

W. A. Doster, of the Strand Theatre, Montgomery, Ala., persuaded three tailors to come in with him on a three-quarter page display for "A Tailor Made Man" by telling them how all the tailors in Los Angeles contributed space for this Ray production on its premier. The newspaper gave the other quarter page to a write-up of the story, stressing the tailor angle.

These three and two others all gave their windows to the title.

It's Different

Because the kid parade has been sadly overworked and because "Nero" is more or less linked to the idea of conflagrations, the Strand Theatre, Wichita Falls, Texas, announced a Fireman's Day on "Nero" when it played the Fox release, and the motorized apparatus paraded the streets and made a bright red ballyhoo. Hook them up with banners telling that if your fire department had been in Rome it never would have burned down, and you'll get a good laugh and an advertisement at the same time. It's different, at any rate. That helps mightily.

This is the last reminder to get Christmas ticket books. See your printers.

A Paramount Release

HOW THE JUICE CONCERN PUT OVER "THE OLD HOMESTEAD"

This display from the State Theatre, Cleveland, was supplied entirely by the electric company, which not only contrasted the electrical equipment with that in "The Old Homestead," but took quarter pages in the newspapers to invite attention to the show.

A First National Release

THIS CLEVER DISPLAY PAVED WAY FOR THE NORMA PEARLS

It was used by a St. Paul store to put over Norma Talmadge in "The Eternal Flame" and when this was done, to let Miss Talmadge put over the Norma Pearls, in which they dealt. There are no pearls in the original display; just photographs.

Window for a Week to Prepare Pearls

Modern merchandising looks well ahead. A dealer in artificial pearls gave a window for a week to "The Eternal Flame" to put over Miss Talmadge in the play and then, with the same backing, substituted the Norma pearls for the framed photographs of the star, to hook into the run.

The store does not deal in photograph frames and these were procured from another dealer. The central oval was a picture of the star done in oils, and the wreaths on either side named star and title on the left and house and date on the right.

The design was planned by the art department of Finkelstein & Ruben for the Capitol Theatre and was sold to the store on the richness of the effect. When the feature opened at the Capitol, the pearls were put in place of the photographs, giving a two weeks' run to the window.

It may be argued that Miss Talmadge is too well known to need this identification, but that was not the point. The idea was to first attract admirers of the star to the window through the display of her pictures and then to put the pearls over when her appearance on the screen heightened the interest.

Noble's Shadow Box Is a Classy Design

Paul E. Noble, of the People's Theatre, Portland, Ore., is one of the star lobby designers. His most recent design is a shadow box idea for "Hurricane's Gal."

The basis is a section from a six-sheet, as the three-sheet carried intrusive lettering, and he wanted to supply his own. This was set slightly back of a compo board frame of dark color, splashed with gold. Ovals let in the selling text and lights between the frame and the poster gave prominence to the picture.

DOROTHY PHILLIPS
"HURRICANE'S GAL"
A greater drama of the sea than ever made before
It will amaze us if it does not amaze you
Sea sensations to gasp at!

A First National Release

THE NOBLE SHADOW BOX

The frame should be in black or deep crimson splashed with gold or deep blue splashed with either silver or gold. The ovals are some light color (red in this case, which photographed black), and the text is best done in white. It is best to varnish down the picture before it is set into place as the effect is much richer and often will suggest an oil painting.

This display was set into a lobby in a theatre in process of demolition not far from the People's but it will serve as well for window displays or in the house lobby. A set of these in a compo board falsework would transform a lobby for some special event.

Half Million Show Helped "Pink Gods"

George Smith, the Toronto Paramounteer, got a fine display on "Pink Gods" for the Regent Theatre recently. Visiting the leading firm of jewelers, he persuaded them to devote a window to diamonds.

In the background were scale photographs of the famous diamonds of history and photographs of the Cape diamond mines, with an explanation that similar scenes were to be shown in the film. These were all from the private collection of the head of the firm.

This was introductory to the display of about half a million dollars worth of real diamonds and a set of cutting and polishing tools. The store supplied a watchman to guard the display and the local police department detailed an officer to keep the sidewalk traffic moving. They almost needed another traffic officer at the theatre.

The diamond display, in some form or another, has been the standard exploitation on this release and has done much to put the feature over.

Oilcloth Mats

Probably most exhibitors have forgotten that some time ago it was considered a good stunt to use a linoleum mat in front of the house painted with a sign for the attraction.

The Metropolitan Theatre, Atlanta, used ten of these mats in various parts of the business district for "Sherlock Holmes," putting them down in front of stores whose owners gave consent. The value of the oilcloth over the painted walk is that it permits the lettering to be done more carefully and in oils instead of watercolor.

As the store and the brand were also advertised, the only cost to the theatre was the labor of placing the mats.

The ten-names cards were used to good effect and two boys drove goat cart perambulators just ahead of the circus parade which was threatening business.

Street cars used banners as well as the cars of a taxicab company; which exchanged the space in return for a slide. The only cost was for the banners.

Start them off with Christmas ticket books and you can get them in a year-round habit.

AMIKE VOGEL SPREADS EXPLOITATION ALONG THE ROAD

Transferred from St. Louis to Pittsburgh, the Paramounteer made the trip by car to save freight (on the car), and bannered it as shown in the picture. That's Amike with the pale halo. When Mike dies, we bet he has his hearse bannered

Landing Lobby Was An Effective Smithy

The landing of the grand stairway in the Strand Theatre, Lansing, used to be shown very often, but of late it has not come in. This display for "Human Hearts" is one of the best the house has made in the unused space, and carried out the idea of the picture in its advance work.

A Universal Release

THE LANSING LANDING

In this display only the forge is practical, the rest being painted on the set, but the illusion was good and it told the folks of the coming attraction.

Plays Up the Clock

Announcing the starting time of the next show, A. C. Cowles, of the Rex Theatre, Spartanburg, S. C., uses a clock face of glass, similar to those which hung in jeweler's windows some time ago. The fad died out after the novelty ran off, and Mr. Cowles uses the clock to announce the next showing, with the legend "see the picture from the beginning." In place of the numerals he uses sections of stills or lobby cards.

"For The Face in the Fog" he draped the clock face with blue velvet and against this back he set a cutout face, with a scrim before it. Lighting through the paper cutout gave very much the effect suggested by the title, and helped not a little to sell the production.

A Goldwyn Release

HOW TO WORK THE BED STUNT ON "REMEMBRANCE"

This was recently described in this department, but the photograph shows just how it was done. The idea comes from the Capitol Theatre, New Bedford, Mass., and it is hooked to "The Old Shoes Pay for New Shoes" idea.

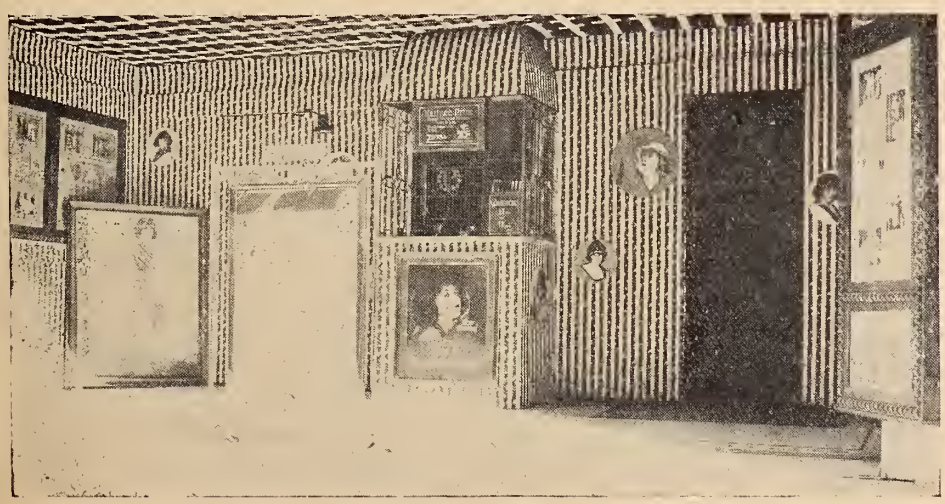
Wall Paper Gave a Striking Lobby

Black and white lobbies are wonderfully effective, but they are some trouble to paint. Richard A. Addison, of the Pickwick Theatre, San Diego, Cal., does not believe in doing work others can do for him. This very striking display is just wall paper and posters.

When he booked Marie Prevost in Universal's "Don't Get Personal," he wrote the exchange to send him all the ones and threes they had in stock showing the head of the star—just one of each—whether they were on his title or not. These gave the medalions. The backing is a black and white wall paper with a tiny rosebud design relieving the black stripes. This breaks the severity of the line without detracting in the least from the effect, but rather adding to it.

It's a bit late, but Mr. Addison just thought to send it in. He writes that he will send others later. If they are as good as this we assuredly hope that he does.

Any exhibitor can make a big showing by spending money. The clever man gets effects cheaply.



A Universal Release

MADE WALL PAPER FOUNDATION OF EFFECTIVE LOBBY

Richard A. Addison, of the Pickwick Theatre, San Diego, used black and white wall paper for his lobby base and mounted one of each of Marie Prevost's heads the exchange had, whether it related to "Don't Get Personal" or not.

Grauman's Hollywood Gets a Big Opening

Three sets of near-teaser cards launched the opening drive of the Grauman Theatre in Hollywood, with "Robin Hood" for the opening attraction. The first of these read "Robin Hood in Hollywood." Then came a set in which "Doug says" prefaced the slogan and another set with "Sid says." After the opening a fourth card was used which announced the house. There were three thousand of each of the first three sets and 10,000 of the "now."

A banner was put up and ordered down by the city department, but the Board of Public Works took the matter under advisement and rendered an adverse decision a few days too late to be preventive. Meanwhile the banner stayed up.

Thirty-one United Cigar Stores were tied to the "Robin Hood" cigars, and a drug store chain advertised "Robin Hood" ale, which was nut brown, but kickless. A big department store ran a display of art stills at which some of the players acted as hosts, and there were numerous independent window hook-ups in addition to the chain stores.

A 48 page special edition of the local paper was another stunt, and five brass bands and a jazz orchestra played them in the opening night. The ushers, even, were used for publicity. The scheme of the house is Egyptian and thirteen girl ushers were dressed in the ancient costume of the Nile. There is a photograph to go with this, but press agents never seem to learn that wrapping a photograph in an old window card will not protect it on its 3,000 mile trip across the continent, and the photographs came in in sections.

The straight newspaper displays were unusually intelligent and quite different from the old Grauman style.

A Six From Ones

The Washington Theatre, Dallas, used stock paper on Fox's "The Fast Mail," mounting a 24-sheet for a banner. It wanted two sizes to work either side of the box office, so it made the second six of six one sheets all of the same design; the locomotive head-on. This gave the railroad angle to balance the riding scene which is displayed on the six.

A Universal Release

THE HEART LOBBY IS OLD STUFF, BUT IT IS STILL GOOD

The Main Theatre, Uniontown, Pa., used it very effectively for "Human Hearts." Not only is the lobby top strung with several hundred hearts, but the wall display carries out the same idea, very greatly increasing the effect of the display.

Razor Window Is Still on the Job

When Nick Ayer was with Roth & Partington, in San Francisco, he used to get the Gillette window about every other week, for Nick seemed to have a mortgage on that display.

Lately we have missed it, but the other day Louis McDermott slipped in and got this display for "Under Two Flags" at the Grenada.

A Universal Release

THE GILLETTE WINDOW

The tie-in is based on the fact that Priscilla Dean is "Under Two Flags" while the Gillette is under all flags.

A stand of colors, four small cutouts and one large one were all that were required, but it made a very flossy appeal. Few passed the window without stopping for a look.

Hallowe'en Contest Pulled in a Storm

Although it rained Hallowe'en Night, Tom R. Clemmons of the Tivoli Theatre, Beaumont, Texas, put over a better business by thirty per cent. than he took in the same night last year. Had it been clear, he would have made a killing.

For ten days in advance he had a lot of newspaper publicity for a Hallowe'en contest for the best masquerade costume and forty-seven entries competed for the seven prizes, which ranged from a $25 necklace to a black cat, all of the prizes, with the exception of the cat being donated by the merchants who helped put over the idea by displaying their prizes.

His lobby was dominated by a pumpkin six feet tall, broken open to display an 11 by 22 and lettered for Mabel Ballin in "Other Women's Clothes," and his lobby men were put into effective masquerade costumes to help the idea along. Black cats, pumpkins, witches and the rest of the Hallowe'en symbols were spread around the lobby on invisible wires.

Just watch Clemmons take an encore next year. Make a note to follow him.

Still Going

They are still making street pictures to advertise "The Crossroads of New York." The Palace Theatre made a picture, "The Crossroads of Des Moines," to be run with the Sennett play, and worked for several days with a cast of local players. Most of the "scenes" were blank shooting, but the crowd did not know this and followed the cameraman and his troupe around. At showing times the company would move over to the house front and after making a scene go inside. Many in the crowd would follow.

P. T. Barnum worked the same idea at his old Museum, 50 years ago, long before he went into the circus business, but it is still a good stunt.

Ritual Uniforms for "Burning Sands"

Borrowing the ritualistic uniforms of a secret organization for ballyhoo work is something new. J. B. Carroll worked it for "Burning Sands."

He sanded the floor of his long and narrow lobby and erected a striped tent in the centre. On either side he hung a desert drop borrowed from one of the drama houses. Most drama houses are well equipped if they have one such drop, but Carroll was in luck and got two.

Then he put his ushers in costume borrowed from the D. O. K. K., which seems to be one of the numerous imitations of the Mystic Shrine, and used them to give local color. All the display cost was ten passes, but it ran the business up twenty per cent.

Between the Shrine, the K. of C. Alhambra and a somewhat similar side degree of the Odd Fellows, it should be comparatively simple to borrow costumes.

A Goldwyn Release

HOW THE HIPPODROME THEATRE, READING, WORKED SHERLOCK

Cutting out the six sheet and giving it a new backing—with light effects—turned a poster into an exhibit and sold the idea strongly. They also used a cut-out over the banner with two smaller cut-outs to flank the main display.

Paneled Display Gives a Rich Effect

There is no especial jazz to this announcement from the Rivoli Theatre, Baltimore, on Barthelmess in "The Bond Boy," but it is an excellent example of what can be done in the way of a dignified and effective announcement. That reverse panel would be dangerous in some places but Baltimore offers notably good press work and reverse and half tones are reasonably safe, and in this instance came out better than good. About the only comment to offer is that the eight point roman in the lower right hand corner offsets the value of the supporting cast named in bold face just below. Put into an italic, the contrast would have been better, but the probabilities are that the reader is sold before he comes to that part of the display. The general impression created by the announcement is that of a genuinely good play and the reader goes further only for details. It is a very nice distribution of the component parts, and makes a pleasing appeal. Most of

"Everybody's Going to the Rivoli Now"
RIVOLI
Continuous 12 Noon to 11.30 P. M.
Richard Barthelmess in "The Bond Boy"
From first to last—as powerful as "Tolable" David
George Washington Odgen's famous story, with a notable supporting cast, including Mary Alden, Mary Thurman and Lawrence D'Orsay
CASPER SANTO, Soloist
Felix Isla, Conducting the Rivoli Symphony Orchestra
Max Rosenstein, Concert Master
CONSTANCE TALMADGE in "EAST IS WEST"

A First National Release

A PRETTY SPACE

the Baltimore displays are good, perhaps because the artists can do things forbidden where press work is not so certain, but this is a good display even for Baltimore.

—*P. T. A.*—

Notched Stock Cut Is a Trifle Ragged

For "Remembrance," the Century Theatre, Baltimore, used a stock cut and notched out some of the superfluous reverse strip to let in a trio of full face lines. The tail of the "e" comes far below the rest, and the cut had to be notched to get this in, but the agent evidently did not want to waste the chance to say something, so he cut away what he could. He leaves the rest a little ragged, but the chances are that few noticed the device and it is not so pronounced as to spoil the effect, but it is not what might be called pretty. It might even have been better had more been cut away so that the white space extended higher into the black another half inch. This would have made a better mortise and would have given more room. Most of the type is given to three New York press notices; which is not altogether our idea of good selling, and the rest goes to the minor features, including an effective use of the outline cuts used by Christie for the comedies. The only real sales talk for the feature is comprehended in those

A Goldwyn Release

THE CENTURY IDEA

three lines about Pop who paid the bills. Probably that was enough, but we think more might have been said. The criticisms tell practically nothing about the play. Few criticisms do, which is one of the reasons why they help so little. A man in Baltimore is hardly going to spend money for a ticket because a New York paper says that "Claude Gillingwater, in the role of Pop Grout, does some exceptionally fine acting and is well supported by the rest of the cast." "Pop, who pays the bills," is a lot more interesting than the New York American's estimate of Gillingwater's acting. We knew twenty years ago that he was a fine actor. We said so, for that matter. The reverse comes out well because this was in Baltimore, but we think the plan book carries too many reverse cuts on this picture. Type is better.

—*P. T. A.*—

This Grauman Space Is Best Yet Done

One of the best displays ever put out by the Grauman theatres is that of the Rialto for Marion Davies. In this the hand work is almost eliminated and only the star and title are drawn, these being casts apparently supplied by Cosmopolitan, since the same lettering

A Paramount Release

A GRAUMAN DEPARTURE

is used in displays in almost all of the cities. The rest is put in with type and offers an educational contrast to a majority of the Grauman displays. There is plenty of type in which to tell all about the subfeatures, and told as a running story in a few lines, it gets more attention than it would were it plastered all over the page as in the old style. In the old fashioned form the displays were offered as separate items, which the mind had to pick up singly and assemble. Here the production environment is a part of the story of the picture itself, and all is told in fourteen lines of well-written text. The display makes a stronger appeal than any other Grauman advertisement we recall having seen. There is a possibility, however, that this is not done by the regular Grauman staff, as Cosmopolitan is putting this picture over with special exploiters. Some of them do not measure up to the house standards, but this work is well ahead of the average, just as the Cosmopolitan handling of the Criterion Theatre in New York is a marked advance over the policy followed by Reisenfeld. It looks like a different house—like a real theatre—now.

—*P. T. A.*—

Wrote to the Chief About Harold Lloyd

Stanley N. Chambers used the open-letter idea to put over "Grandma's Boy" at the Palace Theatre, Wichita, Kan. The one shown

CHIEF OF POLICE SCOTT,
WICHITA, KANSAS.

Dear Chief: We want to ask a favor. Will you put HAROLD LLOYD on the force? Single-handed he will round up 5,000 people in Wichita next week and take them to the PALACE THEATER to laugh at "GRANDMA'S BOY." He is a deputy sheriff in the picture. Ever hear of a deputy, single-handed, capturing that many people? Neither did we. Come in and be one of the captives. You can serve your sentence in an hour.

Sincerely,

PALACE THEATER.

A Pathe Release

THE LLOYD LETTER

speaks for itself. It is not intended that any of the letters be taken seriously, for you cannot get serious over a comedy. Another letter was to Thomas A. Edison, asking a few foolish questions, and bringing in Lloyd. It got a laugh, and you credited the comedy with the laugh. The display was a rather long drop of about eighteen inches across three columns, sufficient to class as a full column and yet having the double advantage that it cost less and was topped by reading matter. The cut was the press book cut, in which the comedian's face is made up of typewritten repetitions of his name. This, by the way, is nothing new to Mr. Chambers, who drew his own typewriter pictures several years ago and was one of the first, if not the very first, to use this novelty in an advertisement. Later on other cuts were used having a greater pictorial value, but he made this his opening gun, knowing from past experience that it is one of the best bets if not overworked. With two sure-fires he naturally did a very pretty business.

—*P. T. A.*—

Balanced Display Gives the Idea

For the engagement of George Beban in "The Sign of the Rose," at the California Theatre, Los Angeles, Tom Reed had several things to do that are not included in the general

film advertising. He had to tell them that Beban and his company would play a part of the film, and then he had to add to that the statement that this was not similar to the recitation Beban did with the same picture when it was seen in town before in an experimental stage. He had to get the story read if he was to get the largest ticket sale, and to do this he had to make the display invitingly readable. The main idea is put over in the top line, "A Revolution in Motion Picture Presentation." The cut-in is explained and then, "after twenty-five minutes of the spoken drama, the story is continued to a happy conclusion as a motion picture." It seems to us that this last is so carefully phrased that no one can well err in his understanding of the idea. It is simple and very effective. It tells the whole case so that you understand it, and then the eye is carried along to the star and runs down into the title. The prior appearance is referred to in the notice in the lower left-hand corner, isolated from the rest and placed where it looks interesting and important. The typographical arrangement is as good as the copy, and the whole makes a really pleasing display. It is 135 lines by four; a trifle large, yet suggesting in its size the importance of the presentation and worth the money because the

Now Playing
Positively One Week Only
California THEATRE
A Revolution in Motion Picture Presentation!
AN INNOVATION
THE GREATEST OF ALL AMERICAN CHARACTER ACTORS
MR. GEORGE BEBAN
And His Original Cast, Including
Mr. Beban and His Company Will Appear During the Performances Beginning at 2, 4, 7 and 9 p. m.
WARNING! COME EARLY FOR SEATS!
HELENE SULLIVAN
ALL IN PERSON—ON THE STAGE AND ON THE SCREEN
The Sign of the Rose
Hear Elinor's Superb Orchestra
NOTICE!
NO ADVANCE IN PRICES

An American Release

THE BEBAN DISPLAY

copy carries a real message. It is highly intelligent work.

—P. T. A.—

Still Strong

Because of the chances for snow lobbies, "Nanook of the North" was one of the best bets all through the summer. And when cold weather came, and the snow lobby was down and out, someone discovered that even better was a hook-up with a fur fashion show, and now the odd release is in as great a demand as ever. That Pathe release must have been launched with a golden spoon in its mouth. It seems to have all the luck.

—P. T. A.—

Plays Up Cyclone in "Old Homestead"

The Stillman Theatre, Cleveland, is one of the first to play up the cyclone in "The Old Homestead," though it would appear that this would be the very best bet on this picture. In most sections the title itself is sold. All you can say about "The Old Homestead" is that it is "The Old Homestead." Everyone knows the play. But the cyclone is something new and something big. It is something to be sold that can be sold. It is the added factor which makes the film superior to the play, and the most intelligent sales campaign will sell the storm rather than the whiskers. It would be well to take it into the lobby and use a storm swept front

A Paramount Release

THE STILLMAN STORM

with a hook-up banner, yet few of the houses have played up the cyclone to any marked degree and the Stillman is the first we have seen give it full value. The sketch is double, the left-hand side showing the old homestead in fair weather with the storm over to the right. This is very well done, but the star and title and the top selling lines are practically buried in the black clouds. They do not even use a white title, but simply outline the letters in a narrow line of white which cannot fight through. The top part of the display is very poor, and the bank of type might be improved for selling value, but there is one good appeal in the "More thrills than the ice jam in 'Way Down East' or the forest fire in 'The Storm.'" That will sell. The effort to tell the story in five lines is a failure and merely suggests a play without a story. It is very weakly done and might better have been left out, since it will not sell and may hurt. But they did use the cyclone, and that is good management.

—P. T. A.—

Tied Up a Raffles to Hook-up Pages

Combining two stunts, the New Kentucky Theatre, Lexington, Ky., hooked its "Raffles" to a double truck with thirty-two displays. According to the announcement he was to visit each of the advertisers, and the reader was supposed to watch these stores. The stunt was worked for "The Masquerader," and most of the copy was hinged on the title. This is a new use for the mysterious perambulator, and it gives the stores a very real reason for coming in on the layout, though some of the stores appear to have come in more to be represented and keep their names before the public than because they expected to derive any immediate benefit from the hook-up. It is hardly to be supposed that people who searched for a masquerader who was worth $50 to them would buy any extra chicken feed or purchase an automobile, but certain merchants seem to feel that it pays them to keep their names before the public on general principles, and that even though they may not make any direct sales it will all help their general campaign of publicity. This is a good argument to use on a certain type of merchant who is apt to contend that he will get no benefit.

Another Good Drawing from Gordon Bennett

Edwin R. Coffin, First National's exploitation man in the Omaha exchange, sends in an advertisement on "Lorna Doone" and opines that we will be glad to see it because he thinks it the finest display he ever saw. We are inclined to think that Mr. Coffin is a bit prejudiced, or else he is trying to put it over, for the Omaha Rialto does a fine piece of work about three weeks out of four, and we have used a lot of displays as good as this, but we are glad to run this because it is so effective. Gordon Bennett, who does the art work, really has done better than his usual on the landscape, and in the original it has the beauty of a tapestry, which is probably just what Mr. Bennett was shooting at. It cannot be shown to advantage in so great a reduction. It can only hint at the effect, but the landscape is as

The Sweetest Love Story Ever Written
Lorna Doone
MADGE BELLAMY
as Lorna Doone
JOHN BOWERS
as John Ridd
FRANK KEENAN
as gruff Sir Ensor
bandit and gentleman
Imagine them—springing as from the authors pen to thrill, to fire us, to love, fight, woo, and win for the world again
Another triumph by the man who made "The Last of the Mohicans" You'll live every moment of it.
No Wonder We're Proud to Present It
RIALTO
A. H. Blank
ALL THIS WEEK
BUSTER KEATON
in "The Frozen North"
The Hinges and the Name of the Token and Directions for Northern Lights
EGBERT VAN ALSTYNE
and
Clem Dacey Tenor
Gene Stanley Soprano
Singing Mr. Van Alstynes Old and New Songs.
Rialto Symphony Players
Harry Brader, Dir.
"The Barber of Seville"
Julius K. Johnson
Premier Organist
"I Love A Little Cottage"

A First National Release

A BEAUTIFUL DESIGN

carefully done as though intended for a magazine or book illustration, and perhaps Mr. Coffin is correct in saying this is the best. The man who can look at that advertisement and not feel that "Lorna Doone" must be a whale of a picture is utterly lacking in imagination. It seems a shame to waste so pretty a design on a newspaper advertisement. It is 210 lines across four, but it is worth the space because it sells in every line. And Julius K. Johnson's text is as good as the drawing. It's one hundred per cent. If Johnson has not framed that for his office, we'll be glad to get it for our own.

—P. T. A.—

One Exception

Earl Settle, of the Palace Theatre, McAlester, Okla., is about the only manager to date who did not make a gilded cage for Gloria Swanson.

He painted his on compo board.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

JAN OF BIG SNOWS. Displeased the majority because of its sudden ending. They said it seemed unfinished; many said it ended wrong. Elivah Theatre, Chinook, Washington.

F. B. O.

GIRL FROM GOD'S COUNTRY. Very good. Film in good condition. In a class with some specials I have run. Rental low enough so that I made some money. Advertising: six, three, ones, slide, newspaper. Patronage: general. Attendance: good. A. G. Coffin, Baldwin Opera House, Baldwin, Wisconsin.

GLORY OF CLEMENTINA. This is an elaborately mounted, well produced picture with not much story to it and the stately Pauline Frederick, stalking about and smiling, had little to do. There are hundreds of better pictures. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

IN THE NAME OF THE LAW. This is a very pleasing picture. Beautiful story, well told. Don't miss it. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SNOW SHOE TRAIL. Another Northwestern, but fine. Plot very good. Should be a drawing card anywhere. The prettiest lithos and photo I have ever seen. Advertising: ones, threes, 11x14, 22x28. Patronage: regular. Attendance: normal, owing to fair week. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

First National

GOLDEN SNARE. I cannot say too much for this one; a beautiful production. Boost it. Will stand three-day run. Advertising: six, three, ones, slide, lobby. Patronage: all classes. Attendance: good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GREAT ADVENTURE. Not many comments either way, so I assume that it was just a picture that gave lukewarm satisfaction. Advertising: posters and press. Patronage: small town. Attendance: poor. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

HURRICANE'S GAL. It's simply a knockout. Deserves 100% classification. Great box-office magnet. Advertising: posters and papers. Patronage: small town. Attendance: good. J. Carbonell, Monroe Theatre, Key West, Florida.

LORNA DOONE. Splendid picture. Very well liked and boosted by teachers of colleges and schools who urged students to attend showings. Played to biggest business so far this year. Advertising: personal visits to schools and colleges, special matinees for educators. Favorable weather. Attendance: good. Wm. E. & E. A. Keene, Oxford Theatre, Oxford, Ohio.

LOVE'S REDEMPTION. Norma Talmadge is well liked here. This is not her best picture by any means, but still is very good. Our patrons liked it. Advertising: newspaper, lobby, heralds. Patronage: general. Attendance: fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

MAN FROM HELL'S RIVER. Just a trifle above average. Advertising: newspapers, quarter page, house organ, ten ones, two threes, one six, photos, slide, lobby. Patronage: general. Attendance: very good first night. S. H. Blair, Majestic Theatre, Bellville, Kansas.

MASQUERADER. Excellent picture and excellent business. Picture very pleasing and no kicks registered. Patronage: general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

PENROD. Lost money on a pretty good picture. Too long in footage. Patronage: family. Attendance: fair. R. J. Relf, Star Theatre, Decorah, Iowa.

PLAYTHING OF DESTINY. Here is a good one, and one that will stand two days' showing. Print in excellent condition. Business fair. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

POLLY OF THE FOLLIES. For me, very poor picture; the worst of Constance Talmadge's. Advertising: like a circus. Patronage: family. Attendance: poor. Jack Hocffler, Orpheum Theatre, Quincy, Illinois.

SEVENTH DAY. Richard Barthelmess a clever star in a very ordinary story, that was about 50% entertainment; so said my patrons. Worth about half of what "Tol'able David" was—and if you haven't bought this, keep that fact in mind. Advertising: good. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SONNY. Very good. A credit to any theatre. Advertising: house program, newspaper, posters. Patronage: country town. Attendance: fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

SONNY. A wonderful picture, but for some cause it did not please the majority. War stories don't take well here. Failed to draw on second night. Twenty-four sheet killed business. Advertising: posters, photos, newspaper, heralds. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

TOL'ABLE DAVID. Most wonderful attraction I ever had or anybody else could ever get. I put this over fine; but I had to have special printed one sheets and window cards to do it, on account of its poor name. The attraction is wonderful in every respect; so is the price. Go after this one strong. You can't go wrong. I advertised: "If patrons are not satisfied with this one I will refund admission price." Did not have a single complaint. My patrons came out and commented on it. Advertising: newspaper, ones, threes, sixes, photos. Patronage: all classes. Attendance: fine. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

WOMAN'S PLACE. A very good picture. Connie always a favorite here. There's plenty of funny happenings in this one and a clever story. Advertising: posters, photos. Patronage: small town. Attendance: good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

Fox

BAR NOTHING. Only a fair Western picture. Too many improbable happenings. Advertising: regular. Patronage: resort. Attendance: good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

FOR BIG STAKES. Tom Mix in a brand new, but excellent picture, and very pleasing. Patronage: general. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

LITTLE MISS HAWKSHAW. Fair program picture. A light story but well played. Pleased about 70%. Advertising: ones, photo, slide, program. Patronage: small town. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

MOONSHINE VALLEY. Good picture for William Farnum admirers. Plenty of action. Small child puts over some fine performing. Advertising: three ones, one three, slides. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

OATHBOUND. My patrons raved about this picture and yours will, too, if they like open air pictures, boat races, etc. I consider it the best photography I ever saw. Do not be afraid to advertise it. Advertising: two ones, one three, set 11x14s. Patronage: mixed. Attendance: good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

RIDIN' WITH DEATH. Since they changed Buck's name to Charles, he seems to spend too much time up in front of the camera making love instead of out in the open riding fast and shooting with both hands, as was his wont in the old days. There is a little of the old Jones action in the last one hundred feet of this one. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

ROUGH SHOD. Charles Jones, better known to the boys who like his style of pictures as plain old "Buck," made good in this one. It's a good Western knock-'em-dead. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

STAGE ROMANCE. I'd say, keep away from this. "Shackles of Gold" was a whole lot better than this and it could have been a whole lot better. I don't see why they don't get Farnum where he belongs. Of course, I know that if the film companies did work him in Western stuff some critics

would say, "why waste him on such simple stuff?" Advertising: extra. Patronage: country. Attendance: fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

THUNDERCLAP. Very good. Pleased 90% for three days' run to increased business. Patronage: general. Attendance: excellent. S. H. Blair, Majestic Theatre, Belleville, Kansas.

TRAILIN'. Will just satisfy Mix fans; others may kick. Advertising: regular billboard. Patronage: small town. Attendance: fair. Majestic Theatre, Greenfield, Tennessee.

TRAILIN'. Not the best Mix picture by any means, but gets by where Mix is popular. Mix losing a lot of his popularity here. Advertising: usual. Attendance: good. Big Ben Theatre, Ilion, New York.

VIRGIN PARADISE. Pearl White in best picture shown in my theatre. Everybody was surely pleased with this one. It holds every one's interest from start to finish. Advertising: same as always. Patronage: mixed. Attendance: good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

WEST OF CHICAGO. An excellent picture. If you have never used Jones, try him. He'll not disappoint you. Very convincing. Advertising: photos, slide, ones. Patronage: small town. Attendance: very good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

Goldwyn

BRANDING IRON. This is a real North woods picture; some beautiful snow scenes; beautiful photography; well acted. Advertising: newspaper, ones. Patronage: small town. Attendance: very poor. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

THE CONCERT. So far, heads the list of the "bummest" pictures I have shown. Of no interest whatever to small town audiences. Steer clear of it, boys, and miss a business killer. The K. K. K.'s will work on me if I show more of this kind. The film was in good shape, the best part of the entire production. Advertising: ones, threes, slide. Patronage: small town. Attendance: fair at beginning of first reel; poor at end of show. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

PRISONERS OF LOVE. With Betty Compson. Pleased 899% of our audience. The acting of Miss Compson is good, but her supporting cast is only fair. The picture will hold any audience from beginning to end. Patronage: small town. Attendance: good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

REVENGE OF TARZAN. Not enough Tarzan stuff. Can't get wild over this one. Advertising: one sheets. Patronage: industrials. Attendance: good. Howard James, Union Theatre, Voluntown, Connecticut.

YELLOW MEN AND GOLD. A good pirate story and will go over good in some places. My audience does not like blood and thunder. Patronage: the best. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

Hodkinson

THE GRAY DAWN. Personally I thought this a good picture of California in the days of the Vigilantes in '49. However, my patrons are not very keen on this costume stuff. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Special Service—giving exhibitors all the tips, printed and unpublished, on pictures they write to ask about—is already making a hit.

Straight from the Shoulder reports are honest; they are dependable; they come direct from exhibitors who KNOW.

Therefore, when you need them on any picture that has not been reported on, don't waste a second—write or wire the name of the picture on which you want tips—the call will go out in the next issue and the response will be as prompt as it has always been to any call on exhibitors for co-operation.

Use this service. Tell your exhibitor friends about it.

Make Straight from the Shoulder a Service Station—YOUR Service Station. VAN.

JACK O'LANTERN. A good program picture. Pleased 90%. Advertising: ones, three, six, 11x14, photos, dodgers. Patronage: family. Attendance: fair. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

JANE EYRE. A "lemon" for me. Really a good picture, but failed to please here. Advertising: usual. Patronage: mixed. Attendance: poor. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

Metro

BROADWAY ROSE. A beautiful picture. Mae Murray at her best. Pleased all who came. Advertising: one, three, six, twenty-four, heralds, window cards, band. Patronage: mixed. Attendance: fair. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

BROADWAY ROSE. Not the best picture Murray ever made, but pleasing. Could have been cut to about six reels of good stuff. Advertising: mail, newspaper, billboards, etc. Patronage: mixed. Attendance: very fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

FIGHTIN' MAD. A good, clean Western, with excellent comedy touches. Good cast. Above the average Western picture. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

FIVE DOLLAR BABY. For me, it was absolutely "rotten." Did not please my patrons at all. They all came out kicking; I did not blame them at all. I let a film salesman sell this to me as a Special, but it is a very ordinary program and about as weak as one could be. Advertising: lobby, six sheets. Patronage: all classes. Attendance: just fair. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FOUR HORSEMEN. The last word in acting and production. Advertising: mailing list, heralds, etc. Patronage: health seekers and tourists. Attendance: excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

IDLE RICH. Good photography, story, acting, makes an excellent program picture. Patronage: all classes. Attendance: good. J. Kenrick, Strand Theatre, Ithaca, New York.

PEACOCK ALLEY. Hard to beat. It's flashy, interesting, exciting; contains enough to make a splendid picture. Advertising: banners, photos, sixes, dodgers, window cards. Patronage: general. Attendance: extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

PEACOCK ALLEY. Good picture. Star an attraction. Patrons very well pleased. Attendance: good. Royal Theatre, Reading, Pennsylvania.

PRISONER OF ZENDA. Splendid picture and business. The perfect love story of this generation. For sheer, romantic delight, for golden, shimmering beauty, for manly, heroic acting, for two hours of delightful dramatics and enthralling entertainment this positively has no equal among productions offered the public this season. Book it and no mistake will be made. Patronage: general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Paramount

AFTER THE SHOW. Just a good program picture, but one that pleases. Lila Lee very good, ably supported by Jack Holt. Advertising: ones, photos, newspapers. Patronage: country town. Attendance: fair. H. V. Harvey, Palace Theatre, Dixon, California.

BLOOD AND SAND. Valentino slipping. Story fair; acting fair; photography, to me, rotten; most news reels better. Many kicks on photography. Play pleased 50%. Advertising: all possible angles; we stepped on it. Patronage: small town. Attendance: fair, second day flopped. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

BLOOD AND SAND. This is not a "Sheik." Your patrons will be disappointed. Criticisms terrible from patrons. Not a Special by a long shot. Advertising: sixes, threes, ones, 240 inches newspapers. Patronage: town of 15,000. Attendance: fair. J. E. Pierce, Family Theatre, Mahoney City, Pennsylvania.

BOUGHT AND PAID FOR. A fine production; pleased 90%. Our patrons said: "One of the best pictures ever shown in the Strand." Advertising: newspaper, slide, posters, photos. Patronage: very best. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

CALL OF THE NORTH. They all spoke well of this picture, though it's rather old. Advertising: bills, ones, photos. Patronage: town. Attendance: good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

EDUCATION OF ELIZABETH. Although this is old, the exchange gave us a good print and Billie pleased an average house. Advertising: sixes and ones. Patronage: small town. Attendance: fair. S. S. Pace, Jettie Theatre, Texline, Texas.

FOOL'S PARADISE. Another notch for DeMille. Wonderful. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

LADIES MUST LIVE. Too long drawn out for average audience. An eight-reel feature, unless full of pep, seems to bore our patrons. Not a good title for small town. Advertising: three, three ones, photos. Patronage: neighborhood. Attendance: poor. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

NICE PEOPLE. Not much to it but will please. Business off, on account of inclement weather. Patronage: small town. Attendance: fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

NORTH OF RIO GRANDE. Very pleasing show. Advertising: regular. Patronage: small town. Attendance: poor. Leslie Hables, Reel Joy Theatre, King City, California.

OLD HOMESTEAD. The best of the w. k. forty-one, so far. A real good show with a real cast. Advertising: usual. Patronage: small town. Attendance: good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

ONE GLORIOUS DAY. Who could ever conceive the idea of making Will Rogers play the role of professor? Not up to his Goldwyn productions, patrons far more enthusiastic. Attendance: below average. Royal Theatre, Reading, Pennsylvania.

A PRIVATE SCANDAL. Very good for high-class houses. Drew fairly well for me; could have been better. Advertising: newspaper, ones, threes. Patronage: mixed. Attendance: poor. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SATURDAY NIGHT. The work of Leatrice Joy in this is wonderful. Pleased practically everyone. Many favorable comments. Advertising: regular. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

SHAM. Fine Society drama; well pleased the lady patrons. Advertising, newspapers and posters. Patronage, ladies. Attendance, good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SIREN CALL. For me, the worst picture Paramount ever made. Stay off it. Advertising: very good. Patronage: nobody. Attendance: poor. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

THREE LIVE GHOSTS. Did not get over very good here. Advertising, regular. Patronage, small town. Attendance, fair. Leslie Hables, Reel Joy Theatre, King City, California.

THREE LIVE GHOSTS. Nothing big at all. Paid too much for this one. Not much comedy in it, but it was claimed to be full of comedy. Advertising: regular way. Patronage: local. Attendance: fair. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

TRUTHFUL LIAR. An excellent program feature that will please the majority. L. M. Zug, Rialto Theatre, Jerome, Idaho.

UNDER THE LASH. A good picture, but couldn't compare with "Great Moment." It will please, however. Advertising: ones, threes, sixes, photos. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

WHEN SATAN SLEEPS. This is a fine production; one of the best that we ever had the satisfaction of buying. It has action, pathos and comedy. The general theme points that the straight way is the better. Jack Holt is coming in this one; he is very, very fine. The production was liked both by the men and by the women. Ordinarily we have a very noisy bunch of children on Westerns, have to go down and keep them in check; but this picture held them as quiet as it is possible for kids to be, so it is a real picture. Advertising: mailing list of fifteen hundred, one column, two papers. Patronage: country town. Attendance: good. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

WISE FOOL. A long drawn out affair which did not satisfy our patrons. Kirkwood's acting, however, is excellent. Business good on account of Saturday. Advertising, threes, ones and photos. Patronage, neighborhood. Attendance, good. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

To Exchanges

These reports are valuable because they come DIRECT from exhibitors to this department.

Naturally, letters of praise sent by exhibitors TO EXCHANGES OR PUBLICITY DEPARTMENTS are not reports and do not fall within the requirements of this department.

Don't send them in, please, because we only use the direct-from-exhibitors-to-us reports.

WOMAN WHO WALKED ALONE. The best Dorothy Dalton picture I have run. Good story and well acted. Advertising, lobby, newspaper, billboard, handbills. Patronage, mixed. Attendance, good. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

YOUNG DIANA. Why they spend so much money on this girl's productions is beyond me, for me she is a wet blanket; a few like her but it is like having a smallpox sign on the front door to have her featured so far as this little country town is concerned. She seems to go in the larger places but not in the country and I have yet to find a neighboring exhibitor that does not find her the same. They all look wise when you ask how they did, and laugh; but you never see them endorsing any of her pictures in their ads., not very strong. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

Pathé

NANOOK OF THE NORTH. One of the very best pictures ever shown at the Criterion Theatre. Pleased a big business for first half of the week. Patronage: general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Playgoers

RECKLESS CHANCES. Pretty fair Western; there is lots of the impossible, but it will get by. Advertising: nothing extra. Patronage: small town. Attendance: fair. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

Selznick

BY RIGHT OF PURCHASE. A Norma Talmadge revival that pleased about 100%. Far superior to "The Moth." Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

EVIDENCE. A very good program picture that elicited favorable comment from all. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FORBIDDEN CITY. Fine picture; as good as, or even better than, some of the new pictures. The only difference in the new ones is the film rental. Advertising: photos, slide, ones, newspapers. Patronage: mixed. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

A MAN'S HOME. A good picture, well acted, with a good moral plot. Good print. You will make no mistake to book this. Price very reasonable. Advertising: regular. Attendance: good. J. I. McCarthy, Majestic Theatre, Charleston, Tennessee.

PROPHET'S PARADISE. Just another program picture which I am sure will please any audience. Advertising: six, three, one, slide, lobby. Attendance: poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

UNDER OATH. A good program picture, well acted and first class in every respect. Hammerstein goes good here and business fine in view of the fact that we had a revival meeting going on and rainy weather. Patronage: small town. Attendance: good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

United Artists

FAIR LADY. Verdict, just passable; and that represented what we did in a business way. Advertising: usual. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TAILOR-MADE MAN. Pleased a big business for entire week. A good drawing card and box-office coin getter. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

WAY DOWN EAST. A splendid, satisfactory production that brought the crowd but put the money in the pockets of the distributor, not the exhibitor. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

Universal

BLACK BAG. A mystery picture without very much mystery, but even at that it will get by in most towns. Nothing to rave about, however. Advertising: regular. Patronage: small town. Attendance: fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

BLACK BAG. An excellent program picture which pleased our patrons. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

THE FOX. If it is Westerns they like, you will not disappoint them in "The Fox." Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

GIANTS OF THE OPEN. With Roy Stewart, very good picture, well played. Good photography and no kicks from the large audiences. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

HUMAN HEARTS. Universal classes, and prices, this same as "The Storm," but it is not in the same class for a minute. It is a well produced melodrama with nothing out of the ordinary, the old stage show pretty well done. The old stage play only aimed to please the cheaper class of patrons and this picture should be put in the same rank. Patronage: general. Attendance: good. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

LONE HAND. The best Gibson ever made. A scream from beginning to end. They'll like this one. Advertising: photos, six, one and slide. Patronage: small town. Attendance: good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

LONG CHANCE. Use a little extra advertising on this one as it should have been a Special. Far better than a lot of Specials. Advertising: ones, three, six, 11x14, slide. Patronage: family. Attendance: very good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

MAN TO MAN. Up to the usual Carey standard. Photography fine, plot good. Stampede not what it might have been, but no kicks. Advertising: ones, threes, 11x14,

22x28, slide. Patronage: general. Attendance: good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

A PARISIAN SCANDAL. Here is a dandy little program picture and Universal sells them to you so you will make a profit and not have to give to the film exchange all that you take. Book it; most all of her pictures are good, and I am finding other Universal pictures as good. Patronage: all classes. Attendance: good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

THE SCRAPPER. Wherein it is intended to depict the superiority of the Irish over the rest of the human race, particularly the Swedes. Good program picture provided you do not cater to Swedes. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

THE STORM. Wonderful picture; but lost money, as I paid just twice as much as should have. Buy it right and go after a picture that will please. Advertising: lobby. Patronage: small town. Attendance: average. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

TRIMMED. Hoot Gibson pleases them all and you cannot pick a flaw in this one. Advertising: newspaper, cards. Patronage: family. Attendance: good. Arthur G. Pearson, Auditorium Theatre, Melrose, Massachusetts.

THE TROUPER. For me, very poor; in fact, the worst one this little star has ever appeared in. Gladys Walton draws well for me, but one more like this and it will be all off with her. A pity they don't put her in better plays. Patronage: small town. Attendance: good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

Vitagraph

FLOWER OF THE NORTH. Good outdoor picture, but not extreme enough either way for our people. Walthall is good. Advertising: ones, three, six and heralds. Patronage: small town. Attendance: below average. Dixie Theatre, Wynona, Oklahoma.

Missing

A lot of the good scouts who formerly reported regularly have sort of laid off. Exhibitors have asked why, as the reports were valued greatly. Come on, folks! Come again!

Comedies

THE GOAT (Metro). Buster Keaton pulls some new stunts. This is better than average two-reel comedy. Patronage: first class. Attendance: good. J. Kenrick, Strand Theatre, Ithaca, New York.

PAIR OF KINGS (Vitagraph). Semon Comedies are 100% pure, many times Semon has saved the day for me. Am running a serial that is a losing propostion and know positively that Semon draws the crowd and not the serial. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SAILOR-MADE MAN (Assoc. Exhib.). Book this as feature. Best Lloyd ever produced. Pleased all. Rental too high for the small town. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SCHOOL DAYS (Vitagraph). I don't think I have ever reported on a comedy, but this one was so good that I can't help doing it Had them laughing from start to finish. Something doing all the time. Many said, the best they ever saw. Enterprise Theatre, Glenalum, West Virginia.

SUNSHINE COMEDIES (Fox). Some are extra good, others are ordinary. "Puppy Love" is a knockout, very clever. Rialto Theatre, Nelson, Nebraska.

State Rights

DIAMOND CARLISLE (Moranti). A pleasing story of the Northwest. You cannot go wrong on this one. Star popular. Advertising: six, three, one, slide, lobby. Patronage: all classes. Attendance: good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PEACEFUL PETERS (Merit). Personally, I can only rate this an average Western, but it drew an exceptionally large house and pleased the majority. It surely had box-office value for us. Advertising: posters, slide, press. Patronage: small town. Attendance: good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

WHERE IS MY WANDERING BOY? (Equity). An excellent production with an exceptional moral. Give us more like this. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

WORLDLY MADONNA (Equity). A nice picture, but Clara Kimball Young does not draw at all here. Business very poor and as bad as a program picture. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

YOUR BEST FRIEND (Warner). This picture took good among the better class of trade, but was too sad for some. Good picture. Advertising: about a third more than usual. Patronage: mixed. Attendance: good. W. H. Mayhew, Broadway Theatre, Cisco, Texas.

YOU CAN'T BELIEVE EVERYTHING (Triangle). Gloria Swanson in nothing but a display of limbs, yet there was no complaint as no one is against such a display in this town. This picture will do well for some houses and lose for others. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

Enter Madame

(Clara Kimball Young—Metro—6,500 feet)

M. P. W.—It is a production which will appeal more strongly to high-class audiences as the humor is subtle and sophisticated.

E. H.—Makes a splendid vehicle for this star.

N.—The picture has its interesting moments. The idea is sound and it is well developed.

F. D.—Stage play does not lend itself to needs of screen adequately.

T. R.—It affords a round of comedy and dramatic action that should prove highly entertaining to any type of audience.

Good Men and True

(Harry Carey—Universal—5,400 feet)

M. P. W.—The picture has been well planned and well acted, and holds live entertainment for many.

N.—Among the best he has ever made, and far ahead of all his old-time program offerings.

T. R.—Is sufficient entertainment value in the film to hold the interest of those who like their amusement along rough-and-ready lines.

F. D.—Will entertain where they are not too critical.

E. H.—Is a good, lively Western drama, with Harry Carey doing his usual good work.

One Week of Love

(Elaine Hammerstein-Conway Tearle—Selznick—7,000 feet)

M. P. W.—High-class box-office picture.

N.—Contains a dash of everything, resulting in corking good entertainment delightfully new.

T. R.—For the man in the street or the woman anywhere "One Week of Love" is a corking story—a crackerjack picture.

E. H.—It is full of swift action and unusual situations.

F. D.—Great audience appeal and sure-fire material in "One Week of Love."

Robin Hood

(Douglas Fairbanks—United Artists—10,000 feet)

M. P. W.—"Robin Hood" will go down in film history as one of the screen's most fascinating characterizations.

N.—It marks another milestone in the making of motion pictures.

T. R.—This is Fairbanks' masterpiece.

E. H.—One of the big productions of the year, and compares in scenic grandeur and excellence with anything ever presented upon the screen.

F. D.—Magnificent production plus "Doug" makes this a bet.

The Man Who Saw Tomorrow

(Thomas Meighan—Paramount—6,993 feet)

M. P. W.—It plays upon the fancies of the spectator. . . . This fact, however, will not spoil the performance for the many fans who prefer highly colored romance to standardized drama.

E. H.—Another delightful comedy-drama.

T. R.—This picture affords very pleasing entertainment, is skilfully directed and presented by an admirable cast.

N.—It is all hokum, and would make much better reading via the printed page than from the silver sheet.

F. D.—Fair entertainment in Meighan's latest.

Peaceful Peters

(William Fairbanks—Arrow—4,690 feet)

M. P. W.—The entire picture is full of action, but the later scenes should be especially satisfying.

F. D.—Average Western, with best action in climax.

T. R.—A finely knitted, simple tale.

N.—In the general run of Westerns the picture is as good as the majority of them.

E. H.—A lively Western, with William Fairbanks in the stellar role.

Newest Reviews and Comments

CHARLES S. SEWELL *Editor of Reviews*

"The Dangerous Age"

John M. Stahl's First National Attraction. A Picture That Glorifies the Screen and the Theatre

Reviewed by Roger Ferri

If "The Dangerous Age" does not fill every demand of the exhibitor and a fickle public for entertaining, interesting and diversifying pictures, then here is one writer who will admit that his conception of entertainment is all wrong. Meanwhile, he will adhere to his conviction that in "The Dangerous Age," John M. Stahl has given to the cinematographic show world a production that can be ranked among the most logical and entertaining the current year has uncovered. Masterly produced in a manner that denotes careful handling by the director of every foot of film photographed, "The Dangerous Age," in our humble opinion, will go through the movie houses of this country like a cyclone, leaving in its wake a monumental series of new box-office records.

Experience, plus past performances, has taught the show business all that it knows about public entertainment today and the greatest winners, both of the legitimate stage and screen, are those vehicles based on some phase of human life that the onlooker can grasp as genuinely true-to-life. Hit at the heart of a theatregoer, reach it with a hint at something that he or she knows, has seen or has felt, and you will have organized the greatest army of boosters a theatre can possibly have. Melodrama may excite for the time being, but it doesn't hold indefinitely. Give them a thrill and they'll be thrilled while the thriller is being unfolded—then they forget. Give them comedy or an artistic burlesque on current events and they'll yowl—but soon will forget and condemn if the same laugh-provoking tactics are utilized in a future comedy.

But John M. Stahl's latest contribution to the First National program will do something more than entertain—it will create public interest and inspire editorial, but every phase of the picture is a chapter from life. And you don't have to be an old rounder, an old sport, a has-been or a cynic to realize that. You know it in your heart, just as the cosmopolitan audiences which viewed it at the Garden Theatre in Paterson, N. J., knew it when they laughed, sighed and cried over the unfortunate adventures of John Emerson. And that was a hard-boiled audience, for cosmopolitan audiences are typical show-me Missourians. In that audience, too, was Paterson's "400" and their emotions, as this picture stirred them, were more pronouncedly demonstrated than those of the workers from the silk mills, etc.

The story cannot help but get over, for it dwells on a problem of life intelligently, logically and without the injection of the impossible or improbable. This picture seems to animate with the very breath of life. And that's one reason why it should register triumphantly, financially and otherwise. Were we an exhibitor we would never forgive ourselves for allowing our competitor to nail this one. It's too precious. Artistic, exciting with a race, involving a powerful speedster and fast train, that actually drew this writer out of his seat. Suspense—never did this writer see a production with more justified dramatic suspense. The horse race is a treat and cleverly photographed. There are smiles as well as pathos with each introduced at the opportune moment. Directorially, "The Dangerous Age" is flawless. The photography and lighting are of first order and with the splendid acting, make it a special that has every right to claim a place among the very best this industry has given the public.

Lewis Stone, as John Emerson, around whom the story is built, is seen at his unquestionable best. Cleo Madison, as his wife, is a peach, naturally charming she portrays a difficult role true-to-life. Edith Roberts could not have been better with Ruth Clifford equally as effective. The remainder of the cast's work is consistently good.

The Cast

John Emerson	Lewis Stone
Mary Emerson	Cleo Madison
Ruth Emerson	Edith Roberts
Gloria Sanderson	Ruth Clifford
Mrs. Sanderson	Myrtle Stedman
Bob	James Morrison
Bebe Nash	Helen Lynch
Ted	Lincoln Stedman
Tom	Edward Burns

Story by Frances Irene Reels.
Scenario by J. G. Hawks and Bess Meredyth.
Directed by John M. Stahl.
Length, 7,204 Feet.

The Story

After twenty years of married life John Emerson's wife treats him more like a son than a husband. As a consequence of this attitude when he meets an attractive young woman while en route to New York he becomes interested. They visit the cabarets, races, etc., and John feels rejuvenated. She asks if he is married, and he evades the question. Believing he is falling in love with her he writes his wife a letter, telling her the whole story and saying he will not return.

John then goes to see the girl and finds her in the arms of another man, her fiance. Brought to his right senses he tries to stop the letter, but it is too late. With his racing car he overtakes the train, runs in front of it, and, when the car is smashed, he boards the train. He reaches home ahead of the letter and in time for his daughter's wedding. His wife gets the letter and reads it, and realizes her own shortcomings. Uncertain as to whether she has read it, John pleads to retain her love. She makes him believe that she has not read it, gives it to him, and everything ends happily.

IN THIS ISSUE

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"Thelma"

F. B. O. Offers Interesting and Pictorially Beautiful Version of Widely Read Novel

Reviewed by C. S. Sewell

Based on one of the earlier as well as one of the most widely read novels by the famous writer, Marie Corelli, the Film Booking Offices' production of "Thelma" is an interesting film offering and should prove satisfactory entertainment for the masses, though the earlier part of the picture could be speeded up to advantage.

Director Chester Bennett has followed the story quite closely, although the contrast between the plain, simple life of Thelma in Norway as contrasted with the artificiality and intrigue which encompassed her in London society is not so strongly dwelt upon. He is to be congratulated on his choice of locations, many of which are strikingly beautiful with rugged coast backgrounds, strongly suggestive of Norway.

It is doubtful if a better choice than Jane Novak could have been made for the flower-like role of Helma; in fact, she seems the embodiment of the author's idea. Bert Sprotte gives a striking performance as Olaf, her proud old father, a vigorous man who is proud of his descent from a line of Norse kings and still worships their God Odin. The scenes surrounding his death, though rather theatric, are among the most striking in the picture.

The entire cast is above the average; with such players as June Elvidge, Barbara Tennent and Wedgewood Nowell in subordinate roles which they enact skillfully. In the role opposite the star, Vernon Steele gives a creditable performance, and the remainder of the cast is entirely satisfactory.

The fact that this production is based on a standard book, which for a number of years has been very widely read all over the world, is an exploitation point which the exhibitor should not overlook as there are a large number of persons in every t who will want to see the story in its form.

The Cast

Thelma	Jan
Britta	Barbar
Lovissa	Gore
Olaf	Be
Phillip	Ver
Lorimer	Pet
Sigurd	Jael
Dyceworthy	Har
Lady Clara	June
Lennox	Wedgewood
Little Thelma	Virginia

Based on Novel by Marie Corell
Adapted by Thomas Dixon, Jr.
Directed by Chester Bennett.
Length 6,000 Feet.

The Story

To get away from the unwelcome attentions of Lady Clara, Phillip, who is a wealthy English nobleman, sails in his yacht to Norway, where he chances to see Thelma, a beautiful native girl. Friendship ripens into love, and finally Thelma's father, a proud descendant of the Norse Vikings, gives his consent to their marriage.

Going to London to live, Thelma is supremely happy in her new surroundings; but Lady Clara has not forgotten Phillip's rebuff. When Phillip attempts to bring about a reconciliation between his secretary and his wife, who is an actress, an indiscreetly worded letter which comes into Lady Clara's possession gives her the opportunity to poison Thelma's mind so that she flees to Norway. Phillip follows her, arriving just as Thelma's father dies, and a reconciliation occurs.

"Alias Julius Caesar"

Charles Ray is Starred in an Enjoyable Comedy—a First National Release

Reviewed by C. W. McCarty

A thoroughly enjoyable comedy which serves to bring back Charles Ray in his old-time form—that, in brief, is "Alias Julius Caesar," the latest Ray picture for First National. It has many entertaining values and contains an abundance of good, wholesome fun.

Instead of the farmer boy role, Mr. Ray is cast as a rich man's son, member of an exclusive club and in love with a girl of his own class. For all that, he is one of those easy-going chaps, always blundering and the target of many a practical joke. He is "framed" to make it possible for a rival to take his girl to a dance.

The story gives many opportunities for amusing by-play and shows Mr. Ray to advantage. Barbara Bedford is attractive as his leading woman. The supporting cast is excellent. It is a picture that rabid Ray fans will enjoy to their heart's content.

The Cast

Billy Barnes.....Charles Ray
Helen.....Barbara Bedford
Harry.....William Scott
Tom.....Robert Fernandez
Dick.....Fred Miller
"Nervy" Norton.....Eddie Gribbon
Mose.....Tom Wilson
Mons. Dumas.....Harvey Clark
Mr. Harrington Whitney.....Gus Thomas
Police Sergeant.....Milton Ross
Detective.....S. J. Bingham
Billy's valet.....Philip Dunham
Janitor.....Bert Offord

Directed by Charles Ray.
Length, 6,131 Feet.

The Story

Club members steal Ray's clothes as he takes a shower; they wish to prevent him from attending a ball with his girl. He escapes, wrapped in the waterproof curtain of the shower and hurries off in his car. Word reaches the police that a weird figure is riding about the roads and two motorcycle cops grab Ray, humoring him, pretending he is a lunatic, and landing him in jail. His cell-mate, a society crook, gets jewels by handing them to a confederate denouncing this aid and "arresting" him. Ray, who has been given temporary clothes in the shape of a khaki suit, makes the darky cell keeper think he is third-degreeing the crook, and manages to get the door left open, escaping and arriving at [illegible] girl angry at his seeming desertion. The society crook has also escaped and Ray has a time preventing him from making away all the jewels of the crowd; but after clever work and many amusing consis he manages to denounce the crook, the gems and regain the good graces sweetheart.

'You Never Know"

Williams Typically Cast as Secret ervice Hero in Vitagraph Feature

Reviewed by Mary Kelly

le Williams' role in "You Never Know" true to the type that has popularized him. more he is the suave, invincible American rying out a secret mission in the thick of intrigue. Novelty is not the oustanding feature of the production, but the success of this form of enertainment with Earle Williams' fans has been sufficient to warrant repetition.

One scene, however, will receive unusual appreciation, and deserves special praise. This is the corraling of an army of children from their various pursuits of crap-shooting and baseball to the immediate scene of drama, which happens to be a Spanish cafe. With their assistance, pictured with clever comedy touches, the hero is extricated from danger. The idea seems new and has been entertainingly worked out. Coy Watson, Jr., enters into the action with a zest that makes him a close second to the star in point of favor.

South American politics has probably been more abused by frequent use in screen melodramas than any other factor. It seems to be regarded as the quickest and most effective route to thrills. The average theatre-goer is probably too familiar with such plots to be much moved by them. But there is some spirited action in this, a motorboat chase, and altogether an enthusiasm that will be infectious with many.

The Cast

Eddie Manning.....Earle Williams
Miriam Folansbee.....Gertrude Astor
Carlos Medina.....George Field
Inez.....Claire DuBrey
Muggsy.....Coy Watson, Jr.
Jasper Folansbee.....James Conway
Jose DeSilva.....Louis Dumar
Miguel.....Leonard Trainor

Story and Scenario by Graham Baker.
Direction by Robert Ensminger.
Photography by Ernest F. Smith.
Length, 4,867 Feet.

The Story

Eddie Manning, who appears to be a man without any definite purpose and always without funds, befriends a stray urchin who is knocked down by Miriam Folanshee's car. Miss Folansbee learns that Manning is in need of money, so offers him a job as chaffeur. Manning frequents a Spanish cafe and learns of a plot for a South American revolution. The dancer, Inez, informs him of a man named Medina, a friend of the Folansbees, who is foremost in the plot. Manning gets Muggsy to keep watch on the Folansbee yacht, but gets imprisoned in the cafe himself in the meantime. Muggsy returns, gets his gang of youngsters to help and frees Manning in time for him to follow the yacht and rescues Miriam. Medina at the same time is brought to justice.

"West vs. East"

Conventional Plot in Sanford Production Starring Pete Morrison

Reviewed by Mary Kelly

This is a deviation from the usual Pete Morrison Western. It resorts to a more conventional atmosphere for much of the appeal. Pete Morrison has the role of a polished young Westerner who gives his Eastern acquaintances a surprise in a demonstration of culture and brains.

The story is not an especially strong one. There are a few scenes that are entertaining enough to offset this, as for instance those showing the beach party and surf sports. These are more refreshing. When the action returns to the Western settings, it recalls material that is frequently used in serials. Radio conspiracies, an imprisoned heroine, with a burning bridge between her and her rescuer, and a fight over a property deed—these are the exciting complications. The picture is entertaining to an average degree and gives the star's admirers a chance to see his versatility.

The Cast

Harry Atterridge.....Peter Morrison
Betsy Macon.....Dorothy Wood
Mrs. DeWyle Jenkins.....Gene Crosby
Jennie.....Renee Danti
Murray Brierson.....Robert Gray
Frances.....Bessie DeLitch
Sato.....Lorenz Gillette

Story Not Credited.
Directed by Marcel Perez.
Length, Five Reels.

The Story

Harry Atterridge is owner of a ranch, which he has to forfeit unless he develops the mineral on his land within a certain time. He is unaware of this condition, and Brierson, his attorney, plots to get a small fortune for himself; while his accomplice, Mrs. DeWyle Jenkins, plans to have her daughter, Jennie, marry Atterridge. Atterridge falls in love with the governess instead. When she loses her job as a result he gives her a home with his sister. One of his sister's servants is in league with Brierson, and they succeed in kidnapping the girl and holding her a prisoner because they discover that she has a real claim on the property. Atterridge arrives in time to save her and the property, too.

"Boss of Camp 4"

Latest Vehicle for Charles Jones Should Be Popular with Men—Made by Fox

Reviewed by Mary Kelly

Road construction proves an undertaking with many thrills in this Fox picture, which stars Charles Jones. It invests the production with more interest than the recent vehicles for the star because it presents something slightly different in the way of outdoor dramas. Especially with masculine fans "Boss of Camp 4" should be a success.

Jones, in the role of foreman of the construction camp, faces the difficulties of fulfilling an important contract, as he is being framed by an antagonistic gang. There are many fights. Sometimes they are realistic, sometimes too victorious to seem plausible in view of the odds; but at least they manage to be entertaining. The star has the valuable faculty of keeping the sympathy in whatever he attempts.

The climax is managed with fine suspense. The hero, tied and gagged, is placed in a position where he has to watch the blasting of the tunnel executed before the proper time. To add to the dilemma his best friend is left by his enemies unconscious in the tunnel. Everything depends upon the delay of the explosion, and with this in mind the author and director have cleverly prolonged the tension and increased the melodramatic value as it progresses. Fritzi Brunette proves capable of some effective work here.

The Cast

Chet Fanning.....Charles Jones
Iris Paxton.....Fritzi Brunette
Dave Miller.....G. Raymond Nye
Dude McCormick.....Francis Ford
Warren Zome.....Sid Jordan
Andrew Paxton.....Milton Ross

Scenario by Paul Schofield.
Direction by W. S. Van Dyck.
Length, 4,235 Feet.

The Story

Chet Fanning has agreed to finish construction on a road within a stated time so as to fulfill an important agreement which his employer, Andrew Paxton, has made. Paxton has an enemy who wants to prevent this. He hires a number of the men to defeat Fanning's efforts. Fanning forces the lazy ones to work and nearly pays the penalty with his life several times. Once he saves Paxton's daughter from destruction when a huge rock is hurled down upon them. The opposing gang bind and gag Fanning and prepare to blast the tunnel before the proper time. Paxton's daughter delays the move that would mean tragedy to so many, and, after wild struggling, Fanning succeeds in carrying out his purpose—in romantic as well as business pursuits.

"The Pride of Palomar"

Splendid Direction by Frank Borzage in Cosmopolitan-Paramount Production

Reviewed by Mary Kelly

Peter B. Kyne's successful story of the same title has been converted into eight reels of dashing entertainment without any dull moments. This latest Cosmopolitan production, directed by Frank Borzage, is inspired by a zest and humor that is typically American. Its spirit and action will please men, especially.

The picture is unusually successful in accomplishing the purpose of all drama, that is to be constantly diverting. There is a hint now and then at melodrama, but it never becomes a strenuous factor or mars the easy, buoyant trend of the action. It is thrilling, rather moving, and is frequently amusing.

In the personnel of the cast, the picture has a strong, consistent force in giving realism to the story. Warner Oland's interpretation of Okada, the Jap conspirator, is perhaps the most impressive. In his make-up, and every appearance, even though the opportunities at times are scant, he registers an unusual and intriguing per-

sonality. The leading role is handled in approved style by Forrest Stanley. Marjorie Daw is delightful and like the entire cast, including Joseph Dowling, George Nichols, Edward Brady and Alfred Allen, shows fine co-operation.

Most of the action takes place on a California ranch. There are many picturesque natural scenes, and elaborate settings for horse races on two different occasions. These are accomplished with many thrills and effective comedy. The photography is excellent.

The Cast

Don Mike.....Forrest Stanley
Kay Parker.....Marjorie Daw
Pablo.....Tote De Crow
Father Dominic.....James Barrow
Don Miguel.....Joseph Dowling
John Parker.....Alfred Allen
Conway.....George Nicholls
Okada.....Warner Oland
Mrs. Parker.....Mrs. Jessie Hebbard
Butler.....Percy Williams
Caroline.....Mrs. George Hernandez
Lostolet.....Edward Brady
Mrs. Supaldio.....Carmen Arscella
Nogi.....Eagle Eye
Alexandria.....Most Mattoe

Based Upon Story of Same Name by Peter B. Kyne.
Scenario by Grant Carpenter and John Lynch.
Direction by Frank Borzage.
Photography by Chester A. Lyons.
Length, 7,494 Feet.

The Story

Don Mike Farrell returns to his father's California ranch after serving in Siberia for several years. He learns that his father is dead and his property in the hands of John Parker. Kay Parker, his daughter, falls in love with Don Mike, and attempts to help him in regaining his rights, but is thwarted by her father. Okada, a Japanese speculator, is assisting Parker, and the two plot to keep Mike from getting what belongs to him. Mike is resourceful enough to plan a way out. He leads one of his father's debtors a merry chase and gets the $100,000 that is due him. The rest he manages to procure by gambling on the racetrack. In the end he uses a clever trick to bluff Parker, and gets his land back, even to the admiration of Parker himself.

"Her Half Brother"

Certified Pictures Corporation Presents a Picture That Has Some Appeal Because of Its Strenuous Action

Reviewed by T. S. daPonte

This film is called "Her Half Brother," but the title is so far fetched that it might be said to have practically no bearing at all on the picture. Almost any other name that the producers might have selected would have meant as much as far as connection with the story is concerned. It might almost be surmised that the title was selected to obtain word-of-mouth publicity through the mystified audience's discussions of what possible connection the title could have with the plot.

For those who are willing to view a picture with their minds open to accept at its face value a plot that is somewhat obscure, but which nevertheless, has enough gunplay and fist-fights to give it a touch of strenuousness, the film might have a certain appeal.

The photography is good and the acting is fair enough for a production of its special type. The scenes are laid in the West, in desert country and in small mining towns and their vicinity.

The Cast

Paul Preston.....R. Lee Hill
Dan Hallet.....William A. Lowrey
Lee Wong.....M. McWade
Nina.....Esther Ralston
"Black Bill".....Jack Patterson

Director Not Credited.
Length, Five Reels.

The Story

Paul Preston and Dan Hallet, miners, adopt Esther Ralston, who has been raised by a Chinaman, Lee Wong. The Chinaman has a strong dislike for Hallet, and seeks his life through devious ways. Toward the end of the picture it develops that Hallet is the father of Esther, whom he had lost sight of when she was a baby. In the meantime she and Preston have fallen in love, and Hallet gives his consent to their marriage.

"Are Children to Blame?"

Child-Appeal is Best Feature of Certified Picture Suggested by "Silas Marner"

Reviewed by Mary Kelly

The theme rather than the performance carries an appeal in this picture produced by Chopin Features. There are not many who can resist the story of the abused and neglected child and it is upon this sympathetic quality that the picture relies essentially for its success.

Em Gorman is the little girl who plays the important part. She seems entirely lacking in self-consciousness and in a few instances shows an interpretive skill that will interest anyone. Possibly more detailed direction would have made this ability more striking.

George Eliot's book, "Silas Marner," suggested the story for the picture, and the action follows the general outlines of the original, although no attempt has been made to make an accurate reproduction. The characters of the irresponsible father, the neglected child and the miser have been used in somewhat more melodramatic complications, but in a way so that the human interest is not lacking. The production does not seem like a modern achievement. It will probably be most heartily appreciated by children.

The Cast

Little Rosalind.....Em. Gorman
Robert Brown.....Joseph Marquis
Judge Brown.....George Henry
David Granger.....Alex Shannon
Caleb Hands.....Gordon Standing
Becky Small.....Tatjena Rirah
Alice Hawthorne.....Frances Eldridge
Mrs. Winslow.....Emma Tausey
Albert Winslow.....Robert Tausey

Written and Directed by Paul Price.
Length, Five Reels.

The Story

Brown is one of the gay students in Collegetown who keeps the secret of his wife and baby from his parents. News comes that his wife has died, but that his child, Rosalind, is being cared for by his wife's sister. Brown is called upon to send more and more money for this purpose. Finally he robs the blacksmith, who is called the village miser. The woman who is caring for Rosalind is really an impostor, and uses the money for her own purposes.

Brown is urged to marry respectably by his father, and on the night of the wedding Rosalind's guardian determines to make a scene by interrupting the wedding. She attempts this, but is thwarted by a sudden attack of illness, which proves fatal. The child comes into the home of the blacksmith, and when the others find the dead woman and trace the child they attempt to take her away from him. But the miser, who has lost everything he prizes but the child, begs to keep her. It proves to be a mistake that she is Brown's daughter, so he is privileged to keep his new-found treasure.

"Ebb Tide"

George Melford Makes Fine Production of Stevenson's South Sea Island Story for Paramount

Reviewed by C. S. Sewell

Directed by George Melford, the Paramount production, "Ebb Tide," is one of the best of the South Sea Island stories that has reached the screen. It will hold the interest throughout not only because of the interest in the story, but because of the unusually fine character portrayals.

It is a screen version of a novel of the same name by the well-known author, Robert Louis Stevenson, and the widely divergent masculine types who carry the bulk of the action are portrayed with remarkable fidelity. The picture is strong in human interest and the three-sided conflict between the hero, his two villainous companions and the girl's father is well brought out and furnishes effective drama.

The story is closely knit and the suspense well handled. Mr. Melford has skillfully directed this picture throughout, but in no part does his work show to better advantage than in the scenes where the two conspirators go to dine with the girl's father and are waiting to kill him to get his pearls. He is aware of their plan and the scene at the dinner table where each side is waiting for a false move on the other fellow's part has remarkable suspense and keeps your interest at fever heat. This is further heightened when the hero, who is not in the plot, can no longer stand the nervous strain and leaves the table abruptly.

The cast is small, but well selected. James Kirkwood, in the leading role, is an English gentleman who has made a failure of life; George Fawcett is a down-and-out sea captain with a passion for drink, Raymond Hatton is a typical product of the London slums, while Noah Beery is extremely religious, but a hard master, vindictive and cruel and not even stopping at murder to enforce his will. Lila Lee gives a good performance as his daughter, whose disposition is very different from that of her father, though many will question the manner in which she dresses the role of a girl on a far away island. Jacqueline Logan is so attractive as a native girl that you are willing to overlook the fact that she does not carry out the illusion very well.

Altogether it is a picture that will provide fine entertainment for almost any type of audience and should be a big box-office bet.

The Cast

Ruth Attwater.....Lila Lee
Robert Herrick.....James Kirkwood
J. L. Huish.....Raymond Hatton
Captain Davis.....George Fawcett
Richard Attwater.....Noah Beery
Tehura.....Jacqueline Logan

Based on Novel by Robert Louis Stevenson.
Scenario by Waldemer Young.
Directed by George Melford.
Length, 7,336 feet.

The Story

On the beach of a small South Sea Island is a motely trio—Davis, a discredited sea captain; Herrick, an English gentleman, who has made a failure of life, and Huish, a product of the London slums. They wander into the town, where Davis is recognized, and the three are induced to ship on the Farallone, a vessel which the owners hope will sink so they can collect the insurance.

A storm comes up and the vessel is driven into an unknown harbor. The only white inhabitant is an Englishman and his grown daughter. The Englishman is of a religious type, but is severe toward his daughter and to the native pearl-fishers, and has sworn that no white man shall leave the island alive. His daughter, Ruth, impressed by Herrick's demeanor, resolves to save him, and a romance begins. Herrick's companions seek to kill Attwater and get his pearls. He is aware of their plan, and, after several exciting adventures, finally shoots the two as they are about to attack him. Attwater meets his fate when he goes to the Farallone, which has caught on fire, and attempts to save his daughter. She, however, has been carried ashore by Herrick. So all ends satisfactorily for the young couple.

"The Blond Vampire"

De Sacia Mooers is Featured in Wray Physioc Production Released by F. B. O.

Reviewed by Mary Kelly

With a theme that seems to have an imperishable popularity and a convincing cast, this feature produced by Wray Physioc Company should register as at least average entertainment.

It is the old adage "A woman, a dog and a walnut tree; the more you beat 'em the better they be," that has been used as a basis for the story. Woman-taming, however, is a subordinate part of the action as most of the interest lies in the development

of a crook conspiracy. The plot unfolds entertainingly, the scene shifting from the underworld to society functions, and the motive from frivolity to intrigue, Charles Craig is an amusing character study as the man who doublecrosses his business partner. De Sacia Mooers plays the title role. She is an attractive blonde, becomingly gowned, and gifted with the arts of coquettry to an interesting degree. Others who deserve mention are Miriam Baptista, and Frank Conville.

The Cast

Marcia Saville.....De Sacia Mooers
Mr. Saville.....Joseph Smiley
The Rat.....Frank Conville
Lou.....Mildred Wayne
Simon Downs.....Charles Craig
Kent.....Edwin August
Tom Smith.....Alfred Garret

Story and Scenario Not Credited.
Direction by Wray Physioc.
Length, Six Reels.

The Story

Marcia Saville is a hopeless flirt, so her sweetheart, Kent, thinks. She shows him that she prefers a man from the underworld to him merely because he proves his authority in handling her instead of pleading with her. The other man, Tom Smith, is induced to enter a scheme to rob Marcia's father in a crooked deal started by Simon Downs. Downs plans to have Tom marry Marcia and divide the spoils, as she is to receive a sum when she marries. Tom is too smart for them, and refuses to get involved. Meantime Kent proves his strength of character, and Marcia is won over. Downs is exposed to her father and discharged.

"Dawn of Revenge"

Richard C. Travers Featured in Aywon Film With Sensational Appeal

Reviewed by Mary Kelly

"Dawn of Revenge" relies upon sensational situations for its appeal, and on the whole, is lacking in wholesomeness. The story is too unnatural to be convincing. It will be entertaining to a limited class of patrons who require neither originality nor ideals in their diversion.

The chief character is a half-crazed cripple whose first move of revenge is to steal the son of the man who is responsible for his deformity, and bring him up as his own. His evil purposes not satisfied at this, he determines to have the boy marry his own sister and then, when it is too late, reveal their relationship. This catastrophe is, of course, averted.

As can be seen from this synopsis the theme is not one that promotes clean normal entertainment. Neither does the manner of production make it seem real. It is unfortunate for the cast which in addition to the star, Richard C. Travers, has a number of capable performers, including pretty Muriel Kingston, Florence Foster and Charles Graham.

The Cast

"Ace" Hall.....Charles Graham
Alice Blake Miles.....Florence Foster
Nelson Miles.....Louis Dean
Judson Hall.....Richard C. Travers
Baba.....May Daggert
Sherry Miles.....Muriel Kingston

Direction by Bernard Sievel.
Length, 4,800 Feet.

The Story

"Ace" Hall, disappointed in a love affair, determines to make the girl, Alice Blake, and her young husband, Miles, suffer. In a fight with Miles "Ace" is thrown down hill, and is crippled for life. He steals the baby son of the couple and brings him up as his own. Years later Miles tries to buy the land and mine belonging to "Ace," and he learns that they have a beautiful daughter. He determines to make the boy unwittingly marry his own sister so that his own revenge will be complete. The ceremony is performed, but the mother discovers the truth that the boy is her own son. The surprising explanation is then made by the mother that the girl is their adopted child, and the boy and girl, who have learned to love each other, face a happier existence. "Ace" is killed in an explosion for which he himself is to blame.

"The Gold Grabbers"

There Are Some Vivid Fist-Fight Scenes in This Phil Goldstone Production

Reviewed by T. S. daPonte

This "Western" gives the players an opportunity to do some good horse-back-riding and to stage some vivid fist-fights, but taken in its entirety the plot is not entirely convincing. However, for those who like to see the "hero" come out on top no matter how many "villains" may beset him, the production may prove entertaining.

There are a few cleverly written sub-titles that will cause mirth in the audience, and the acting is good enough while the photography is quite up to the average. Franklyn Farnum hardly has the appearance of a man young enough to "pull" the virile "stuff" he puts over such as whipping two or three vigorous opponents single-handed, which is a "stunt" that few, if any, men in real life could accomplish.

The regeneration of one of the arch "villains," and the happy ending of the romance of the "hero" and the "heroine" brings the film to a close, which will prove satisfactory to those who demand endings of these sorts.

The Cast

The Villain.....Al Hart
The Heroine.....Peggy O'Day
A Miner.....Shorty Hamilton
Franklyn Farnum.....Franklyn Farnum

Direction by Francis Ford.
Length, 4,600 Feet.

The Story

By underhand methods Al Hart gets possession of a rich mine belonging to Peggy O'Day and her father. Not knowing Hart to be a crook Farnum accepts a position with him, and is sent to take charge of the mine. There he meets Peggy O'Day, and has a strenuous time attempting to control the tough gang which infests the vicinity. Finally he quits Hart's employ, and the latter, realizing the wrong he has done, gives Peggy a half interest in the mine, and she and Farnum end the film in each other's embrace.

"Breaking Home Ties"

Intense Heart Interest in Associated Exhibitor's Picture Based on Family Love.

Reviewed by C. S. Sewell

Tremendous heart interest is the outstanding feature of the Associated Exhibitors production "Breaking Home Ties." It is of the general type of "Humoresque" and one of the prominent characters, who, however, is not the lead, is a violinist. The picture is described as an epic of family love and the theme is based on the traditional Jewish melody of Russia and Poland, "Eili, Eili."

The story deals with a Jewish family in Russia. The son thinking he has killed his best friend, comes to America and achieves success. His parents meet reverses of fortune and follow him and finally land in a Home for the Aged where under dramatic circumstances the family is reunited.

It is a production which deals entirely with Jewish characters, stressing the strong affection between parents and children under all circumstances and should prove an unusually big success with Hebrew spectators. Its reception with other types of audiences will largely depend on whether they like pictures of this nature; however, the overwhelming heart interest and glorification of family love regardless of the fact that it deals entirely with one race of people, should give it a strong appeal. Coupled with this is the fact that though you feel certain son and parents will be reunited, the director has so handled the situations that the suspense of this meeting is well maintained as on two or three occasions when you feel sure that it will be brought about, and when it does not occur, it tugs at your heart-strings.

The cast is an entirely satisfactory one, a particularly good interpretation being given by Richard Farrell in the leading role and the same applies to Rebecca Weintraub and Lee Kohlmar as the mother and father respectively.

A point of interest in the film is the Jewish ceremonial scenes, the one in the chapel and the marriage scene which appears to be in strict accordance with Hebrew ritual even to the men keeping on their hats.

The director has brought out the theme of "Eili, Eili" cleverly all through the picture, this melody figuring in the important crises of the story. As well as could be judged from the showing at the Hotel Astor where the projection was at times very poor the photography and lighting while not striking are satisfactory.

It is the heart interest in the story and the intense manner in which it has been brought out which will largely determine its audience appeal, and in considering this picture it will be well to bear in mind the success made by "Humoresque" though technically the production is not up to the same standard.

The Cast

Father Bergman.....Lee Kohlmar
Mother Bergman.....Rebecca Weintraub
David Bergman.....Richard Farrell
Paul Zeidman.....Arthur Ashley
Esther.....Betty Howe
Rose Neuman.....Jane Thomas
J. B. Martin.....Henry B. Schaffer
Mrs. Martin.....Maude Hill
Moskowitz.....Robert Maxmillian

Written, Directed and Produced by Frank N. Seltzer and George K. Rolands.
Length, 5,622 Feet.

The Story

The Bergman family circle is broken when David flees his native Russia after killing his best friend in a rage of jealousy over a girl. During the years in New York he loses track of his parents, all efforts to locate them having failed. The Bergmans have failed in business and come to America to find David, who, unknown to them, has changed his name. They live in poverty and squalor.

David has become a successful lawyer. Unknowingly his path has often touched that of his father. David is a generous donator to the Home for the Aged, in which his fiancee, Rose Neuman, is interested, and to which she has taken the Bergmans, ignorant of the fact that they are David's parents. Then the friend David thought he had killed turns up, and David and Rose are married at the Home for the Aged, where David and his parents are at last united.

"The World's a Stage"

Principal Pictures' First Release With Dorothy Phillips Is Clever and Entertaining Production.

Reviewed by Roger Ferri

Moving picture "fan" magazines enjoy marvelously enormous circulation because of the so-called "dope" they give on stars, their hobbies, their modes of living and what not. Newspapers give screaming headlines to news items bearing on the trials and tribulations of unfortunate film folks and in fact have and are taking unfair liberties by referring to supernumeraries who come before public notice as "movie stars." The term "movie star" is always inserted in the headlines, for it is a magnet that never fails to arrest the public eye.

And then, if all the above be true, and experience has taught all of us that they are true, why shouldn't a production dealing with the adventures and domestic troubles of a movie star be equally as fascinating and attractive to the public? Personally, we believe that a picture depicting all the things the public reads about stars is sure-fire. And further we believe that a story dwelling on the domestic life of a star that presents her as any other human in a series of tangles that are typically human, will strike the popular cord. And Principal Pictures

Corporation's initial release, "The World's A Stage" is precisely that sort of picture.

Colin Campbell who directed this production made a splendid job of it for he remembered a lot of interesting things that the public literally has "eaten up." He has fed the public what that very same public has seemingly demanded from newspapers. But more than anything else, while he has seemingly satisfied a public appetite for "movie star stuff," he has gone a step farther, for, after this picture has been shown and the story thoroughly unfolded, your patrons can not help but become convinced that, after all, a star is just a human being blessed with the same natural gifts, bequeathed with the same likes and dislikes, subject to the same tangles as anybody in this sphere generously called civilization.

Will Hays would welcome an opportunity to see this picture. So would Sydney S. Cohen. Both stand for anything that will elevate this industry to the highest standard possible. And "The World's A Stage," which is a strong dramatic production with a splendid cast, headed by Dorothy Phillips, whose services were obtained through the courtesy of Associated First National, and based on a pleasingly entertaining story written by Elinor Glyn, will do more to change public opinion of the screen, stars, etc., than any other legitimate picture this writer has seen.

The story is typical Elinor-Glynish, if you know what that means. It dwells on the domestic complications of a charming young lady, who has attained both fame and fortune, only to have both dissipated by a worthless drunken husband. And then there is that true-blue friend who always appeals to the women folk. The story, though basically not a thoroughly new one, has a twist that is positively original. It gives the spectator an insight of what happens in a studio, at a star's home, etc. And is not that what millions and millions of our people have and are craving for? We believe it is and that is the primary reason for making the statement that "The World's A Stage" is a knockout from a box office standpoint. As a production it is effectively strong in direction, acting, photography, settings and light.

Dorothy Phillips gives an admirable characterization of the screen star who conquers the public and loses a matrimonial war. Bruce McRae as the "friend in need" is a corker, while Kenneth Harlan as the good-for-nothing anti-Volsteader who makes no failure of showing what a joke Prohibition is, is equally effective. But, in our humble opinion, the greatest work was that of Director Campbell for his was anything but a simple task—and he accomplished it nobly. Others in the cast who give good support are Otis Harlan, Jack McDonald and "Queenie."

The Cast

The Star ..... **Dorothy Phillips**
Brand ..... **Bruce McRae**
Wallace ..... **Kenneth Harlan**

Story by Elinor Glyn
Direction by Colin Campbell
Length, Six Reels.

The Story

A clever actress, through the friendship and influence of a friend, John Brand, invades the studios and becomes a star. Later she meets Wallace, a friend of Brand's, whom she marries. On their wedding evening Wallace attends a drunken party, but is forgiven. However, he does not reform, for marriage life means one endless chain of 'drunks" for Wallace, whose wife Brand tries to help. Wallace, jealous of Brand, forces his wife one pouring rainy night to ride with him in a touring car. Fearing some mishap would befall them with the drunken Wallace driving, Brand follows. Wallace drives the machine into a broken bridge and is killed. Thus the way is paved for Brand's marriage to the star.

M. P. W. Ads. Bring Results

Additional Reviews of Short Subjects Can Be Found on Page 462

"Saturday Morning"

(Pathe—Comedy—Two Reels)

The kiddies and animals which have appeared in previous numbers of "Our Gang" comedies are also in this one, and as usual are up to a lot of stunts which will amuse the spectators. As the title implies, it shows the mischief into which a bunch of kids can get on their day off from school. There is a rich boy, a poor boy who has to practice on the 'cello against his will and the way he makes his dog do it instead. This is a clever scene. Then, of course, there is Sunshine Sammy and the tiny pickaninny girl who cause a lot of amusement. While the humor in this number is not as lively as some of the others, there is a lot of real true-to-life stuff, and those who like children, as well as the children themselves, will enjoy it.—C. S. S.

"Graphic 2548"

(Educational—Magazine—One Reel)

Probably the most interesting item in this screen magazine is the section showing some home-life scenes of F. Scott Fitzgerald, the twenty-six-year-old author of the much talked of and widely read novel, "The Beautiful and Damned." Another interesting section shows Evelyn Law, of the Follies, executing a variety of dance steps and high kicks which are repeated in slow motion. Then there is a study of different expressions by means of a distorting mirror; views of a New York postman who has traveled 250,000 miles on foot; and another section showing how the crew of a life saving station rescue passengers from a wrecked vessel with a breeches-buoy.—C. S. S.

"Friday, the 13th"

(Pathe—Cartoon—One Reel)

Superstition is, of course, the dominating motive of this Paul Terry Cartoon and the old farmer has all kinds of things happen to him in rapid succession because on the fateful day he ignores all signs and superstitions. While it contains several humorous hits and gives the cartoonist an opportunity for clever bits of business it is hardly up to the standard of the majority of this series and the moral, "A man convinced against his will is of the same opinion still" is not very convincingly brought out.—C. S. S.

"Blaze Away"

(Pathe—Comedy—One Reel)

Paul Parrott is the star of this comedy, which is a travesty on Westerns. It contains several amusing incidents and is an average number of the series in which Parrott is the star. The plot shows how a tenderfoot goes West, is made a deputy sheriff and told to capture a "bad man" which he finally does. The ending is novel, where he finds he has locked himself in jail and the bandit on the outside.—C. S. S.

"Starland Review 16"

(F. B. O.—Magazine—One Reel)

Well up to the standard set by previous issues of this screen magazine is this issue which shows that Emma Haig, who danced off the stage sometime ago and broke her back, is now fully recovered and able to do all kinds of stunts. Another interesting section shows scenes from Florence Reed's new play, "East of Suez." Other sections show the making of costumes for the Greenwich Village Follies, Anna Fitqui, the prima donna, selecting tobacco, views of a Japanese prima donna, Ned Wayburn training dancers for a vaudeville act and the star of "Why Men Leave Home" at home.—C. S. S.

"Pathe Review 184"

(Pathe—Magazine—One Reel)

The high standard of interest and entertainment reached in recent issues of this magazine is maintained in this number. There is a section wonderfully photographed interpreting Longfellow's poem, "Sunrise on the Hills," also interesting views of the people of the new republic of Latvia, a section in color showing the city of Gafsa in the Desert of Sahara, and an instructive section showing the great power of air by means of simple experiments, including several unique effects achieved with liquid air.—C. S. S.

"True Blue"

(Universal—Comedy—Two Reels)

With "Queenie," a horse, as the star of this picture, it has naturally been built so as to allow this very intelligent animal a number of opportunities for clever stunts. While some of the things are far-fetched, many are quite remarkable and are sure-fire with audiences. "Queenie's" boss gets somewhat intoxicated but "Queenie" takes him to his fiance's home and also takes the couple to a minister and settles matters regardless of an irate father. The horse's cleverness will entertain the adults and delight the kiddies.—C. S. S.

"Pure But Simple"

(Federated—Comedy—Two Reels)

This is a Monte Banks comedy of variable merit. It has some exceptionally clever moments and other stunts that are average in amusement value. Mostly, it is a story of two rival suitors, a girl, and a father who is out for the better man. There is a barn dance in which the girl proves an attractive entertainer. In conclusion, there is a canoe race to determine which is the winning suitor and in connection are some original effects that should bring laughs. M. K.

"Screen Snapshots No. 14"

(Pathe—Magazine—One Reel)

In this issue of Screen Snapshots, Charles Ray is shown as a farmer getting up early to do chores, Carter DeHaven is seen showing talking to George Sisler; Pola Negri's arrival in Los Angeles is pictured; Eric VonStroheim is shown examining the sets for a new picture; Glenn Hunter building miniature ships and Mae Murray entertaining a lot of kiddies. Altogether it is an average number of this series.—C. S. S.

Film Exports Total Over $500,000

More Than 13,000,000 Feet Sent to Various Countries

Exports of moving picture film during the month of August reached a total of more than thirteen million feet and a value of well over a half-million dollars, according to a report of the Department of Commerce, Washington, D. C.

A total of 1,179,470 feet of exposed negatives, valued at $56,167, also was exported. France and England were the most important customers.

Nearly fifty countries made imports of American positives during the month, the report shows, total exports amounting to 8,884,469 feet, with a value of $386,413. Canada was our best customer and Australia was next.

The Pep of the Program

News and Reviews of Short Subjects and Serials

Louise Fazenda Featured in New Mermaid Series for Educational

Louise Fazenda has been engaged to appear in Mermaid Comedies which are distributed through Educational and she will make her debut in a special subject being produced under the supervision of Jack White. Miss Fazenda will head a new comedy unit and will be supported by Harry Gribbon who is also well known to screen audiences, together with Jack Ackroyd, Otto Fries and Jack Lloyd.

Two directors, Robert Karr and Charles Hochberg are at work on the first of these specials. Miss Fazenda who is famous for her work as a country girl with kinky curls has recently completed prominent roles in two big forthcoming productions "The Beautiful and Damned" and "Quincy Adams Sawyer" and her engagement for Mermaid two-reelers comes as a pleasant surprise in the short subject field as it was the impression that she had left this branch for feature productions.

Two prominent comedy writers Ballard MacDonald and Edward Kennedy have just been added to the Mermaid production staff, and now there are four directors, twelve well-known comedians, four cameramen and two scenario writers working on the two Mermaids to follow "Casey Jones Jr."

Lige Conley heads the cast of a new comedy being directed by Del Lord and Jules White. The cast also includes Jack Richardson, Spencer Bell, Sunshine Hart and Jack White's latest comedy find Peg O'Neill.

Universal Filming Detective Series Written by George Bronson Howard

Universal announces the early release of the first of a series of four two-reel detective stories "The Adventures of Yorke Norroy" written by George Bronson Howard, the well-known author. It is further stated that the recent untimely death of Mr. Howard will not affect the plans for the series as he had already completed the scripts. Duke Worne is directing the series and Roy Stewart is the star, and the cast includes Jack Perrin, Esther Ralston, Hayden Stevenson, Fontaine LaRue, William Welsh, and George Williams.

The leading character, Yorke Norroy, is one of the most popular of Mr. Howard's fiction characters and was the hero of a series of stories titled "Yorke Norroy, Diplomatic Agent" which were published in Popular magazine. They dealt with a secret service agent of international reputation. The new subjects are in the nature of a sequel to "Perils of the Secret Service" which was a series of seven two-reelers written and directed by Mr. Howard five years ago at Universal City, and which proved very popular.

The first of the series has been completed and it is expected will be released during the winter following the series of "Timber Tales" in which Roy Stewart is starring. The cast for each picture, with the exception of the star, will be changed. It is promised that this series will be high-class in every respect.

Another Our Gang Comedy Leads Off Ten Pathe Subjects for December 3

Another "Our Gang" two-reel comedy heads Pathe's list of ten subjects for release December 3. It is titled "Saturday Morning" and shows "Freckles Mickey Daniels, Sunshine Sammy, little chocolate-colored "Farina," tough little Jackie Condon, and the rest of "Our Gang" in their most irrepressible mood, making up for six days of behaving. It is said to be filled with humor and "animal spirits" and practically without a plot as it does not need any.

The Charles Hutchison serial "Speed" reaches its seventh episode in which the hero after escaping from a burning ship gets into the power of bloodthirsty savages and in seeking to get away from them has a terrific battle with an alligator.

In "Blaze Away" Paul Parrott having taken a correspondence course in how to be a cowboy has exciting experiences in the West in his attempt to capture a notorious bad man when he is made a member of the sheriff's posse.

The Aesop Film Fable "Friday the Thirteenth" shows in a humorous way all the bad luck that happens to a farmer who is not superstitious and does not believe in signs and points the moral "a man convinced against his will is of the same opinion still."

The Harold Lloyd single reel re-issue is "Soft Money" and Bebe Daniels is in the cast. Pathe Review 184 contains a picturization of Longfellow's "Sunrise on the Hills" beautifully photographed and many other interesting items. Screen Snapshots No. 14 shows interesting scenes in which Charles Ray, Mae Murray, Anita Stewart and other prominent players figure.

Signs Fay Tincher

Fay Tincher is now with Universal. The "stripes girl" of a few years ago, has returned to the screen to play opposite Lewis Sargent in a messenger boy comedy at Universal City. The comedies starring Lewis Sargent, have been enthusiastically received by theatre owners, according to Universal.

J. G. Rohlfs Now With Hodkinson

In line with the plans of the W. W. Hodkinson Corporation to create a big short subject department, announcement is made of the acquisition of J. G. Rohlfs who will have complete charge of the distribution and sale throughout the United States of all Hodkinson short subjects except the Movie Chats and "Fun from the Press."

Mr. Rohlfs was formerly with Hodkinson and later with Goldwyn Associated Producers and other companies. Among the series he will handle are the All Star Comedies, "Days Afield with Rod and Gun," Triart Productions, Great American Authors and the Bray Romances and comedies.

Mirror No. 3 Pictures Aviation Birth

The International News Reel Corporation has produced another novelty reel of exceptional interest. It is called "The Birth of Aviation," and will be released by Universal as The Mirror No. 3, or the third in the series of one reel features assembled by International from film taken a decade or more ago and showing historical events of the past.

"The Birth of Aviation" shows the first fledgling hops in 1908 of the Wright Brothers, Glenn Curtis, and other pioneer bird-men. It shows the flimsy aeroplanes of the early days and compares them in flight with their modern counterparts. It is a picturization in one reel of the growth of aviation.

Newsy Notes

A. H. Geibler has just completed and mailed to exhibitors a clever advertising herald in connection with the Plum Center Comedes, made by Paul Gerson Pictures Corp. and released by F. B. O. It is a four-pager, made up in the style of a burlesque of a small town newspaper, and contains a lot of the kind of clever and original humorous material for which Mr. Geihler is noted.

E. J. Smith, managing director of European Motion Picture Co., Ltd., who is handling Century Comedies in England, has prepared an attractive booklet covering ten of these comedies. Each page is devoted to a different picture and gives a synopsis and portrait of the star.

Short Subject Manager Lou Thompson, of the Cleveland Universal exchange, is an ingenous fellow. To call attention to the Century comedy, "Just Dogs," he secured a lot of frankfurters, cut them in pairs, and attached a tag reading, "Just Dogs—It's a Century," and forwarded them to exhibitors in that territory. This is an all-animal comedy, including a monkey and two clever dogs.

The Gordon Olympic Circuit in Massachusetts has contracted with Educational for all of its two-reel subjects, including the Hamilton, Mermaid, Jack White and Christie comedies. The Dallas branch of Southern Enterprises has also booked for showing over its entire circuit the following Educational series, Mermaid, Christie, Hamilton, Earl Hurd and Cameo comedies, Bruce Wilderness Tales, and Kinograms.

Pathe has received a large number of letters from showmen praising "Topics of the Day." Among them are Harry F. Dinning, of Paramount Theatre, Milwaukee. Ed Foy, of Foy's Neighborhood Theatres, Dallas; H. B. Paul, of Majestic Theatre, Ontario, Ore., and Chester A. Black, of Sun Theatre, York, Neb.

Bray to Release One Series Through Hodkinson and Two via State Rights

Three different series of short subjects are now being offered to exhibitors by Bray Productions, Inc. They include a series of Technical Romances which are distributed through the W. W. Hodkinson Corporation, also the Bray Magazine and Bray Nature Pictures which will be distributed on the state right market.

The first three of the Technical Romances are "The Mystery Box" which deals with radio, "The Sky Splitter" which deals with the speed of light rays and "Gambling with the Gulf Stream" which deals with the question of the change in the gulf stream which scientists contend may make the climate of England and Northern Europe as cold as Labrador.

The announcement of the release of the Bray Magazine marks the first step of the Bray organization to enter the independent market. It will be a high class screen magazine in every way.

The Bray Nature Pictures will contain the result of special work which has been done for several months by experts of international standing such as Dr. Spaeth, biologist of Johns Hopkins University who contribuutes marvelous scenes filmed through microscopes, specimens from the unseen world and the depth of the sea. There will also be pictures of bird and animal life, exploration and adventure, showing unusual happenings and little known facts about bird and animal life. They will be entertaining as well as instructive and decidedly out of the ordinary.

J. R. Bray, president of the company producing these pictures, is a pioneer in the production of short subject entertainment being one of the first to issue a screen magazine the Bray Pictographs. A careful canvass of exchanges is now being made by A. Canter who will shortly leave on a coast to coast trip to arrange for distribution of the two state right series.

Bull Montana Film Has Big Cast

In Bull Montana's newest comedy for Metro "Rob 'Em Good" it is said that most of the male players weigh in the neighborhood of 200 lbs. This is a Hunt Stromberg production and a burlesque on "Robin Hood." Account of the nature of the picture it has the largest cast of any of the Montana comedies. In the cast are Chuck Reisner, Dot Farley, Sidney Dalbrook, James Quinn, Billy Elmer, Spike Robinson and Vincent Bryant.

F. L. Brown of the Liberty Theatre, Long Beach, Cal., reports that Montana in "A Punctured Prince" created riots of laughter at that theatre.

New Hamilton Comedy

Lloyd Hamilton in his latest comedy for Educational will have one of the largest and best casts of his career. The title of this picture is "No Luck," and heading the supporting cast is Ruth Hiatt, who also appeared in "The Speeder" and "The Educator." Other members are Lloyd Bacon, Tom Kennedy and Tom McGuire and two clever kiddies, Coy Watson, Jr., and Bobbie DeVilbiss.

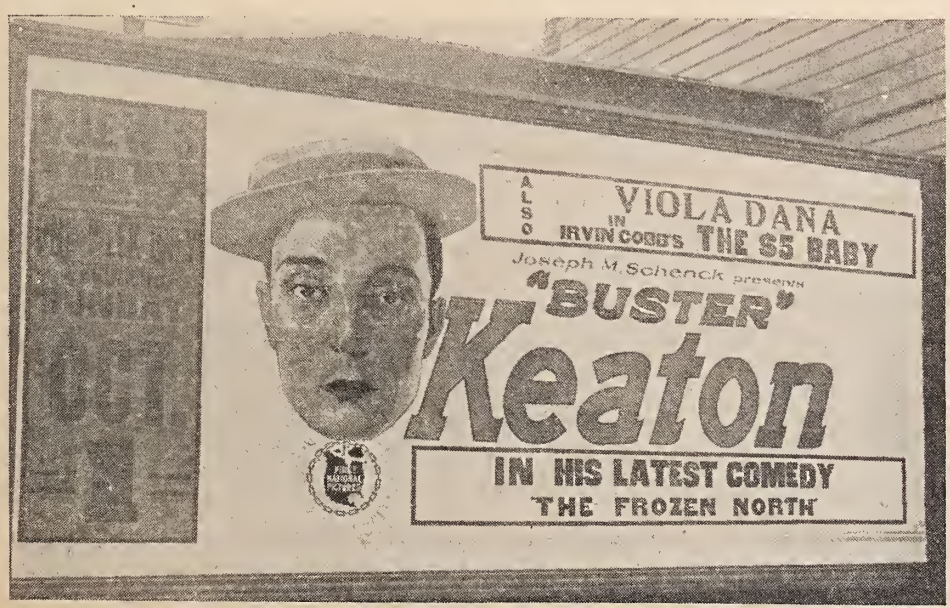
Mayor Allen Making Animal Series

Major Jack Allen, globe-trotter and sportsman, has been engaged by Universal to write, direct and star in a number of short features. Each is a cleverly written little story embodying a plot which comes to a climax by Major Allen's capture of the animal. The appeal of the series will be the drama of the chase and the humanitarian method of capturing animals without killing them.

In More Territories

The new Hallroom Boys Comedies, C. B. C. Film Sales Corporation's series of popular two-reelers, were signed up in two additional territories this week, almost completing the entire United States sales, it is announced.

The sales were to United Film Service of St. Louis, through Sam Werner, and to Crescent Film Service of Kansas City, the company headed by Al Kahn. This disposes of three more states, United taking the franchise to Eastern Missouri and Southern Illinois, and Crescent holding rights to Western Missouri and Kansas. This leaves only one territory open on these comedies, C. B. C. announces.



How's this for boosting a short subject! Note the way Loew's Warfield Theatre, San Francisco, played up a First National-Buster Keaton Comedy on billboards.

Christie Comedies Highly Praised

Christie Comedies and their producers have just been paid a fine tribute by Robert E. Sherwood, motion picture critic of "Life." After reviewing two Christie Comedies recently released by Educational, and declaring that one of them, "Pardon My Glove," featuring Bobby Vernon, "is one of the best comedies that Christie has yet offered," Mr. Sherwood says:

"The Christies are about the only comedy producers since Sidney Drew died who have been able to strike a happy medium between light farce and slap-stick, and it is to be hoped that they will continue the good work—for the field is limitless."

The early pictures of the 1922-1923 series of Educational-Christie Comedies, including "That Son of a Sheik," "Pardon My Glove," "Let 'Er Run," "Ocean Swells," "Choose Your Weapons," and "Chop Suey," are meeting with such splendid success and receiving such complimentary reviews all over the country that it is evident that the public at large agrees with Mr. Sherwood that the Educational-Christie Comedies are "good work."

Century Makes Two Promotions

Sig Neufeld, who has been film editor for Century Comedies during the past four years has been promoted by the Stern Brothers to the position of Production Manager, Mr. Neufeld's former position will be filled by Charles Wallach, who is now editing Al Herman's latest Century Comedy "Farmerettes" under Neufeld's supervision. Neufeld has three companies at present. They are Alf Goulding's, Harry Edwards, and Herman C. Raymaker.

New Series

Julius Stern, president of Century Film Corporation, will shortly announce a series of small-town boy stories featuring Buddy Messenger, the first of which is called "Kid Gladiators." Among the supporting cast will be Marjorie Marcel and Joe Bonner. Harry Edwards has been specially engaged to direct young Messenger.

Stern Brothers will spare no expense in procuring the right scenarios for young Messenger, the entire series will be supervised by either one or the other member of the firm and players of reputation will support him.

Won Over to Serials

Universal reports that after trying for several months to induce Sol Brill, of the Strand Theatre, Far Rockaway, N. Y., to run a serial, they finally persuaded him to try out "In the Days of Buffalo Bill" on a Friday afternon. The results were so satisfactory that he not only booked the serial for Fridays and Saturdays, which was the first he had ever ran, but has booked "Radio King" as well, for Monday and Tuesday.

New Montana Film

An excellent supporting cast, it is said, has been engaged for "Glad Rags," the next Bull Montana comedy now being produced by Hunt Stromberg for Metro. David Kirkland and Clyde Bruchman have been added to the Stromberg-Montana scenario staff.

Hugh Fay, who directed "A Punctured Prince," will serve similarly for "Glad Rags."

"Beyond the Jordan"

(Geographic—Biblical—One Reel)

The American Releasing Corporation is offering the first of a series of one-reel subjects, descriptive of ancient Biblical scenes. "Beyond the Jordan," if typical of the series, indicates that the appeal is out of the ordinary and one that will be felt by all thoughtful spectators. Great care has been taken in the production. It shows, first, a close study of the Old Testament and a selection of the places where many of the best known events took place. These have been visualized with a regard for beauty as well as accuracy. Quotations from the Bible, and a few scenes in color give them added meaning. For the exhibitor who wants his program to include a dignified number as far removed from cheap entertainment as can be imagined, these pictures should be a welcome arrival. Produced by Georgraphic Films.—M. K.

"Wonderful Water"

(Prizma—Educational—One Reel)

One of the most entertaining and instructive of the Prizma offerings. Prepared by G. H. Sherwood, of the American Museum of Natural History, this reel presents with views in Prizma natural color, with few subtitles and remarkable simplicity the complete and wonderful story of water. It shows how it rises from lakes and rivers as mists or fogs, how and why it is precipitated as rain or snow, its action in a glacier, how it forms rivers or sinks into the ground to reappear as springs or geysers and why; also its enormous power in wearing away rock as shown in the canyon of the Colorado, at Yosemite Falls and the Gorge at Niagara. It is scenically beautiful as well as interesting. —C. S. S.

"The Rescue of Lot"

(Sacred Films—Bible—One Reel)

This is the eighth episode of the series of Bible stories produced by Sacred Films, Inc., and is being shown at the Capitol Theatre, New York. Like the others of the series it is sub-titled largely with quotations from the Bible. It has been reverently handled and interestingly depicts the capture of Lot in the City of Sodom by the forces of five Mesopotamian Kings and their subequent defeat and the rescue of Lot by the forces of Abraham. An interesting item is the employment by Abraham in battle of the flanking movement subsequently used extensively by Alexander, Caesar, Napoleon and other generals. This is a subject which should prove attractive in both theatres and churches.—C. S. S.

"Old Spain"

(Fox—Educational—One Reel)

There is an abundance of beauty in this subject. The Alhambra, the celebrated edifice which dates back to the Moorish occupation, is minutely described in a number of artistic shots. Most attractive of the various native features included is the selection of typical Spanish beauties. An informal dance is given out-doors by some of the younger girls. The close-ups of two or three of the women are lovely enough in themselves to make the film worth-while. The exact length is 800 feet. M. K.

"Pekin Ducks"

(Fox—Educational—One-Half Reel)

Duck-raising is picturesquely treated in this. The scenes were taken on one of the largest duck farms in the world and contain information about the methods and profits of carrying on this business that will be new to most persons. From the baby duck to the big duck that went to market, the specimens are many. Special color effects have been used in places. M. K.

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High Power (Educational)
Love Taps (Federated)
Out of Place (Fox)
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Pathe Review, 184 (Pathe)
Pay Day (Winkler)
Pekin Ducks (Fox)
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Screen Snapshots, 14 (Pathe)
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Their Steady Job (Universal)
True Blue (Universal)
Wonderful Water (Prizma)

"Love Taps"

(Federated—Comedy—Two Reels)

Monte Banks is the hero of this comedy which reveals many clever stunts. It is the type of subject that contains much entertainment for the fan who likes slapstick that follows a slight plan rather than being entirely disconnected. There are many amusing scenes in the boarding-house where the first part takes place. What follows is a fight on the street that leads to a professional bout in which the frail Monte maxes his wits count instead of his fists. M. K.

"Fortune Hunters"

(Pathe—Cartoon—One Reel)

Builded on the theme "be it ever so humble there is no place like home" the situations pointing the moral are quite far-fetched. They involve a cat and a mouse which escape from jail lured by the prospect of a fortune and are glad to finally get back to jail. Cartoonist Paul Terry, however, has given his wonderful imagination full sway and evolved some unusual clever and humorous situations, particularly where the cat and mouse fall through space and landing on the exhaust from an aeroplane, do a marathon up to the machine.—C. S. S.

"Railroading"

(Educational—Cartoon—One Reel)

This is a thoroughly entertaining Earl Hurd cartoon comedy that should please almost any audience and prove of particular delight to lively children. Bobby Bumps and Fido are acting in a scene before the camera, which requires Bobby to run an engine rapidly and finally plunge through a broken bridge, only to find that the film has given out and a re-take is necessary. Bobby in the toy engine meets with some exciting experiences which show considerable cleverness on the part of the cartoonist, as for instance where the house cat gets in the way of the train and the manner in which Bobby finally gets the feline out of the way.—C. S. S.

"Out of Place"

(Fox-Comedy—Two Reels)

Al St. John is the chief sponsor for the versatile entertainment offered in this Fox comedy. It jumps from one clever stunt to another. The comic hero runs the gamut of life, starting out in a cow-barn and ending his career in a cabaret. The picture is hodge-podge of nonsense that brings hilarious laughter in places. Al St. John exploits his acrobatic gifts to a greater extent than in his recent pictures, and gets some extremely funny effects.—M. K.

"High Power"

(Educational—Comedy—Two Reels)

As with the previous Jack White comedies distributed through Educational, this one is full of action and stunts, which follow each other in rapid succession; and there is a lot of sure-fire material that will go over big with audiences that like slapstick. The action concerns a young chap who goes West and after exciting experiences on a ranch returns East with his high-powered car, drives up the stairway and elopes with his girl. This scene is cleverly handled. One scene where the cowboys put a rope around the hero's neck, his feet catch under a root and when they pull the rope his neck stretches several feet is rather gruesome. While there is considerable new stuff, the director has especially in his chase scenes made use of some ancient and oft used material. On the whole this comedy is hardly up to Jack White's standard, but then he has been making such excellent slap-stick comedies that he can hardly be expected to bat one hundred per cent. every time.—C. S. S.

"The Committee on Credentials"

(Universal—Drama—Two Reels)

This is another of the series of Harry Carey Westerns which was originally issued in three reels and has been cut down to two reels and reissued with new subtitles. It concerns a gambler who aids a woman in distress who has a drunken husband. The picture ends with the death of the husband whose buggy goes over a cliff while he is fleeing from a posse after having shot Carey and killed another man, and the suggestion of a romance. There is a lot of heart interest in this production and several exciting moments and it should please spectators who like Westerns as it is one of the best of the Harry Carey reissues.—C. S. S.

"Their Steady Job"

(Universal—Comedy—One Reel)

Neely Edwards is featured in this single reel comedy distributed by Universal. While there is considerable material which will probably get laughs much of it has been used before. The picture is filled with buffoonery and is not up to the standard of the average Universal releases. The plot concerns two wanderers who place a pair of gloves in the water and when two men come to rescue the supposed drowning person, they take their clothes.—C. S. S.

"Bird Life"

(Fox-Educational—One Reel)

All bird-lovers will find enjoyment in this. Some of the pictures are studies made by the National Audubon Society in getting rare specimens of eggs. Perhaps the most interesting feature is the illustration of the birds' different methods of building their nests and protecting their young. There are one or two picturesque shots of the sea and a flock of gulls. This subject should increase the entertainment value of any program.—M. K.

"Pay Day"

(Winkler—Cartoon—One Reel)

This should appeal because of its novelty. The artist and his subject have a good-natured controversy in which the creature of the artist's imagination refuses to be disciplined. It ends in his doing a good turn for his creator by exposing the man who comes in to rob the safe. The picture is a little out of the ordinary and holds the interest. M. K.

Additional Reviews of Short Subjects Can Be Found on Page 459

PROJECTION

By F. H. RICHARDSON

Editor Travels

(Continued from last week)

Daughter and I drove to Niagara Falls from Rochester and examined them carefully. We are pleased to announce that the said falls are in apparent good condition. We did the "Cave of the Winds," the "Maid of the Mist," 'n everything from soup to I scream.

That evening I visited a beautiful theatre which had excellent projection. Darn the luck anyhow! I was very tired and did not make notes. I am unable to recall either the name of the theatre or the projectionist or manager, though the former has been a correspondent of this department. The theatre was near the falls. Sorry, for I would like to have given credit where credit was deserved.

Over in Hamilton we were most cordially received. Incidentally, the Hamilton local, as a body, ordered a copy of the new handbook for each of its members. They had had the books for nearly a month when I visited the city. I have a letter from the local setting forth its opinion of the book. It was published on page 246 of issue dated November 18. I invite your attention to it.

Progressive Men

And now don't get the idea that what I shall say about the Hamilton men is said because they treated me well and bought handbooks. It is said wholly and solely because the Hamilton men deserve praise for their progressiveness. The very fact that they ordered a handbook for every one of their members, accompanying the order with a substantial cash payment months before the book was ready for release, is evidence of their progressiveness. Only progressive men do such things; also only progressive locals welcome lectures upon subjects allied with their profession.

I was too tired to visit more than a few theatres, and what I found in the very first one I entered kept me so long that the number I could visit was still further curtailed.

Every Projectionist
NEEDS THE
LENS CHART
Have You Got Yours?
PRICE 50 CENTS
Chalmers Publishing Co.
516 FIFTH AVENUE
NEW YORK

And now I want to tell you about a real progressive, energetic projectionist—a man after my own heart. At the Savoy Theatre, managed by L. O'Sier, a most courteous gentleman, with whom I had the pleasure of shaking hands, I found Fred Baldassari and H. Sedgwick in charge of the projection room. Brother Sedgwick is an able projectionist and a student, but it is to Brother Baldassari we must credit most of what we found and shall describe.

Power's Projectors

The projectors were Power's Six B, in excellent condition; but there were no arc controls. May I suggest to Manager O'Sier that he should install arc controls? Up-to-date theatres mostly all have them, and they are an excellent investment. To run without them is not good practice.

In Figure 1 is a diagrammatic illustration of the lamphouse door observation window, through which the projectionist views the arc. This is not the invention of Brother Baldassari, but of Brother Purcell, projectionist at the Pantages Theatre, of which I shall speak later. The black lines represent glasses, of which there are four, held in a metal frame attached to the lamphouse door at a convenient angle, as shown. The colors of the glasses are: one grass green, one amber and two wine color. The combination is even more efficient than the well-known French arc glass. It allows one to look at the arc without the slightest eye-strain. I heartily recommend it to projector manufacturers and to projectionists. with the warning that *grass* green must be used.

Brother Baldassari has improved upon Brother Purcell's plan by adding a sheet of very thin mica, as shown. This prevents the breaking of the glass by heat. I would myself suggest a further possible improvement. There is no glare at all, hence no good reason why the window cannot be made four or five inches square, or even larger, thus providing a convenient view of the arc at all times. It is the way I think I would prefer it myself.

The Savoy projection room is in a very, very bad location. The angle of projection is twenty-four (24) degrees. Were it not for the fact that the screen is tilted very heavily, which same is instantly apparent from the auditorium, the resultant distortion would make the picture very nearly, if not quite, square.

The attractiveness of the picture is greatly lowered to the portion of the audience seated on the main floor, hence the drawing power of the box office is lowered. With projectionists of less ability than those now there I venture the assertion that the net result would be distinctly bad.

Another Stunt

Another stunt Brother Baldassari has pulled is illustrated in Figure 2. He has cut a small opening—about two inches square, as I remember it—in the rear wall of the upper magazines, and over it has riveted a casing made of russia iron, such as the lamphouse is made from.

This casing is made as shown and in it is placed a small lamp. I don't quite remember, but think he said the reason for offsetting the lamp with the opening is so that he could look into the window on the projection side without having the lamp shine directly into his eyes—which is another evidence that the man works *intelligently;* that he uses his brains. In Figure 2 we are supposed to be above looking down.

Baldassari has invented and has in operation on both his Power's projectors a very ingenious automatic dowser. There are so very many of these devices that I don't think it necessary to describe this one in detail. It would require much space and several drawings or photos. This I will say, however: The thing was exceedingly well made.

Baldassari has his revolving shutters out at the aerial image. The shutter shaft is eighteen inches long. Baldassari, himself designed the supporting bracket. He says he is able to get much better results with his shutter at the aerial image.

He has pulled one stunt here that I never saw before. The shutter is far from the lens, of course—about eight inches, I would say—and he has enclosed the light beam from lens to shutter, with a mask at the aerial image, right up against the shutter, which just lets through the effective beam and cuts off all stray light. This is as it should be, in so far as concerns the mask.

Where Mask Should Be.

It is where Griffiths says the mask should be. The inclosure of the beam is so that the bright spot of light on the shutter will not interfere with vision when looking at the screen. That is what I call careful, intelligent work. *It is work which should be voluntarily recognized by the manager in the pay envelope* because it is by such recognition men are encouraged to keep doing high-grade work.

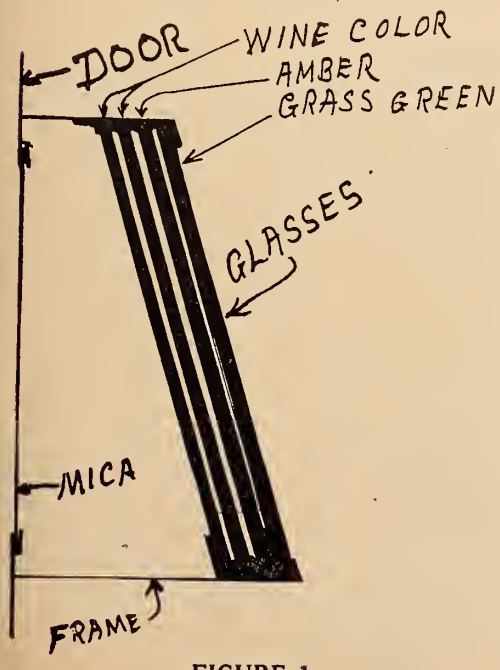


FIGURE 1
Lamphouse Door Window.

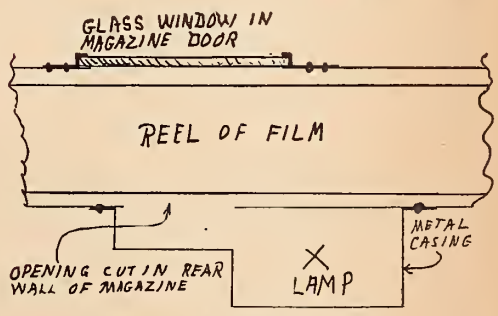


FIGURE 2
The Casing and Lamp.

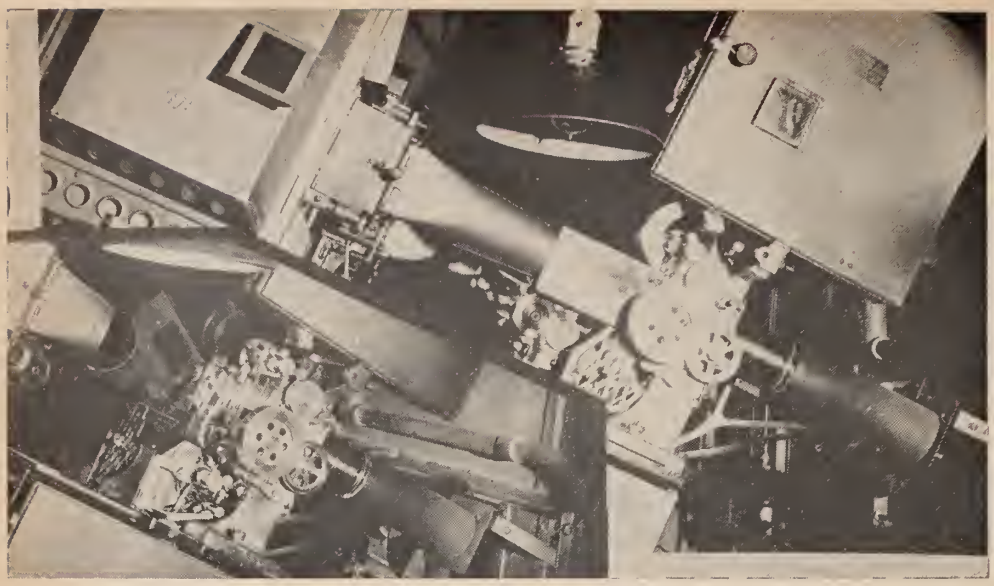


FIGURE 3
Showing the Device for Inclosing Light Beam

and thus bringing in more money at the box office.

Baldassari has the entire condenser beam enclosed, and I have never yet, in all my experience, viewed as workmanlike a job of connecting the condenser with the aperture by means of an inclosure for the beam. The job is shown photographically in Figure 3, which also shows the inclosure of the light beam between the projection lens and shutter: also the mask and its support.

The insert shows the condenser inclosure open, ready for threading the projector. I asked Baldassari to send me photos of this, and in so doing he remarks: "Took these photos myself and am out of practice with the camera. Used artificial light—my spotlight—hence was obliged to do it largely by guess."

Well, all I'll say is that he is some considerable guesser.

Closed Lens Ports

In addition to the shield at the aerial image the lens ports are closed down to size of actual light beam; this, presumably, to minimize passage of sound into auditorium. There was a dissolving shutter for the projectors, though whether this was made by the projectionists or not I cannot say. There were two Transverters—one 25 and one 60 cycle. This is because there are two power companies, one (the 25-cycle) taking current from Niagara Falls power station.

The rewinder table and film cabinet combined was made by Baldassari and Sedgwick. It is an excellent piece of work, but they stopped too soon. The reels should be divided from each other, preferably by a fireproof partition, though that is not insisted upon.

However, I will say that all film cabinets should be connected with the open air by a vent flue of ample size, so that, in case of fire (remote contingency, but possible, and has occurred), the smoke will be carried away and not enter the projection room at all.

This is *not* a criticism of the Savoy or of Baldassari or Sedgwick. I am of the opinion that authorities would do well to oblige theatres constructed in future to build a film cabinet into the wall, with a vent flue of ample dimensions leading therefrom to the open air.

Will some one tell me some good reason why this should not or could not be done? A bit of extra expense, yes; but what is that as against the possibility of panic or even injury through damage done the theatre by smoke?

Framed Charts

In the Savoy room I saw lens charts neatly framed and hung on the wall; also a framed, neatly typewritten sheet entitled "Routine of Duties Pertaining to Care of Equipment of Savoy Theatre Projection Room." This was divided into three sections, viz.: "Daily Duties," "Semi-Weekly Duties" and "Weekly Duties."

Beside each observation port is a Transverter panel, with volt and ammeter; and Baldassari has rigged a switch so that, by its manipulation, the projectionist is able to instantly connect the panels to either Transverter.

There is a high-power field glass (*not* an opera glass) with which to view the screen. The spotlight has been mounted on a special stand, with a clever joint made from two flanges, as illustrated in Figure 4. The dotted lines represent an extension, which, I suppose, enters the lower pipe, though that is a guess. The friction between the flanges is just sufficient to cause the lamp to swing freely and still "stay put" wherever it is placed.

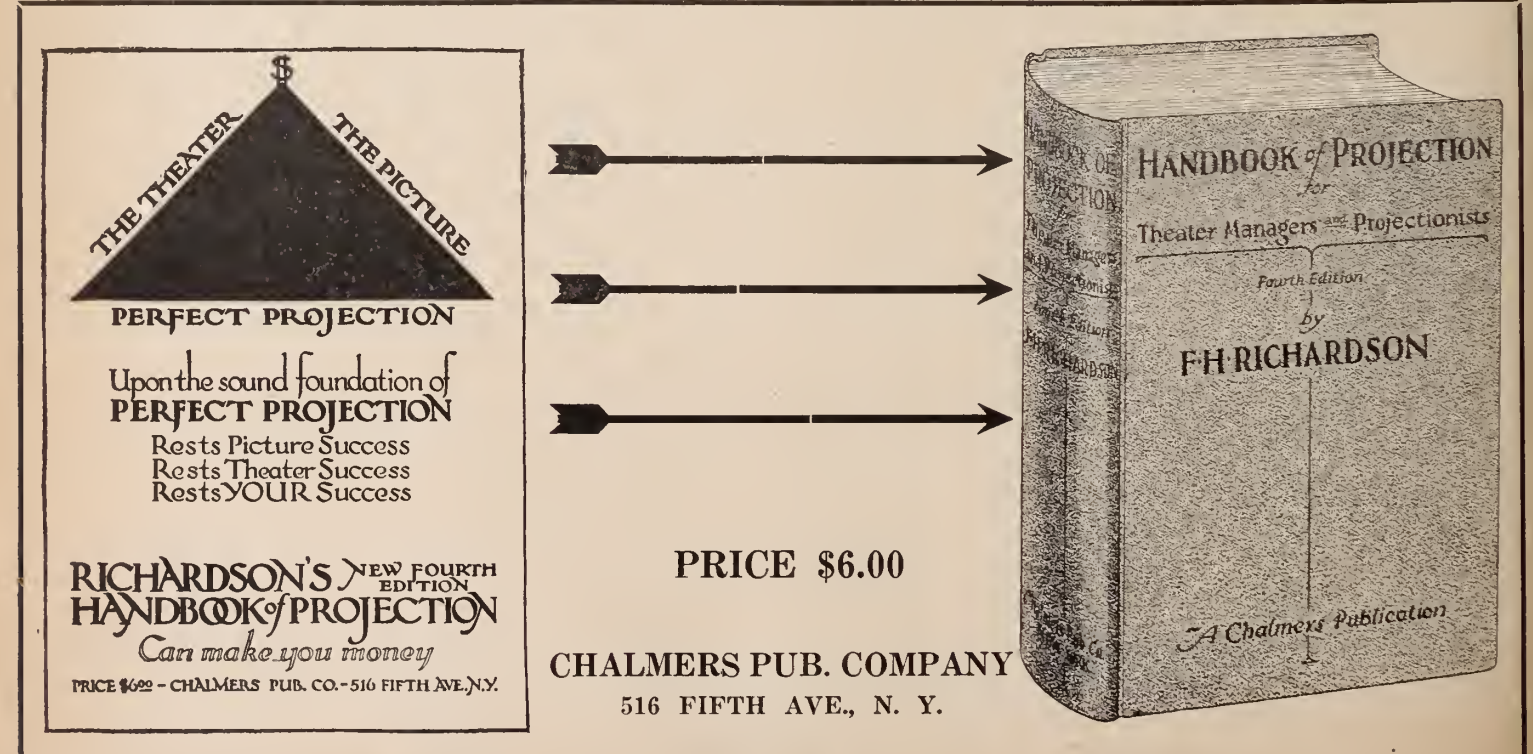
Corking Good Picture

Needless to say that, aside from the tilted screen, the Savoy has a corking picture. The Savoy management has used good sense and good judgment in providing the projectionists with excellent equipment—lacking only needed arc controls.

My hat is off to them for that; but, unless it has already done so, it should encourage such men as it has by recognition of their high-class work in the pay envelope. It is that which makes otherwise lukewarm men strive to do better, and gives high-class men the incentive to improve still further.

Now, don't you other Hamilton men feel hurt because I have said so much about Baldassari and not much about the rest of you. Every theatre I visited showed evidence of intelligent work. The rooms were all dark, for instance, while projection was in progress. In the Capitol I found a good projection room, two Power's projectors, Fulco arc controls, an extension shutter shaft and automatic dowsers. Brother H. Paro was projectionist in charge. He is doing good work.

(To be continued)



CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
Man and Woman	Jans			5,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
The House of Solomon				6,000
Flapper Love				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000
Cardigan				5,892
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
The Janitor's Wife				2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Sept. 16		4564
Peaceful Peters	William Fairbanks	Nov. 4		4,690
Streets of New York	Burton King	Nov. 11		7,000

ASSOCIATED EXHIBITORS

Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
When the Devil Drives	Leah Baird	July 8		4,687
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Dusk to Dawn	Florence Vidor	Sept. 9	Sept. 23	5,200
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Met Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Wman Who Fooled Herself	May Alison	Nov. 25		2,000

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
Rapid Fire	Mermaid			2,000
Toonerville Trials	Toonerville			2,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
Torchy's Nut Sunday	Johnny Hines			2,000
The Yellow Face	Sherlock Holmes			2,000
Treasure Bound	Mermaid			2,000
Torchy's Feud	Johnny Hines	Sept. 16		2,000
Pardon My Glove	Christie	Sept. 23		2,000
The Devilish Dragon	Tony Sarg			1,000
The Speeder	Hamilton	Sept. 23		2.000
The Blanket Stiff	Bruce	Sept. 23		2,000
Let 'Er Run	Christie	Sept. 30		2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
Fresh Fish	Comedy	Oct. 7		1,000
The Priory School	Drama	Oct. 14		2,000
The Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
Ocean Swells	Christie	Oct. 28		2,000
The First Flivver	Tony Sarg	Oct. 28		1,000
Blazes	Jack White	Nov. 4		2,000
Choose Your Weapons	Christie	Nov. 4		2,000
The Enchanted City	Special	Feb. 18		1,000
The Steeplechaser	Mermaid	Oct. 7		2 000
Hodge Podge	Novelty	Nov. 11		1,000
Chop Suey	Christie Comedy	Nov. 11		2.000
The Split Outfit	Wilderness Tales	Nov. 25		1,000
Crash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Comedy	Nov. 25		2,000

FAMOUS PLAYERS-LASKY

The Man Unconquerable	Jack Holt	July 29	Aug. 5	5,795
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5,486
The Dictator	Wallace Reid	July 15	Aug. 12	5.221
The Bonded Woman	Betty Compson	Aug. 12		5,000
If You Believe It, It's So	Thomas Meighan	July 22	Aug. 26	6.764
The Young Diana	Marion Davies	Aug. 12		6,744
Mysteries of India	Mia May	Aug. 5		7,505
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,062
Manslaughter	DeMille	Sept. 30		9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4		7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30		11.618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4		7.155
The Man Who Saw Tomorro	Thomas Meighan	Nov. 11		6993
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25		5,000

FILM BOOKING OFFICE OF AMERICA

Up and at 'Em	Doris May	Sept. 9		4580
Colleen of the Pines	Jane Novak	July 15	Sept. 2	4738
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5000
Their First Vacation	Carter DeHaven	Sept. 23		2,000
Such Is Life at a Dutch County Fair	Travelaugh	Sept. 23		
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Such Is Life in Amsterdam		Sept. 30		1.000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28		5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
Such Is Life in Busy London	Travelaugh	Nov. 4		1.000
The Broadway Madonna	Revier Prod.	Nov. 11		5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5.382
Good Men and True	Harry Carey	Nov. 18		5,000

FIRST NATIONAL

Fool's First	Neilan Prod.	July 8		5,773
Smudge	Charles Ray	July 15		4,716
Alias Julius Caesar	Charles Ray			
Bellboy 13				
Lorna Doone	Maurice Tourneur	Oc. 21		6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7 835
Heroes and Husbands	Katherine MacDonald	Aug. 26		5,460
Rose of the Sea	Anita Stewart	Aug. 19		6.037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Ma and Pa	Sennett Comedy	Sept. 9		2000
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
Home-Made Movies	Comedy	Oct. 7		2.000
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6.563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strngheart"	Nov. 25		7,050

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
Lights of New York	Special			
The Fast Mail	Special	July 15	July 15	4,880
Just Tony	Tom Mix	Aug. 26	Sept. 23	5,223
West of Chicago	Charles Jones	Aug. 26		4.694
The Reporter	Lupino Lane	Aug. 19		2,000
Honor First	John Gilbert	Aug. 19		5.000
Oathbound	Dustin Farnum	Aug. 12		4.468
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
A Pair of Aces	Lee Kids	Sept. 2		2.000
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8.361
Do and Dare	Tom Mix	Oct. 7	Nov. 11	4,744
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735
Yosemite Trail		Sept. 30	Oct. 28	4,368
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Dandy Dan		Oct. 7		2,000
The Pirate	Lupino Lane	Oct. 7		1,000
Kids and Skids	Lee Kids	Oct. 7		
The Fallen Archers	Cartoon	Oct. 7		1,000
Mixed Faces	William Russell	Oct. 14	Nov. 18	4.400
Cold Turkey	Cartoon Comedy	Oct. 14		1,000
The Tin Broncho	Sunshine Comedy	Oct. 14		2,000
The City Chap	Al. St. John	Oct. 21		2,000
Lazy Bones	Clyde Cook			2.000
Double Trouble	Lee Kids	Oct. 28		2.000
Splitting Hairs	Sunshine			2.000
Puppy Love	Sunshine			2.000
Without Compromise	William F[illegible]num	Nov. 4		5,173

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		Review	Consensus	Footage
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	4,587
Step Lively, Please	Sunshine Comedy	Nov. 4		2,000
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461
Arabia	Tom Mix	Nov. 11		4,448
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Camphor	Educational	Nov. 25		500
The Village Blacksmith	Wm. Walling	Nov. 18		8,000
The Love Gambler	John Gilbert	Nov. 18		4,682
Shirley of the Circus	Shirley Mason	Nov. 25		4,608
Ranch Romeos	Comedy	Nov. 25		2,000

GOLDWYN

Winter Pep	Sport Film			1,000
Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts				
A Blind Bargain				
Broken Chains				
Northwest Mounted Police	Sport Film	Nov. 2		1,000

HODKINSON

Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray-Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.			
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
Don't Write Letters	Gareth Hughes.	May 13	June 10	4,800
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
A Ladies' Man	Bull Montana	Aug. 26		3,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9,000
Youth to Youth	Billie Dove	Oct. 28		6,900
A Punctured Prince	Bull Montana	Oct. 28		2,000
Enter Madam	Nov. 11	Clara K. Young		6,500
Mud and Sand	Nov. 11	Laurel Comedy		2,000
Love in the Dark	Viola Dana	Nov. 26		6,000

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Let's Go	Lloyd Reissue			1000
Hear 'Em Rave	Lloyd Reissue			1000
The Boy and the Bear	Cartoon Fable	Sept. 23		700
Si Senor	Lloyd Reissue			1000
Come and Get Me	Leo Maloney	Sept. 23		2000
Count the Votes	Lloyd Reissue			1000
The Two Slick Traders	Cartoon Fable	Sept. 30		700
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Soak the Sheik	Paul Parrott	Sept. 23		1,000
Face the Camera	Paul Parrott	Sept. 30		1,000
At the Old Stage Door	Lloyd Reissue			1,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000

		Review	Consensus	Footage
The Golf Bug	Paul Parrott	Oct. 28		1,000
The Ropin Fool	Will Rogers	Oct. 28		2,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
The Drifter	Leo Maloney	Nov. 11		2,000
Hook, Line and Sinker	Snub Pollard	Nov. 11		2,000
Washed Ashore	Paul Parrott	Nov. 18		1,000
The Price of Progress	Special	Nov. 18		2,000
Harvest Hands	Comedy	Nov. 18		1,000
The Rolling Stone	Cartoon-Fable	Nov. 18		1,000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		1,000
His Enemy's Friend	Leo Maloney	Nov. 25		2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2,000
The Big Scoop	Johnny Jones	Nov. 25		2,000
The Flivver	Paul Parrott	Nov. 25		1,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	5000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,000
The Island of Doubt	Wyndham Standing	Sept. 30	Oct. 21	5,483
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Sunshine Harbor	Margaret Beecher			4300
Lonesome Corners	Edgar Jones	Nov. 11		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470

SELZNICK

Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Under Oath	E. Hammerstein	Aug. 26		5,175
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500
One Week of Love	Elaine Hammerstein	Nov. 18		7,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Doll's House	Nazimova	Feb. 25	Mar. 4	5500
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28		10,000
Tess of the Storm Cunotry	Mary Pickfrd	Nov. 25		10,000

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
Matinee Idles	Neely Edwards			1000
Sure Shot Morgan	Special			2000
The Gypsy Trail	Art Acord			2000
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Foolish Lives	Lee Moran			2000
The Soul Herder	Harry Carey			2000
Off the Earth	Neely Edwards			1000
White and Yellow	Jack Mulhall			2000
His First Job	Lewis Sargent			1,000
Giants of the Open	Roy Stewart	Oct. 21		2,000
The Radio King	Serial	Sept. 30		Serial
The Girl Who Ran Wild	Gladys Walton	Oct. 7	Oct. 28	4,506
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
White and Yellow	Jack Mulhall	Oct. 7		2,000
Some Family	Lee Moran	Oct. 14		2,000
The Wrong Man	Harry Carey			2,000
A Kickin' Fool	Comedy	Oct. 7		2,000
Once to Every Boy	Lewis Sargent	Oct. 21		1,000
The Fresh Kid	Johnny Fox and Edna Gregory	Oct. 21		2,000
King of the Greeks	Jack Mulhall			2,000
The Lone Hand	Hoot Gibson	Oct. 21		4,857
Doing 'em Good	Neely Edwards	Oct. 28		1,000
Wedding Pumps	Brownie	Oct. 28		2,000
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	2,000
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
The Cabby	Century	Nov. 4		2,000
A 44-Caliber Mystery	Harry Carey	Nov. 11		2,000
Blue Blood and Red	Roy Stewart	Nov. 4		2,000
Broad Daylight	Lois Wilson	Nov. 11		4,691
Accidental Wealth	Neely Edwards			2,000
Ginger Face	Century Comedy	Nov. 18		2,000
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4,251
A Model Messenger	Lewis Sargent	Nov. 11		1,000
Pirates of the Deep	Jack Mulhall	Nov. 18		2,000
The Lavender Bath Lady	Gladys Walton	Nov. 18		5,000
The Speed Boy	Lewis Sargent			1,000
Just Dogs	Comedy	Nov. 18		2,000
A Bully Pair	Comedy	Nov. 18		1,000
The Jilt	Matt Moore	Nov. 25		5,000
Ridin' Wild	Hoot Gibson	Nov. 25		4,166
Hello, Judge	Century	Nov. 25		2,000

VITAGRAPH

Gypsy Passion	French Prod.	Apr. 8	May 6	5601
A Guilty Conscience	Antonio Moreno			
The Angel of Crooked Street	Alice Calhoun	June 3	June 17	5270
The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	5068
The Girl in His Room	Alice Calhoun	July 1	July 22	4523
A Pair of Kings	Larry Semon	July 8		2000
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5,000
The Fighting Guide	William Duncan	Sept. 16		4905
Fortune's Mask	Earle Williams	Oct. 14		4,975

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MISCELLANEOUS

FEDERATED EXCHANGES

		Review	Consensus	Footage
Beware of Blondes	Hallroom Boys Com.			2000
Aladding	Joe Rock	Nov. 25		2,000

D. W. GRIFFITH

One Exciting Night	All Star Cast	Oct. 21		11,000

PRIZMA

The Land of the Red Man		Aug. 5		1000

M. J. WINKLER

Fifty-Fifty	Felix Cartoon	Oct. 21		1,000
Felix Wakes Up	Cartoon	Nov. 25		1,000

EAST COAST PRODUCTIONS

West Is Worst	Comedy	Sept. 23		
Big Stakes		Sept. 30		4,700

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star	Aug. 26		7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres	Max Linder	Sept. 9		3800
A Woman's Woman	Mary Alden	Oct. 14		7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day	Aug. 26		5000
The American Toreador	Bill Patton	Sept. 2		5000

ARTCLASS PICTURES

After Six Days	Bible Pictures	Apr. 1		10000

AYWON FILM CORP.

Barbed Wire		Oct. 7		5,000
The Unconquered	Maciste	Nov. 4		6,500
Another Man's Boots	Anchor Prod.	Nov. 4		5,000
Bull Dog Courage	George Larkin			5,000
Boomerang Justice	George Larkin			5,000
Barriers of Folly				5,000
The Flash				5,000
Crow's Nest	Jack Hoxie	Nov. 25		4,900

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28		7,000

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half				1475

CLARK CORNELIUS

The Hate Trail		May 13		4588

T. R. COFFIN CO.

Easy Pickin	Comedy	Sept. 2		2000

EPCO FILM CO.

Against the Law		Sept. 30		Not Given

EQUITY PICTURES

The Hardest Way	Fannie Ward	July 29		5400
What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

Life's Greatest Question	Roy Stewart	Aug. 19		5000
Sunrise Comedies	Billie West			2000
Cap'n Kidd	Eddie Polo Serial			
More to Be Pitied Than Scorned	Special	July 29		5800
Hallroom Boys	Twice a Month			2,000
The New Mama	Hallroom Boys	Nov. 4		2,000
The Spirit of '23	Hallroom Boys	Nov. 11		2,000

DI LORENZO, INC.

The Trail of Hate	Big Boy Williams	June 3	June 24	5000

MURRAY GARSSON

A Game of Craft	Nick Carter Series	Nov. 4		2,000
The Spirit of Evil	Nick Carter	Nov. 4		2,000
Unseen Forces	Nick Carter	Nov. 4		2,000

GENIUS FILMS

Women Men Marry	Dillon Prod.	Nov. 4		5,986

GEOGRAPHIC FILM CO.

The Garden of Gethsemane	Biblical Story	May 13		1000

PHIL GOLDSTONE

When East Comes West	Franklyn Farnum			5000
The Cub Reporter	Richard Talmadge	Sept. 30		5000
Smiling Jim	Franklyn Farnum			5000
Deserted at the Altar	Special			
Texas	Franklyn Farnum			5000
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge	Nov. 4		5000

G. H. HAMILTON

In Self Defense		May 6		4900
When Knights Were Bold				5000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling	Sept. 9		4963

JAWITZ PICTURES

Beware of the Law	Marjorie Payne	Nov. 11		4,600

KINETO

Bending the Twig		Sept. 30		1,000
Some Wild Babies		Sept. 30		1,000

BURTON KING

Shylock of Wall Street	Dore Davidson	Oct. 28		6,000

LEE-BRADFORD

Squirrel Comedies				2000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4611

JESSE A. LEVINSON

Playthings of an Emperor	All Star Cast	Oct. 21		5,600

BERT LUBIN

Partners of the Sunset	Allene Ray	Apr. 29		4950

NORTH-WEBER

Notoriety	Well-Nigh Prod.	Oct. 14		8,600

O'CONOR PRODUCTIONS

Highly Polished	Billy Franey			2000
Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16		1000

PERFECT PICTURES

The Power of Love	All Star Cast	Oct 21		5,000

PRODUCERS SECURITY

Squire Phin	Maclyn Arbuckle	May 13		5000
The Country Flapper	Dorothy Gish	Aug. 12		
The Man Who Paid	Wilfred Lytell			5000
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

RIALTO PRODUCTIONS

The Wolf Pack		Apr. 15		5000
Nine Seconds From Heaven	Danish Production	July 8	Aug. 12	5000

RUSSELL PRODUCTIONS

Barriers of Folly	George Larkin	oNv. 25		4,800

SECOND NATIONAL

David and Jonathan	Island Romance			5,000
Broken Shadows	Irish Love Story			5,000
One Moment's Temptation	Lost Heiress			5,000

CHARLES R. SEELING

The Purple Dawn	Bessie Love	Nov. 11		5,000

W. M. SMITH

The Angel Citizen	Franklyn Farnum	Aug. 5		4200
Trail's End	Franklyn Farnum	Nov. 4		4,700

SACRED FILMS, INC.

Abraham and Lot	Bible Film	Aug. 19		1000

SANFORD PRODUCTIONS

The Better Man Wins	Pete Morrison	Oct. 7		3000
Tweedy Comedies				2000

SMART FILMS, INC.

Why Worry	Comedy	Nov. 25		2,000

WILLIAM STEINER

The Heart of a Texan	Neal Hart	Aug. 19		4600
West of the Pecos	Neal Hart	Aug. 19		4300
Table-Top-Ranch	Neal Hart	Oct. 7		4,590

UNITY

Why Do Men Marry	Edy Darclea	Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Your Best Friend	Vera Gordon	Apr. 1	June 24	
Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
Little Heroes of the Street	Wesley Barrey			

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

WESTERN PICTURES EXPLOITATION CO.

Bing, Bang, Boom	David Butler	July 22		5000
Flesh and Blood	Lon Chaney	Aug. 19		5300
The Sage Brush Trail	Roy Stewart	Sept. 2		4470
Blazing Arrows	Lester Cuneo	Nov. 4		5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4		4,500

Better Equipment

Conducted by E. T. KEYSER

1922 Building Reports Show Where Over $94,000,000 Will Be Spent

UP to and including the issue of October 28, the Moving Picture World had published itemized reports showing where $80,533,000 have been appropriated for the erection and equipment of new picture houses since January 1, 1922.

In addition to the above, we publish herewith a list of seventy new picture houses being planned or erected.

Of these seventy houses, the estimated cost of but thirty-three accompany the report, but the figures supplied show a contemplated expenditure of $13,765,900, bringing the total thus far reported for the current year up to $94,298,900.

When it is taken into consideration that these figures represent approximately fifty per cent. of the actual costs of the building operations reported, as only that proportion of the reports were accompanied by figures showing the estimated costs, the magnitude of the picture theatre building operations of the year drawing to a close, will be appreciated.

The current report is particularly interesting, showing, as it does, a tendency toward larger and higher cost houses.

That calling for the greatest expenditure is a contemplated Hollywood house at $2,800,000. There are two houses on the list at $2,000,000 each, one at $1,700,000 and one at $1,500,000.

There are two houses at $400,000 each, three at $300,000 each, one at $250,000 and two at $200,000 each.

At a cost of $150,000 each three houses will be built, one at $100,000, one at $80,000, two at $75,000 each and one at $65,000.

Three houses will be built at a cost of $60,000 each, while the most popular figure quoted is $50,000, at which cost five houses will be erected. One house will cost $45,000, one at $40,000, one at $30,000 and the lowest contemplated cost mentioned this week is $25,000, at which one house will be erected.

In addition to the new houses contemplated, there will also be found below a list of nineteen older picture theatres which have elected to keep up their end by making improvements calculated to place them abreast of competition.

CHARLES A. HOXIE

Of the General Electric Company, demonstrating the Pallo-Photo-Phone, the talking Movie Apparatus described in our issue of November 4.

Theatres Projected

EL DORADO, ARK.—George W. James, owner Rex Theatre, plans to erect new house.

HOLLYWOOD, CAL.—G. W. Cowan plans to erect new theatre at Hollywood boulevard and Cherokee street, to cost $2,800,000.

SANTA ANA, CALIF.—T. M. Henneberry will erect three or four-story theatre, store and office building at northeast corner Fourth and Bush streets, to cost $250,000.

SAN ANSELMO, CALIF.—August Lang and associates plan to erect theatre and hotel building, to cost $50,000. Theatre will have seating capacity of 960.

SAN RAFAEL, CALIF.—New theatre and store building will be erected, to cost $50,000.

HARTFORD, CONN.—New Crown Theatre, which replaces one destroyed by fire, has opened.

LEESBURG, FLA.—H. M. Goethe will erect theatre at Ninth and Main streets.

STARKE, FLA.—Carter Building has been leased by J. C. Robinson. It will be converted into moving picture house.

ATLANTA, GA.—Maryen, Alger & Alger, Inc., are preparing plans for converting Wesley Memorial Hospital into moving picture theatre and hotel building.

AUGUSTA, GA.—C. H. Van Ormer has contract to erect building to replace Grand Opera Theatre, three-story stucco and terra-cotta, for Boardman Brothers, to cost $50,000.

OELWEIN, IA.—Luthmer & Brownell will erect new theatre.

CHICAGO, ILL.—Harry Kusel, 35 South Dearborn street, has contract for moving picture theatre to be erected at Belmont and Lincoln avenues for Lubliner & Trinz, to cost $1,700,000.

CHICAGO, ILL.—Abe Rosensen, 1447 Taylor street, has purchased 4335-63 Armitage avenue as site for erection of moving picture theatre, to cost $25,000.

EAST ST. LOUIS, ILL.—New theatre is being erected at 25th and State streets for Harry Redmond.

BRAZIL, IND.—Citizens Theatre Company has opened Lark Theatre.

FRANKFORT, IND.—M. L. Connelly has plans by Rodney Leonard, Peoples' Life Building, for replacing burned Blynn Theatre with new one-story brick building.

INDIANA HARBOR, IND.—James Piwaranas, 3602 Deodar street, has plans by MacTurner, 633 Hohman street, for one and two-story brick and tile moving picture theatre, 67 by 125 feet, with seating capacity of 1,200.

LA PORTE, IND.—Contract has been let for new theatre for Indiana Theatre Company, to cost $400,000.

LEXINGTON, KY.—New Lexington Theatre under construction will cost $200,000.

OWINGSVILLE, KY.—Denton and Richards will shortly open new theatre, with seating capacity of 300, playing both pictures and vaudeville.

BOSTON, MASS.—John Brown Company, 184 Dudley street, has contract to erect brick theatre at Arlington and Columbus streets for American Amusement Company, to cost $75,000.

*NEW BEDFORD, MASS.—Louis Monteau, 7 County street, has contract for brick moving picture theatre to be erected at Acushnet avenue and Glennon street for Arcade Marcoux, 50 Jouvett street, to cost $60,000.

NORTHAMPTON, MASS.—Goldstein Brothers will erect theatre on King street, with seating capacity of 1,800.

PITTSFIELD, MASS.—Majestic Theatre has reopened with a Sunday picture program.

BRUNSWICK, MD.—Brunswick Amusement Company, 334 Equitable Building, Baltimore, has plans by Otto Simonson, Maryland Casualty Building, Baltimore, for one-story brick moving picture theatre, 58 by 90 feet, to cost $30,000.

RIDGLEY, MD.—Albert W. Saulsbury will erect moving picture theatre, with seating capacity of 100.

DETROIT, MICH.—Benjamin Berkowitz, 933 East Kirby avenue, has plans by I. M. Lewis, 502 Congress Building, for theatre, store and office building to be erected at northeast corner Shoemaker and St. Clark streets, to cost $80,000.

POPLAR BLUFF, MO.—Jewell Theatre has opened.

SPRINGFIELD, MO.—New Boulevard Theatre has opened.

ST. LOUIS, MO.—James A. Davie, 810 Chestnut street, has plans by Theodore Steinmeyer, Title Guarantee Building, for one-story fireproof brick and stone-trim theatre, 70 by 130 feet, to be erected at Compton and Laclede streets, to cost $50,000. Theatre will have seating capacity of 1,100.

CENTRAL CITY, NEB.—New Donelson Theatre has opened under management of Mrs. S. J. Donelson.

NEBASKA CITY, NEB.—Overland Theatre has opened.

FAYETTEVILLE, N. C.—State Theatre has plans by G. L. Preacher & Company for new fireproof building, 70 by 190 feet, to cost $150,000. Address Daniel Allen, president.

RALEIGH, N. C.—Daniel and Frank Allen and others are considering plans for new theatre, 70 by 190 feet, to cost $200,000.

SHELBY, N. C.—New Princess Theatre, with seating capacity of 1,800, is scheduled to open latter part of November. Will be devoted to pictures, road shows and vaudeville.

ATLANTIC CITY, N. J.—Stanley Company of America, 1218 Market street, Philadelphia, has plans by Hoffman-Henon, Inc., Finance Building, Philadelphia, for brick, stone and concrete theatre, arcade and store building, 170 by 190 feet, to be erected at Kentucky avenue and Boardwalk.

NEWARK, N. J.—George W. Groucher & Son, has plans by E. Krabbenschmidt, 32 Prospect street, for one-story brick and hollow-tile moving picture theatre, 20 by 50 feet, to be erected on Union street, to cost $40,000.

PASSAIC, N. J.—Jacob Fabian, 150 Fair street, Paterson, has plans by R. Presikel, Playhouse Building, for two-story brick moving picture theatre and store building, to be erected on Main, between Madison and Henry streets.

PATERSON, N. J.—Alexander Hamilton Theatre, 209 Main street, has plans by F. W. Wentworth, 140 Market street, for one-story brick theatre, to be erected at Church and Market streets, to cost $150,000.

WILDWOOD, N. J.—Hunts Theatre, Inc., 1220 Vine street, Philadelphia, has plans by Andrew J. Sauer & Co., Denckla Building, Philadelphia, for one-story frame and stucco moving picture theatre, 100 by 200 feet.

BROOKLYN, N. Y.—Groce-Lewin Contracting Company, 47 West 42nd street, has contract for moving picture theatre to be erected on Church avenue, near Nostrand avenue for Filmland Players. Inc., to cost $300,000.

NEW YORK, N. Y.—Jupiter Realty Company, 71 West 23rd street, has plans by Eugene De Rosa, 110 40th street, for one-story brick and stone moving picture theatre and store building, 90 by 167 feet, to be erected at northeast corner Walton and Burnside avenue, to cost $150,000.

NEW YORK, N. Y.—Adolph Phillips, 15 East 87th street, contemplates erecting six-story brick theatre, 100 by 60 feet on 46th street.

NEW YORK, N. Y.—Stursburg Realty Company, 45 East 17th street, has plans by Eugene De Rosa, 110 West 40th street, for one, two and three-story brick and terra-cotta theatre, store and apartment building, 89 by 150 feet, to be erected at northeast corner Willis avenue, between 138th and 139th street, to cost $300,000.

CLEVELAND, O.—Fox Film Corporation of New York plans to erect sixteen-story moving picture theatre and office building on Euclid avenue, near Playhouse square, to cost $2,000,000.

CLEVELAND, O.—Liberty Theatre has opened with picture program.

LIMA, O.—New Faurot Theatre will open soon.

MADISONVILLE, O.—Charles Weigel has plans by Stewart & Stewart for Madison Theatre to be erected at Madison road and Ward avenue, to cost $65,000.

TOLEDO, O.—B. F. Keith interests will erect theatre with seating capacity of 3,500, to cost $1,500,000. Address Joseph Pearlman, resident manager.

PORTLAND, ORE.—Larry Keating, of Keating and Flood, owners of Lyric Theatre, will erect another house.

LUZERNE, PA.—Louis Marines and Thomas Alexander, 29 Main street, have plans by James A. McGlynn, Simon Long Building, Wilkes-Barre, for two-story brick and stone-trim moving picture theatre, store and apartment building, 50 by 165 feet, to cost $60,000.

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MUNCY, PA.—J. F. Fahnestock has plans by E. Arthur Rianhard, Masonic Temple Building, Williamsport, for an up-to-date moving picture theatre.

*PHILADELPHIA, PA.—Stanley Company of America has taken title to building at 6316-22 Woodland avenue, lot 86 feet front by an irregular depth, assessed at $25,500, subject to mortgages of $225,000, which includes, it is understood, cost of erecting moving picture theatre on site.

*PHILADELPHIA, PA.—Percival M. Sax has contract for one-story Logan Theatre, with gallery, 178 by 135 feet, to be erected on west side Broad street, between Louden street and Wyoming avenue, to cost $400,000.

PHILADELPHIA, PA.—Northeast Amusement Company, Commercial Trust Building, will erect one-story brick moving picture theatre, 54 by 165 feet, at Benner street and Torresdale avenue.

PHILADELPHIA, PA.—M. Yellin has contract for two-story moving picture theatre, 56.1 by 182.4 feet, to be erected at 510-12 North Sixth street for Louis Blumberg, to cost $45,900.

PHILADELPHIA, PA.—New theatre which Stanley Company of America will erect at 11th and Market streets, will be known as the Elrae.

QUAKERTOWN, PA.—Peoples Theatres, Inc., 829 Hamilton street, Allentown, has plans by Ruhe & Lange, 12 North Sixth street, Allentown, for one-story brick fireproof moving picture theatre and store building, 55 x 180 feet.

TREMONT, PA.—Loyal Order of Moose, No. 1333, will erect two-story brick moving picture theatre and lodge building, 50 by 148 feet, to cost $60,000. Address William J. McDonald.

McMINNVILLE, TENN.—First National Bank has plans by Marr & Holman, 701 Stahlman Building, Nashville, for one-story brick and stone moving picture theatre and bank building, to cost $75,000.

*DALLAS, TEXAS.—Popular Amusement Company will open new Capitol Theatre, located at 1521 Elm street, in about thirty days under management of Leon S. Gohlman and L. A. Goodwin. House will have seating capacity of 1,200.

KOSSE, TEXAS.—W. F. Box will erect brick theatre and store building.

YOAKUM, TEXAS.—A. V. Wade, who operates chain of moving picture houses in the State, expects to open new theatre soon.

CHINCOTEAGUE ISLAND, VA.—Wilson E. Booth, Salisbury, Md., is preparing plans for two-story brick opera house, 153 by 42 feet, with seating capacity of 800, to cost $50,000.

PORTSMOUTH, VA.—Portsmouth Improvement Company will erect building to replace Orpheum Theatre, recently destroyed by fire, to cost about $300,000.

EVERETT, WASH.—A. A. Algase, of Seattle, plans to erect new moving picture house.

SEATTLE, WASH.—Inter Club is backing movement for city to erect a municipal theatre. Address Edwin J. Brown, mayor.

SEATTLE, WASH.—Alfred Goddard will erect moving picture theatre on east side Rainier avenue, north of Hudson street. Building will have red tile front and seating capacity of 400. G. E. Havelick, the lessee, will install $8,000 organ.

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LANCASTER, WIS.—City plans new city hall and municipal theatre, to cost $100,000.

MANITOWOC, WIS.—New Palace Theatre, at 11th street and Tower avenue, will be opened by Harvey Buchanan and Fred Dauplaise.

MILWAUKEE, WIS.—Wisconsin Real Estate Development Corporation has plans by M. Tullgren & Sons, 425 East Water street, for theatre and commercial building to be erected at northeast corner Sixth street and Grand avenue, to cost $2,000,000.

RACINE, WIS.—Strand Theatre Company, recently organized, will open theatre.

Improving Theatres

HAYWARD, CALIF.—Sum $50,000 will be expended to remodel Hayward Theatre. Balcony will be erected, with seating capacity of over 900. Modern heating and ventilating system will also be installed.

LAKE CITY, FLA.—Grand Theatre will be remodeled, exhaust fans and electric fixtures installed, etc.

CEDAR RAPIDS, IA.—Majestic Theatre has been redecorated and reopened under management of A. C. Slattery with vaudeville and picture program.

*CHARITON, IA.—Iris Theatre recently leased by D. E. Arris and W. E. Dixon, has been renovated and reopened.

WATERLOO, IA.—Palace Theatre has been remodeled and new pipe organ installed. House has reopened under management of Arthur Heston.

CARTERVILLE, ILL.—Lyric Theatre will be remodeled and enlarged. F. H. Koennecke is managing house for Marlow Amusement Company.

PALATINE, ILL.—Mr. Lindner, of Chicago, has taken over management of Seip's Auditorium Theatre and installed new moving picture machine. May also equip house with new seats.

SPRINGFIELD, ILL.—Vaudette, a moving picture house, has been redecorated, seating arrangement changed and reopened.

WAUKEGAN, ILL.—Sid Heyman will enlarge his theatre on South Genessee street and make other improvements, to cost about $25,000.

BEDFORD, IND.—M. Switow, 640 South Fifth street, Louisville, Ky., has plans by George Haynes for alterations to moving picture theatre and a one-story brick addition, 65 by 80 feet, to cost $60,000. Seating capacity will be increased to 1,400.

NEW ORLEANS, LA.—Alamo Theatre on Canal street, one of the Saenger group, and recently damaged by fire, has been repaired and reopened.

*KANSAS CITY, MO.—E. P. McClure, Grand Theatre Building, has contract to re-

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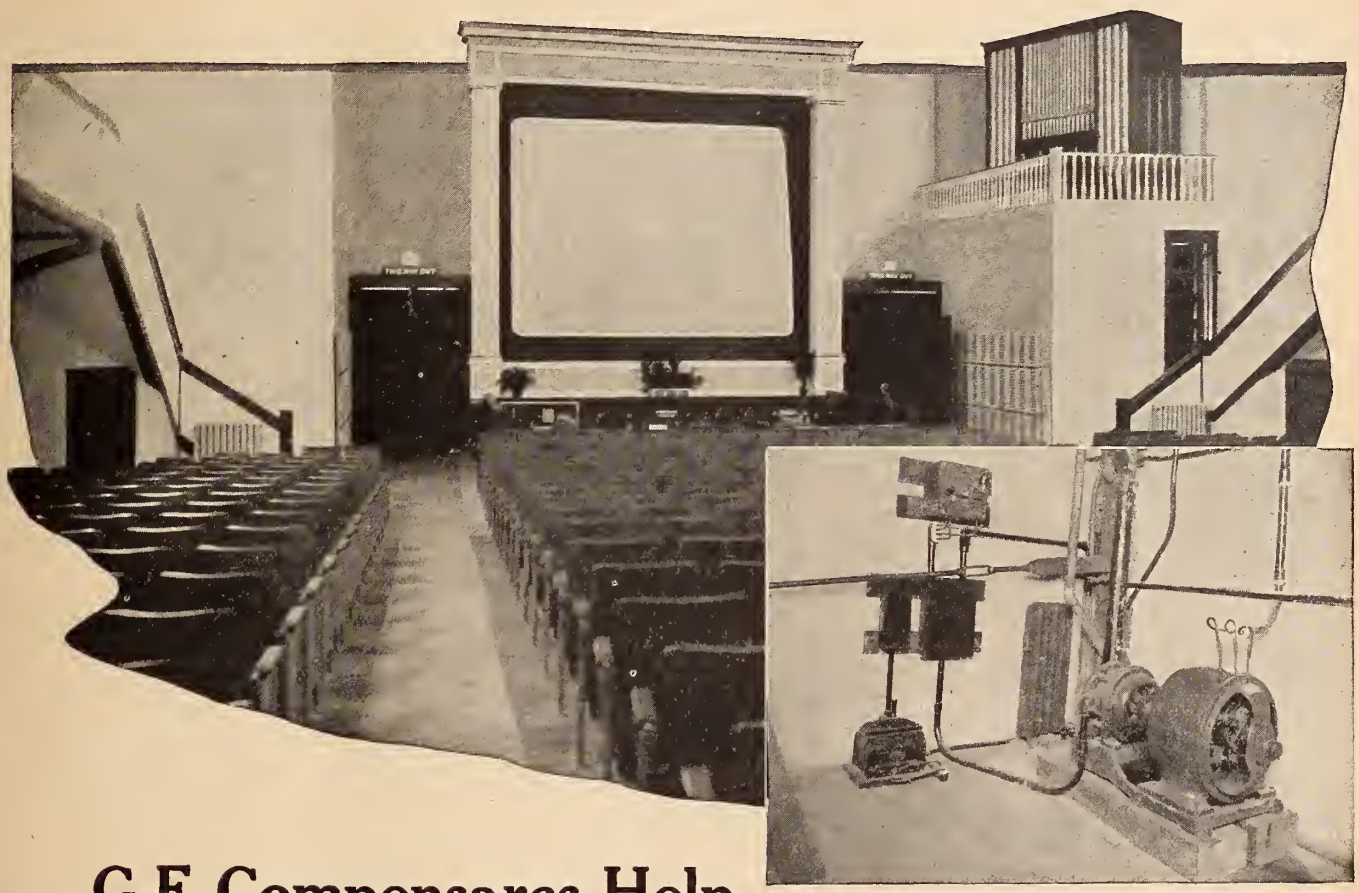

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model Grand Theatre, 704 Grand avenue, for Elliott Theatre Company, to cost $100,000.

VERSAILLES, MO.—Royal Theatre has been remodeled and reopened.

OKLAHOMA CITY, OKLA.—Improvements have been made to Empress Theatre and house reopened.

HAZELTON, PA.—Diamond Theatre has been renovated and reopened under management of Martin P. Meyers.

AUSTIN, TEXAS.—Improvements have been made to Crescent Theatre and house reopened.

HUNTSVILLE, TEXAS.—Dixie Theatre has been renovated and reopened.

APPLETON, WIS.—Niel Duffy, manager Elite Theatre, plans reinforced concrete and tile addition to theatre, 30 x 135 feet at 842 College street, to cost $70,000.

CEDARBURG, WIS.—William F. Loidl has plans by H. T. Schramel, 221 Grand avenue, Milwaukee, for two-story stucco and tile addition to theatre, 20 by 70 feet.

No House Too Small For the Fotoplayer

A report of recent installations received from the American Photo Player Company indicates most interestingly the present musical tendencies of picture theatres along the lines of economy and efficiency.

The installations recently made of Fotoplayers are as follows:

Crystal Theatre, Superior, Wyoming; Home Theatre, Los Angeles, Cal.; A. J. Davenport, Compton, Cal.; the International Amusement Co., El Paso, Tex.; Playhouse Theatre, Los Angeles, Cal.; F. A. Richey, Los Angeles, Cal.; Casino Theatre, San Diego, Cal.; Ramona Theatre, San Diego, Cal.; Star Theatre, Oshkosh, Wis.; Orpheum Theatre, Centerville, Iowa; Circle Amusement Corporation, Ottumwa, Iowa; Elite Theatre Co., Milwaukee, Wis.; Seminole Theatre, Homestead, Fla.; Lewis Theatre, Brooklyn, N. Y.; Grand Theatre, Winter Haven, Fla.; Pearl Theatre, Brooklyn, N. Y.; Dixie Theatre, Coleman, Tex.

The American Photo Player Company advise us that the smaller theatres are equipping themselves with Style Fifteen, the baby of the Fotoplayer family, which enables even the little house to present a musical program that would be totally beyond its reach financially to obtain with a regular staff of musicians.

Hallberg Equipment Installed by Spiegel

Max Spiegel has just purchased for his two houses, the State Theatre of Schenectady and the Troy Theatre of Troy, a double Hallberg electric speed indicator equipment, with generators for two projectors and specially designed projection room panels on which are mounted the speed indicators for use by the projectionists.

The panels are equipped with a switch-over and control devices for additional indicators located on the orchestra leader's stands in the orchestra pit.

These installations, which were sold by Joe Hornstein, of the Howell Cine Equipment Company, illustrate the tendency of progressive exhibitors to insure the best possible results in the way of co-ordinating the music with the picture and enabling both projectionist and orchestra leader to work in harmony.

C. H. Fulton Reports More Installations

C. H. Fulton, president Fulco-Schaffer Sales Company, has sold two Power 6B improved model projectors, equipped with Power G. E. high intensity arc lamps and a Fort Wayne generator set to the Princess Theatre, Joliet, Ill.

Fulton has also sold the Dundee Community High School, at Dundee, Ill., a Power 6B improved model projector, equipped with Power G. E. Mazda unit and a complete Fulco safety unit. H. C. Stiff, technical engineer, is now supervising the above installations.

H. C. Stiff, technical engineer of Fulco-Schaffer Sales Company, Chicago, made an installation of Power G. E. high intensity lamps at the Missouri Theatre, St. Louis, Mo., October 23. Reports received are that they are working satisfactorily, and giving excellent results on the screen.

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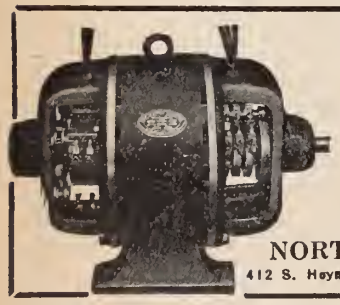

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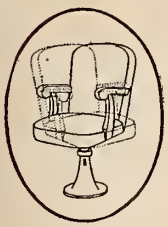

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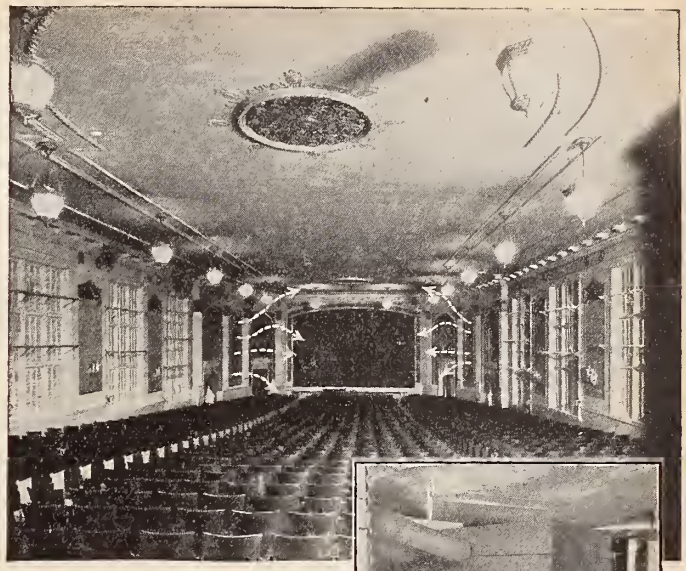
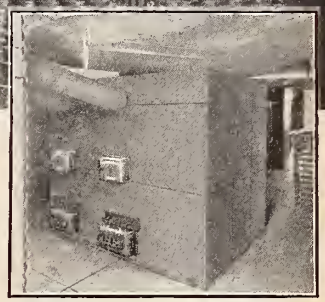
212 East Superior Street CHICAGO, ILL.





Top Interior view of the Ozark Theater, Webster Groves, Mo., showing beauty of interior finish permitted by Skinner Bros. System. Dotted arrows show where treated air enters the theater through Louvre Grilles.

Right Basement of Ozark Theater showing complete installation of Skinner Bros. direct-fired Heaters with special sheet-metal enclosure.

A Combined Ventilator and Heater

The Skinner Bros. Direct Fired Heater offers the ideal combination of ventilation and heat in a single unit. No pipes or ducts used—your auditorium remains clear and unobstructed—the heater can be completely concealed from view. In operation it is odorless and practically noiseless.

In the summer time, heater can be used to draw pure, fresh air from the outside and diffuse it through auditorium, where it displaces the impure air and drives it out through the regular ventilator openings in the building.

When used for heating, the air is warmed as it is drawn through the heater. This warm air can be recirculated through the building as often as desired.

Economical—Fully Guaranteed

Even in coldest weather the Skinner Bros. Heater needs to be operated only a few hours daily. Costs little to install and can be operated by anyone. If steam is available we supply our Baetz Type, which uses live or exhaust steam at any pressure.

Every Skinner Heater is fully guaranteed. Should a heater, when installed as directed by our engineers, fail to accomplish the results we specify, it becomes immediately returnable at our expense.

Find out more about the Skinner Heater—we will gladly submit full details, without obligation, of course.

Skinner Bros. Mfg. Co., Inc.

1440 So. Vandeventer Ave. St. Louis, Mo.

Factories: St. Louis, Mo., and Elizabeth, N. J.

Boston, 461 Little Bldg.
Buffalo, 718 Morgan Bldg.
Chicago, 1719 Fisher Bldg.
Cincinnati, Ohio
Cleveland, 828 Marshall Bldg.
Detroit, 324 Scherer Bldg.
Kansas City, 343 Lee Bldg.
New York, 1718 Flatiron Bldg.
Pittsburgh, 8 Wood St.
San Francisco, Monadnock Block
Spokane, 425 First Ave.
Washington, D. C., 730 Evans Bldg.

Skinner Bros.

Direct Fired HEATING SYSTEM

DURABILITY

THE FIRST

RAVEN HAFTONE SCREEN

INSTALLED NEARLY
FIVE YEARS AGO

IS STILL GIVING EXCELLENT
SCREEN RESULTS

RAVEN SCREEN CORPORATION
ONE SIXTY FIVE BROADWAY NEW YORK

OPERA CHAIRS

AT A BARGAIN

LESS THAN HALF ORIGINAL PRICE

3500 Opera Chairs, 2100 Veneer, 1400 Leather Upholstered. Used only a few months, just like new. Will sell any amount. Price depends on how many you can use. These are real bargains to anyone who can use any. Will ship subject to your inspection. No deposit required. Must be sold at once. If you need any Opera Chairs answer this immediately.

Box No. 332, Excelsior Springs, Mo.

LUDWIG G.B. ERB,
PRESIDENT

LABORATORIES AND STUDIO

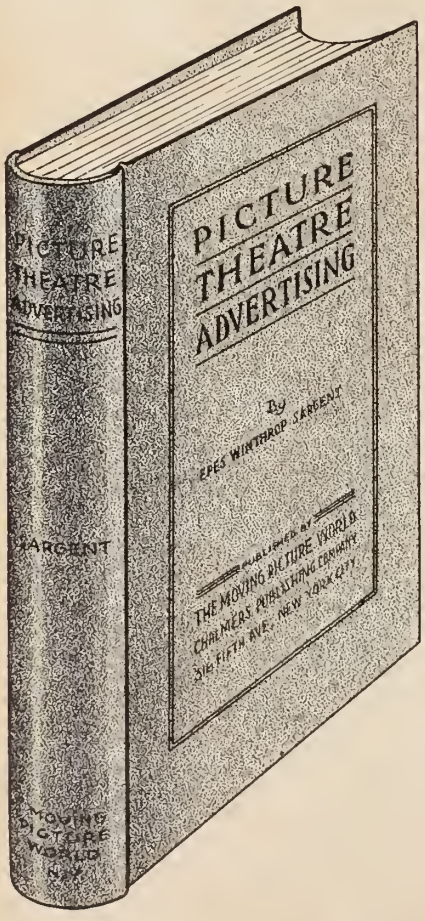
ERBOGRAPH

TRADE MARK REG. U.S. PAT OFF.

MOTION PICTURE
DEVELOPING AND
PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY



YOU WOULD—WOULDN'T YOU?

If you saw this book laying on a desk you'd pick it up—wouldn't you?

You'd be interested in such chapters as: Catch Lines; Newspaper Advertising; Preparing Advertising Copy; Street Advertising; Copy for House Programs; Lithographs and Billboards, wouldn't you? And there are many others.

You'd like to own a copy of this book—wouldn't you?

You'd have faith in its author—Epes W. Sargent—wouldn't you?

You'd think $2.00 a fair price, wouldn't you?

Then why not send $2.00 today and get a copy of this well-known book.

CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York, N. Y.

Reproductive quality enables the sensitive emulsion to correctly portray every step of gradation from highest light to deepest shadow.

EASTMAN POSITIVE FILM

faithfully reproduces every tone of the negative. It carries the quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

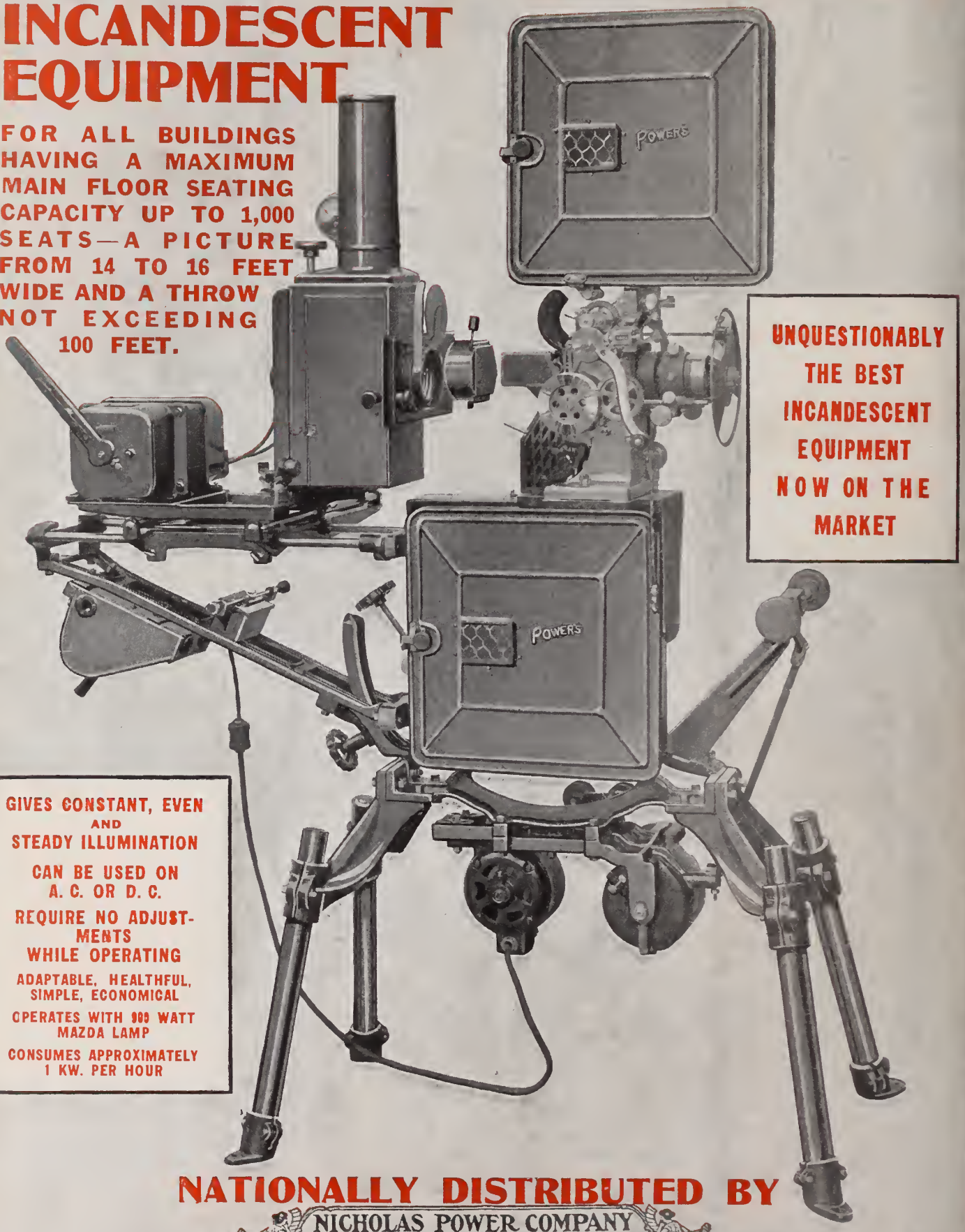
EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

POWER'S—G. E.

INCANDESCENT EQUIPMENT

FOR ALL BUILDINGS HAVING A MAXIMUM MAIN FLOOR SEATING CAPACITY UP TO 1,000 SEATS—A PICTURE FROM 14 TO 16 FEET WIDE AND A THROW NOT EXCEEDING 100 FEET.



UNQUESTIONABLY THE BEST INCANDESCENT EQUIPMENT NOW ON THE MARKET

GIVES CONSTANT, EVEN AND STEADY ILLUMINATION

CAN BE USED ON A. C. OR D. C.

REQUIRE NO ADJUSTMENTS WHILE OPERATING

ADAPTABLE, HEALTHFUL, SIMPLE, ECONOMICAL

OPERATES WITH 900 WATT MAZDA LAMP

CONSUMES APPROXIMATELY 1 KW. PER HOUR

NATIONALLY DISTRIBUTED BY

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST NEW YORK, N Y

Regional in News Value; National in Service

Moving Picture WORLD

Vol. 59, No. 6 DECEMBER 9, 1922 PRICE 25 CENTS

41 Great Paramount Pictures

NO. 41

Adolph Zukor presents A

WILLIAM deMILLE PRODUCTION

"The World's Applause"

With
Bebe Daniels
and
Lewis Stone

By
Clara Beranger

A STIRRING drama of the pitfalls of fame. The love story of a famous dancer, gorgeously staged. By the author of "The Gilded Lily."

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.

CameO
CLEAN CUT COMEDIES

"PITTER PATTER"

featuring

JIMMIE ADAMS
WITH
VIRGINIA VANCE

MOVING PICTURE WORLD
reviewing "Crash" and "Pitter Patter", says:

"They should prove an attractive 'buy' for exhibitors. There is an unusual amount of action in them, something doing every minute, and they will keep the average audience in roars. Both start off with a bang and are filled with laughs."

JUST STARTING—A Series of 24 One-Reel, Rough-and-Tumble Comedies

Also give your patrons all the news of all the world in KINOGRAMS

Educational Pictures
"THE SPICE OF THE PROGRAM"

Educational Pictures NATIONALLY ADVERTISED For More Than a Year

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. Hammons, President*

YOU never saw a livelier melodrama than "Kick In"—

Never one with a better cast—

Never one so lavishly produced.

The play ran two years. The picture will break records everywhere.

Adapted by Ouida Bergere from the play by Willard Mack.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

WITH
BETTY COMPSON,
BERT LYTELL
AND MAY McAVOY

"KICK IN"

A
George Fitzmaurice Production

A Paramount Picture

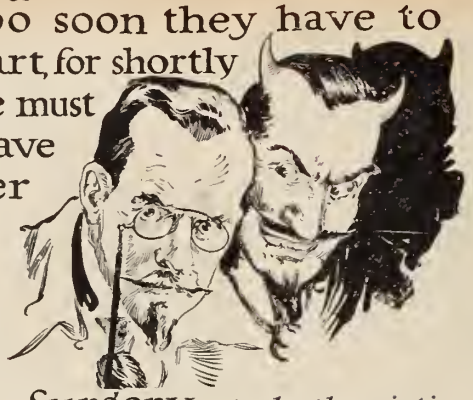
PRESENTED BY
ADOLPH ZUKOR

This advertisement is made from the 4-column cut that you can get at your exchange.

Robert dearly loved Angela

How they loved each other—while dire fate, like a spectre hovered over their future.

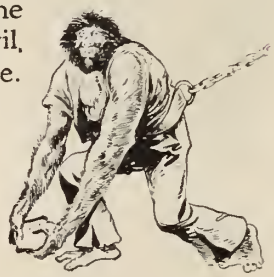
But alas!
Too soon they have to part, for shortly he must leave her



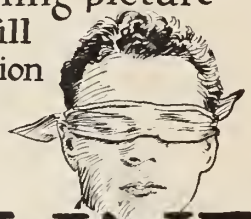
to fulfill a Blind Bargain with a Mad Genius of

Surgery – *to be the victim of a great scientific operation aimed to create a race possessed of eternal youth.*

The story of the Doctor, the Devil, the Man, the Ape.



What a thrilling picture this is!! It will hold your attention every second



Goldwyn presents

with Lon Chaney

A BLIND BARGAIN

by Barry Pain
directed by Wallace Worsley

A Goldwyn Picture

NOTE: This advertisement is 290 lines on 6 columns a total of 1740 lines. It can be used whole or it may be routed into smaller ads.

(Theatre Name)

A great full page newspaper ad

Dr. WILL JASPER:
—What about monkey glands? Do they restore old age to Youth?

Dr. JOHN SMITH:
—Do you believe that monkey glands transferred to Man restore Youth and promise a new Civilization of Man?

A unique teaser campaign

Dr. F. EVANS:
—Is it true that the much discussed monkey gland operations to restore Youth and Vitality are being done successfully today?

Dr. SAUL ROBOT:
—Would you advise a young man for humanity's sake to enter in a BLIND BARGAIN and submit himself to an experiment to prove the monkey gland theory.

Selling

"A BLIND BARGAIN" *with Lon Chaney* is a great picture—*but not only that!* With this picture goes a campaign of publicity that represents a high point in Goldwyn's exhibitor cooperation.

"A Blind Bargain" is an exploitation prize—*it offers more opportunities for original ideas than anything we have seen in years.*

You've heard a lot about monkey glands—here's your chance to tie up with the news.

Book "A Blind Bargain" and your theatre will be the talk of the town!

If these ads attract you

Goldwyn Pictures to the Public !

24 Sheet Poster

The Doctor, the Devil, the Man—the Ape!
A story that deals with the latest idea in medical science!
Age transformed to youth! Monkeyglands!
Goldwyn presents
A BLIND BARGAIN
with Lon Chaney
by Barry Pain
directed by Wallace Worsley
a GOLDWYN PICTURE
Lon Chaney, as the mad Dr. Lamb
Lon Chaney, as the servant, half man, half ape
Mysteriously called away to face the unknown
The strange occupant of the mystery mansion
Don't Miss The Year's Greatest Mystery Picture!

3 column newspaper ad

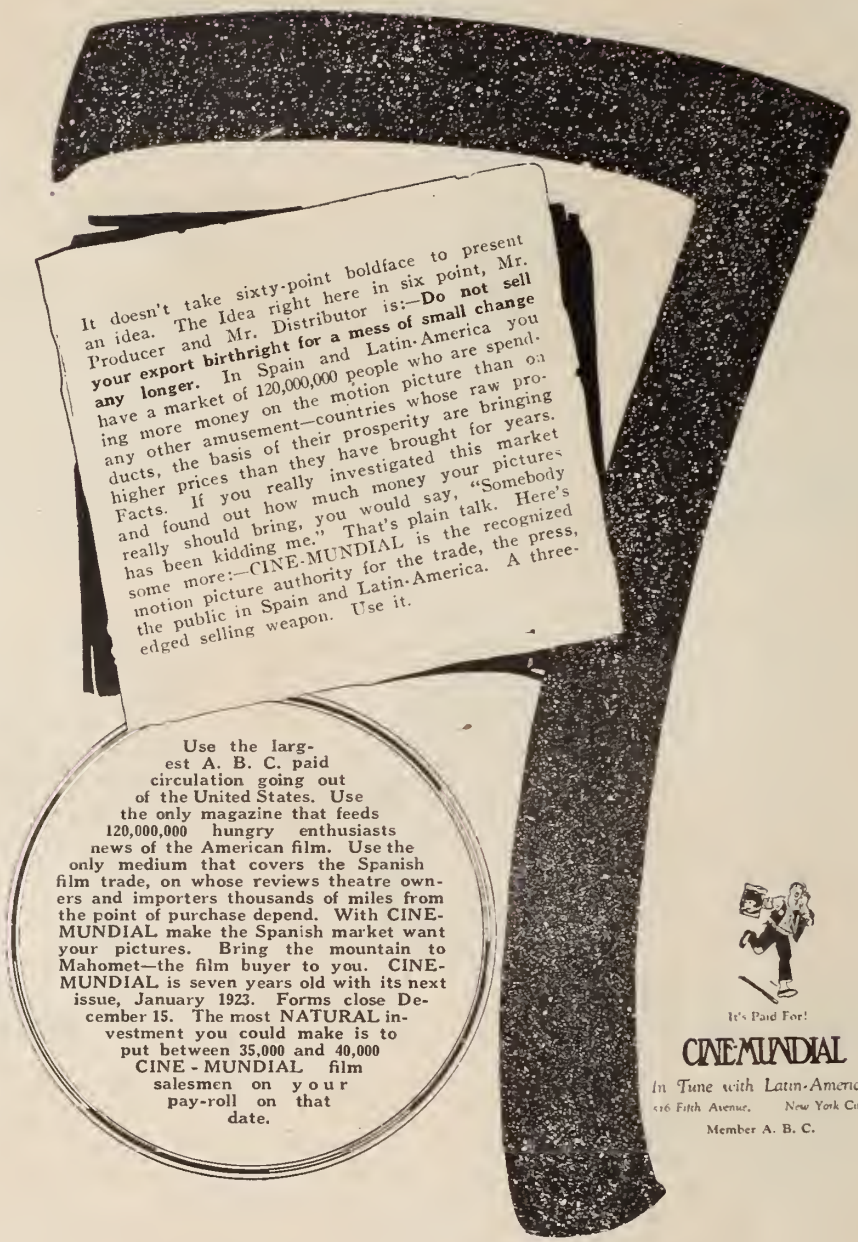
The Year's Greatest Mystery Thriller!
What Sacrifice Would You Make For A Loved One?
—Is Life itself too much to give, unhesitatingly, blindly!
—A young author makes a strange agreement with a mad genius of surgery. Gripping events occur in a mystery mansion.
—Don't miss this amazing picture-play!
Lon Chaney in A Blind Bargain
by Barry Pain
directed by Wallace Worsley
A Goldwyn Picture

2 column newspaper ad

They'll attract your public also.

A NATURAL

BEGINNING FOR 1923


It doesn't take sixty-point boldface to present an idea. The Idea right here in six point, Mr. Producer and Mr. Distributor is:—**Do not sell your export birthright for a mess of small change any longer.** In Spain and Latin-America you have a market of 120,000,000 people who are spending more money on the motion picture than on any other amusement—countries whose raw products, the basis of their prosperity are bringing higher prices than they have brought for years. Facts. If you really investigated this market and found out how much money your pictures really should bring, you would say, "Somebody has been kidding me." That's plain talk. Here's some more:—CINE-MUNDIAL is the recognized motion picture authority for the trade, the press, the public in Spain and Latin-America. A three-edged selling weapon. Use it.
Use the largest A. B. C. paid circulation going out of the United States. Use the only magazine that feeds 120,000,000 hungry enthusiasts news of the American film. Use the only medium that covers the Spanish film trade, on whose reviews theatre owners and importers thousands of miles from the point of purchase depend. With CINE-MUNDIAL make the Spanish market want your pictures. Bring the mountain to Mahomet—the film buyer to you. CINE-MUNDIAL is seven years old with its next issue, January 1923. Forms close December 15. The most NATURAL investment you could make is to put between 35,000 and 40,000 CINE-MUNDIAL film salesmen on your pay-roll on that date.
It's Paid For!
CINE-MUNDIAL
In Tune with Latin-America
516 Fifth Avenue, New York City
Member A. B. C.

CINE-MUNDIAL

A Chalmers Publication

516 Fifth Avenue, New York

Member A. B. C.

It's Paid For!

Direction by
Arthur Rosson

Photography by
Harold Rosson

JACK PICKFORD

in

"GARRISON'S FINISH"

Jack Pickford as a Star Again in a Galloping Tale of Love and Racing

There's everything any exhibitor wants in "Garrison's Finish"—a famous star in a famous story under a famous title; a thrillingly romantic love theme; gripping mystery and action so fast that it leaves an audience breathless.

Beautiful Women and Kentucky Thoroughbreds

Have a universal appeal. Everybody loves them both, and they're 100 per cent. strong in this picture of romance, melodrama, mystery, thrills and suspense, plus plenty of comedy relief.

A Great Box-Office Picture With a Great Box-Office Title

(Based on W. B. M. Ferguson's novel of the same name)
Supervision and screen version by Elmer Harris

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

A Branch Office located in each United Artists Corporation Exchange

A 2 Reeler FEATURED over the LONG FEATURE!

Read what ASCHER'S Merrill Milwaukee DID!

"Before we advertise any short reel over the feature," says a wire from Ralph Wettstein, manager of Ascher's Merrill Theatre, Milwaukee, "and in the canopy lights, you can bet it must be an unusually big attraction. That's what we are doing with 'THE NEW LEATHER PUSHERS.' Without exaggeration, THERE NEVER WAS A BIG PICTURE MADE TO COMPETE WITH THE 'LEATHER PUSHERS' DRAWING POWER. Denny is establishing himself as a great favorite. Everybody was delighted to see this round."

What more can we say? This remarkable new series of two-reelers is THE GREATEST EVER MADE! It's being proven EVERYWHERE—daily!

CARL LAEMMLE presents

REGINALD DENNY

and the original cast including HAYDEN STEVENSON in

The NEW LEATHER PUSHERS

Booked by the RIALTO and RIVOLI New York!

From the famous Collier's Weekly stories by H.C. WITWER

DIRECTED BY HARRY POLLARD

UNIVERSAL JEWEL COLLIER'S SERIES

BABY PEGGY

EXHIBITORS who know have played this little star's subjects and have cleaned up! She is being featured every day on the programs of the finest theatres EVERYWHERE! Late releases are:

"THE LITTLE RASCAL"
"LITTLE MISS MISCHIEF"
"PEGGY BEHAVE"
"CIRCUS CLOWNS"
"CHUMS"

Watch For These:

"JACK AND THE BEANSTALK"
"LITTLE RED RIDING HOOD"
"HANSEL AND GRETEL"
"PEG O' THE MOVIES"

LEE MORAN
in
"HELLO, JUDGE"

A screamingly funny number in which Lee shows up his mother-in-law. It's a real comedy—a hit on any bill!

BROWNIE
in
"ROOKIES"

The cleverest dog actor on the screen lives up to his reputation in this sparkling novelty! Book it—it will pull business!

"JUST DOGS"
FEATURING
The Century Animals

Of all the animal comedies ever produced by Century, this is the greatest! Every role played by a canine actor—telling a story of fun and interest. It's a novelty that will be a hit anywhere shown. Play it now!

QUEENIE
in
"TRUE BLUE"

Queenie, the Wonder Horse, will be the hit of your show if you show her in this funny subject, in which she aids the romance of a likable young man and a charming girl! Book it —feature it—and you'll win big!

CONSISTENTLY GOOD

Century Comedies

RELEASED THRU UNIVERSAL

J. R. BRAY *Presents*

a series of 26

BRAY ROMANCES

PRODUCED BY THE BRAY PRODUCTIONS, INC.

New, novel, spectacular, sensational in method of treatment.

Presenting life's most wonderful, fantastic and exciting experiences—from ages before the Deluge to fifty years hence in plausible actuality.

A note of tremendous popularity is struck by the first picture, on Radio.

One reel Every Fourth Week, commencing December 10

DISTRIBUTED BY THE W. W. HODKINSON CORPORATION

BRAVO!

"WHEN EXHIBITORS RUSH UP TO ME AND WILDLY ACCLAIM A PRODUCTION, I KNOW I HAVE A WINNER!

AND THAT'S WHAT THEY DID AT THE RITZ-CARLTON PREMIERE OF 'ONE WEEK OF LOVE'"

Jesse Lasky

SELZNICK PICTURES

A "Money" Picture Possessing

EVERY POSSIBLE BOX-OFFICE ELEMENT

Lewis J. Selznick
presents

ELAINE HAMMERSTEIN
AND
CONWAY TEARLE
IN

"ONE WEEK OF LOVE"

by Edward J. Montagne
and George Archainbaud

Directed by George Archainbaud

Produced by Myron Selznick

ELABORATE

DRAMATIC

LUXURIOUS

ROMANTIC

SPECTACULAR

MARIE CORELLI'S GREATEST LOVE STORY

"THELMA"

immortalizing the simple little peasant grub who put to rout the frozen-faced scoffers of high society and then made them grovel in subjection at her feet! Presenting

JANE NOVAK

resplendent in a blazing display of Parisian frocks and furs and jewels—with a scenic background of positively staggering beauty and magnitude!

This one, Mr. Showman, spells *"BOX-OFFICE"* in great, golden letters. Because millions are devoted to the works of Marie Corelli. Because millions have read and re-read "Thelma" and adored the little heroine, now brilliantly re-created on the screen by Jane Novak.

We have gone the limit in exploitation and showmanship and have prepared a great campaign for "Thelma." Posters, big with dignity and power. Scores of showmanship ideas in the press sheet.

INCLUDE THIS AMONG YOUR BIG ONES

Stunningly created by Director

Chester Bennett

SPECIAL ADVERTISING

SPECIAL EXPLOITATION

SPECIAL NOVELTIES

Special Edition of the Book

Distributed by F. B. O.

FILM BOOKING OFFICES OF AMERICA, Inc.

Main Offices—F. B. O. Building, 723 7th Ave., N. Y. C.

Exchanges Everywhere

WILLIAM FOX presents
ANOTHER SENSATIONAL SUPER SPECIAL
MY
THE
MY FRIEND THE DEVIL
A triumph at its pre-release showing at the Mission Theatre, Los Angeles
FOX FILM

FRIEND DEVIL

Adapted from
Georges Ohnet's
Celebrated Novel
"Doctor Rameau"

Directed by
HARRY MILLARDE

FOX
IS INDEPENDENCE & STRENGTH

CORPORATION

The Question

145

MOVING PICTURE WORLD

November 11, 1922

Who Can Solve Syracuse's Problems?

WHEN is a city over-seated from the standpoint of the picture theatre? Can Syracuse, N. Y., be said to be over-seated when its downtown houses running straight pictures accommodate 11,000 persons out of a population of 175,000, and Buffalo, in its downtown houses, seats 13,500 persons out of a population of 500,000?

Does exploitation cheapen a house and does it really draw consistent business which will continue to maintain itself through coming weeks?

...oward ... the business ... to close ... of ...

...loyment of the program.

At the Empire Theatre, a particularly large and handsome house, which was taken over some months ago by Morris Fitzer, sixteen years in the business, there is a ten-piece orchestra. This house always played the legitimate and is an exceptionally fine theatre. Mr. Fitzer reported that business was good and added that the whole thing revolves around the one declaration that "the picture is the thing." "If I can get good pictures," said Mr. Fitzer, "I'll take care of the receipts."

Fit... women

?

Perhaps YOUR town has a BOX-OFFICE

The Solution is in :—

"HEROES OF THE STREET"—"THE BEAUTIFUL AND DAMNED"—"BRASS"

WARNER BROTHERS

The Answer!

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 225 WEST 52D STREET. NEW YORK CITY

Nov. 5 1922

SYRACUSE N Y

469 98 N L

CHAS S.GOETZ
MGR W B EXCHANGE 1600 BROADWAY NEWYORK NY

RAGS TO RICHES OPENS WEEK ENGAGEMENT AT EMPIRE THEATRE TO LARGEST SUNDAY BUSINESS ON RECORD STOP EXTRAORDINARY CITY WIDE EXPLOITATION TOGETHER WITH AUTOMOBILE FLOAT ATTRACT MOBS TO THEATRE OPENING DAY STOP LOOK FORWARD TO PHENOMENAL WEEKS BUSINESS WITH RAGS TO RICHES PICTURE A KNOCKOUT LETS HAVE MORE OF THEM

EMPIRE THEATRE MORRIS FITZER MGR.

EMPIRE THEATRE

HIGHCLASS PHOTO PLAYS EXCLUSIVELY

MORRIS FITZER
LESSEE

SYRACUSE, N. Y.

Nov. 6th, 1923.

FOR MANAGEMENT

Mr. Charles S. Goetz,
c/o Warner Brothers,
1600 Broadway,
New York, N. Y.

My dear Mr. Goetz:

Our doors opened at one o'clock yesterday with "RAGS TO RICHES" and at 2.30 the house was taxed to its full capacity and from then on we held them out until ten o'clock. This picture holds my box office record for the Empire Theatre, Syracuse, and I want to thank the Warner Bros. for their wonderful co-operation in sending a publicity man and their float to Syracuse to help exploit "RAGS TO RICHES".

The exhibitors in this territory owe it to Warner Bros. to give them their support, because I am convinced that when you buy a Warner Bros. Picture you are almost assured of a big profit at the box office.

You can depend on me at all times to be a 100% account, and I only wish that there were more concerns in the business who would help the exhibitor put over a picture the way you do.

The picture itself is one of the finest audience pictures that has ever been screened in Syracuse, and coupled with the great advertising campaign, spelled great success for me, and now I feel as though Wesley Barry will be a big box office attraction in whatever pictures he stars in.

Very truly yours,

EMPIRE THEATRE

Morris Fitzer

Manager

MF:SAK

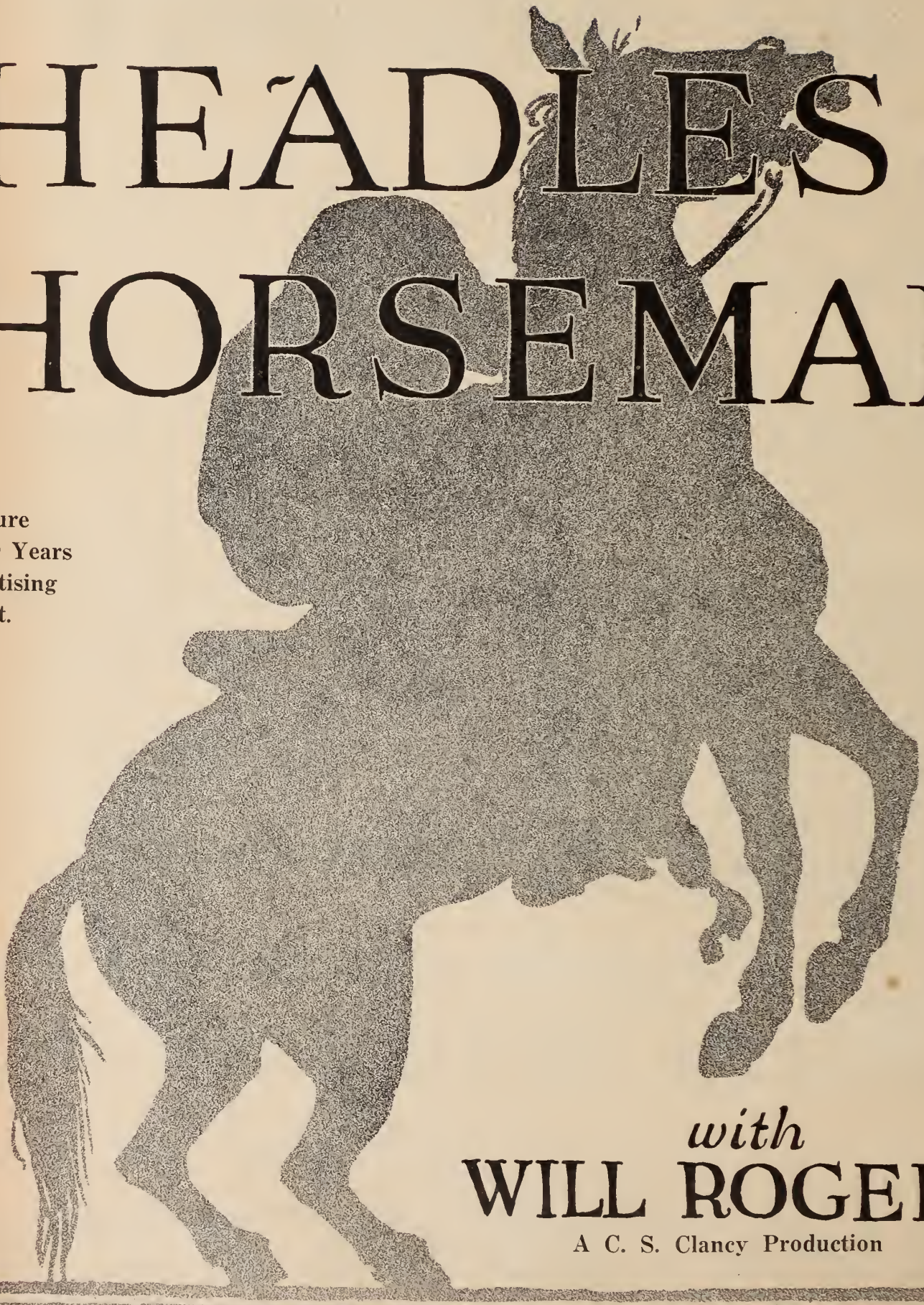
RAGS TO RICHES + XPLOITATION = PROBLEM TO BE SOLVED

"RAGS TO RICHES"—"THE LITTLE CHURCH AROUND THE CORNER"—"MAIN STREET"

CLASSICS OF THE SCREEN

"The

HEADLESS HORSEMAN"



The Picture
With 100 Years
of Advertising
Behind It.

with

WILL ROGERS

A C. S. Clancy Production

Is Headed for

The CAPITOL

Week beginning **Dec. 24th**

Some of the *Facts* That Prompted S. L. Rothafel, one of America's Greatest Showmen, to Book the "Headless Horseman" Christmas Week at the Capitol Theatre, New York City.

FACT ONE: As "The Legend of Sleepy Hollow," this tale is considered "the best known short story in the English language."

FACT TWO: It was written by Washington Irving, "Father of American Literature," and its popularity has survived *one hundred years of changing public taste!*

FACT THREE: It has borne the imprint of 43 different publishing houses, and has been issued in *53 different editions!*

FACT FOUR: More copies of this book have been sold than the twenty "best sellers" *of the last fifteen years combined!*

FACT FIVE: Its star, Will Rogers, is one of the few comedians of the American stage who *never has to leave Broadway for an audience*—forty weeks a year, with every seat selling at premium prices!

Here's the Biggest Combination of Big Time Box-Office Arguments Ever Packed into 5000 Feet of Film!

WM M VOGEL
FOREIGN DISTRIBUTOR 130 West 46th Street New York N Y
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

HODKINSON
PICTURES

MICKEY

made more

MONEY

for the

EXHIBITOR

than any other picture.

AGAIN

to be released thru

INDEPENDENT EXCHANGES

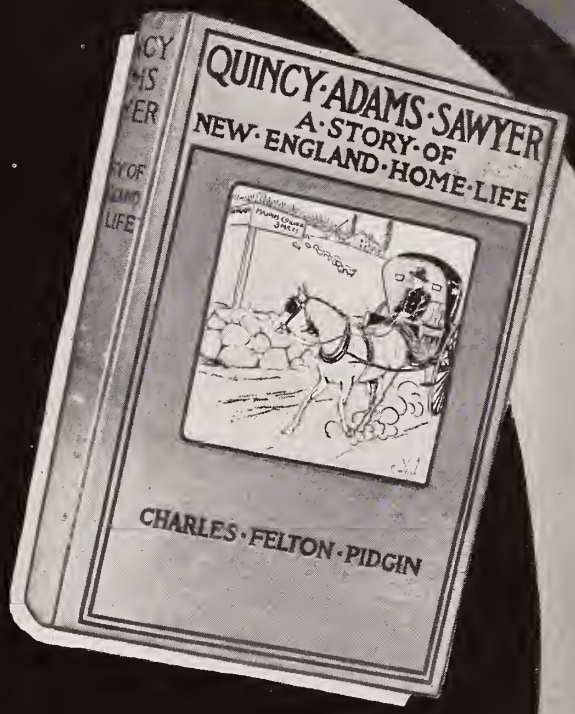
with new exploitation

Address all inquiries to

TOWER FILM CORPORATION

71 WEST 23rd STREET NEW YORK CITY

The Greatest Home-Folks Story Ever Written has been transcribed upon the screen



QUINCY ADAMS SAWYER

Throughout the months given to its painstaking making, the picture has been publicized through every big-power advertising medium -

It has the goods and will deliver them!

A METRO
ARTHUR SAWYER & HERBERT LUBIN-
PRODUCTION

METRO PICTURES CORPORATION

REG US PAT OFF

A METRO PICTURE

John Bowers, as Quincy Adams Sawyer, the young lawyer from Boston - -

Barbara La Marr, as Lindy Putnam, the village vampire

Blanche Sweet, as Alice Pettengill, Quincy's blind sweetheart -

QUINCY ADAMS SAWYER

Its CAST

is by all odds the most celebrated ever assembled in a single motion picture production -

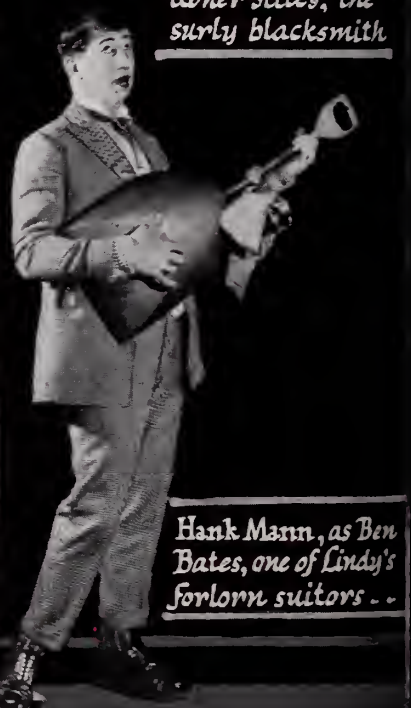
Just read the complete list !

JOHN BOWERS
BLANCHE SWEET
LON CHANEY
BARBARA LA MARR
ELMO LINCOLN
LOUISE FAZENDA
JOSEPH DOWLING
CLAIRE McDOWELL
JUNE ELVIDGE
VICTOR POTEL
GALE HENRY - HANK MANN
KATE LESTER - BILLY FRANEY
TAYLOR GRAVES - HARRY DEPP
EDWARD CONNELLY

Louise Fazenda, as the irrepressible Miranda Skinner

Elmo Lincoln, as Abner Stiles, the surly blacksmith

Lon Chaney, as Obadiah Strout, the czar of Mason's Corner - -



Hank Mann, as Ben Bates, one of Lindy's forlorn suitors - -

A METRO
ARTHUR SAWYER HERBERT LUBIN -
PRODUCTION

The Greatest

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director.

Strout's vicious jealousy flares up when Lindy proves her preference for Quincy

The rescue of Alice from the ferry on the brink of the roaring falls

Big Scenes in QUINCY ADAMS SAWYER

Moments that cannot be forgotten — are many!

Stiles discovers that Strout has betrayed him and exacts the full penalty

Alice regains her sight after the fearful shock of feeling death so near by

The fight between Quincy and the blacksmith-a battle Mason's Corner never quite got over

REG US PAT OFF

A METRO PICTURE

Distributed by

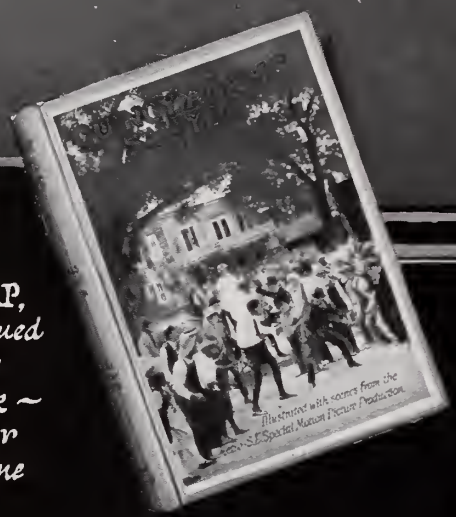
METRO PICTURES CORPORATION

Home-Folks Story Ever Written

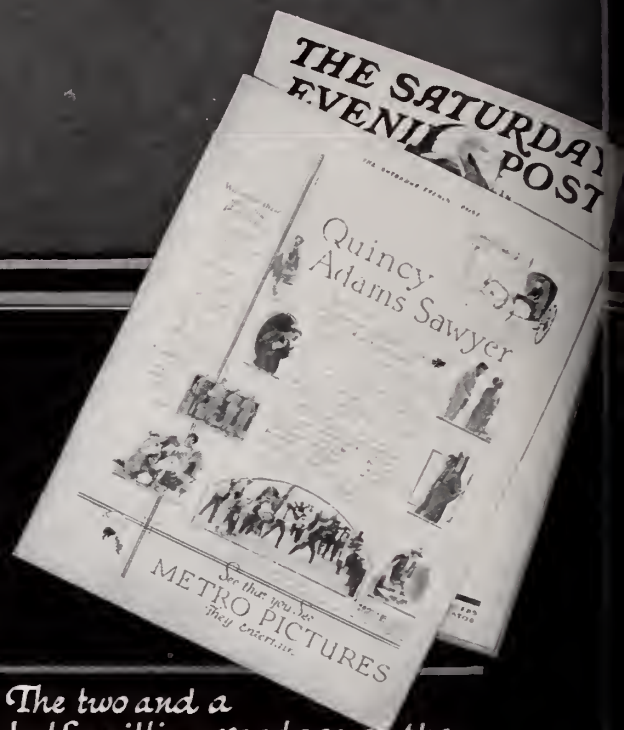
Metro Picture News
HOOPS, MY DEAR!
HORSEBACK RIDING A CURE FOR BLUES, SAYS CLARA KIMBALL YOUNG
"QUINCY ADAMS SAWYER" COMPANY HAS THRILLING EXPERIENCES ON LOCATION
5 FERRY BOATS WRECKED FOR ONE SCENE

For months the Metro press organization has carried on a campaign reaching every newspaper in the country

How QUINCY to the



So widespread is the interest in the picture that **GROSSET and DUNLAP**, *publishers, have issued a special photoplay edition of the book — which will further augment the fame of the film.*



The two and a half million readers of the **SATURDAY EVENING POST** *were told about the photoplay in a full page advertisement.*

WHEN presenting pictures of long-run strength, the exhibitor has two concerns: his first-night audience and his patronage thereafter.

"Quincy Adams Sawyer" is the sort of photoplay whose boosters, after the premiere, will number as many as the seats in your house. You can count upon rising returns.

As for that first audience—Metro has thrown the whole weight of its organization into the job of making the public expectant. People know about "Quincy Adams Sawyer."

The exhibitor has but to tell them the date.

The Exhibitor has but three things to do — Book, Show, Profit!

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir William Jury, Managing Dir.

The Greatest

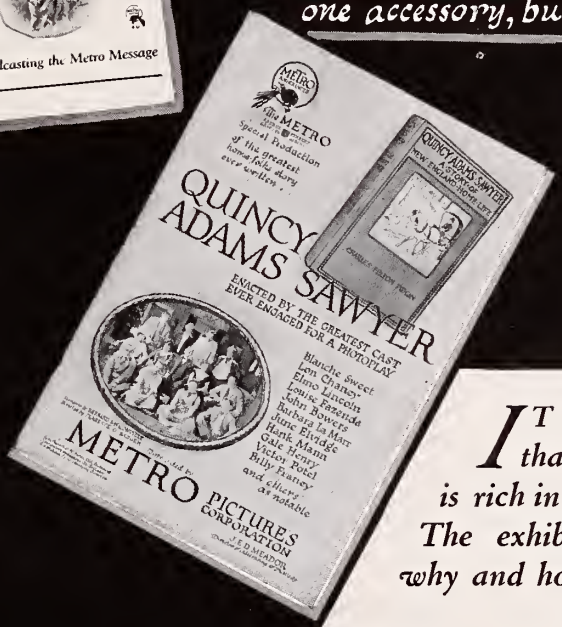
METRO has sold ADAMS SAWYER Public the Country Over

The popular interest is there and that means the money is waiting to be spent to see the picture . . .

Never has a more thoroughly effective and conscientious campaign of publicity been carried on to make a picture's success inevitable

When the Post and Metro sound the tocsin to the people
Run newspaper advertisements that echo the call clearly for the rally at the Box Office
As Advertised in
THE SATURDAY EVENING POST
Quincy Adams Sawyer
Broadcasting the Metro Message
The 3 mats above are yours for the asking—Write to nearest Metro Exchange

The press book is especially thorough and elaborate. For every need there is not only one accessory, but a choice.



METRO has enlisted the service of the most able advertising agency in the country to show exhibitors how to tie up The SATURDAY EVENING POST *display with exploitation at the theatre*

A METRO
ARTHUR SAWYER & HERBERT LUBIN PRODUCTION

Adapted by BERNARD McCONVILLE
from the famous novel by
CHARLES FELTON PIDGIN

Directed by CLARENCE D. BADGER

REG US PAT OFF
A METRO PICTURE

IT IS not enough to declare that "Quincy Adams Sawyer" is rich in exploitative ingredients. The exhibitor wants to know why and how.

Hence, in the co-operative work with him, Metro has analyzed every aspect of the picture's entertainment strength, and from that analysis created clear, detailed devices for harnessing that strength for making money.

Distributed by

METRO PICTURES CORPORATION

Home-Folks Story Ever Written

QUINCY ADAMS SAWYER

is noteworthy for

CHARACTERIZATION

The folks in the picture are so real that when it's shown in Mason's Corner the audience will shout hello to them -

DRAMA

Obadiah Strout, who liked the figure in Lindy's bank book as well as the one nature had given her, plants skillfully the seeds of jealousy

A METRO
ARTHUR SAWYER HERBERT LUBIN PRODUCTION

COMEDY

Comedians the whole world has laughed at: LOUISE FAZENDA
HANK MANN, GALE HENRY
BILLY FRANEY *and* VICTOR POTEL

THRILLS

Besides the breathless rescue above the cataract, there is Quincy's fight with the blacksmith and the saving of Lindy Putnam from the runaway

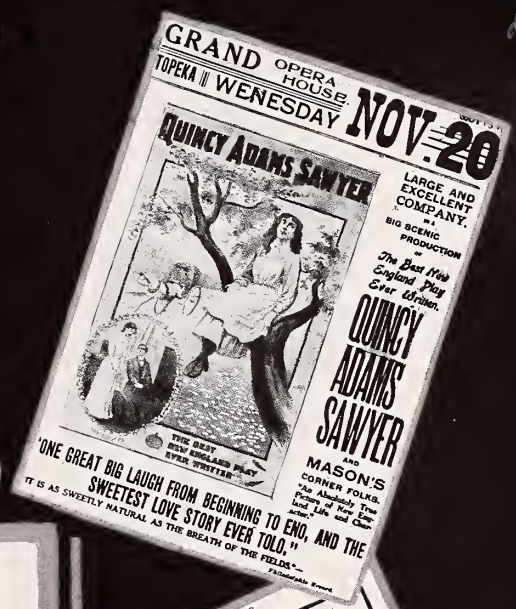
Distributed by

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain
Sir William Jury, Managing Director.

The Greatest

QUINCY ADAMS SAWYER


GRAND OPERA HOUSE
TOPEKA // WENESDAY NOV. 20
QUINCY ADAMS SAWYER
LARGE AND EXCELLENT COMPANY.
IN A BIG SCENIC PRODUCTION OF
The Best New England Play Ever Written.
QUINCY ADAMS SAWYER
AND MASON'S CORNER FOLKS.
'ONE GREAT BIG LAUGH FROM BEGINNING TO END, AND THE SWEETEST LOVE STORY EVER TOLD."
IT IS AS SWEETLY NATURAL AS THE BREATH OF THE FIELDS.—

Facts about the book

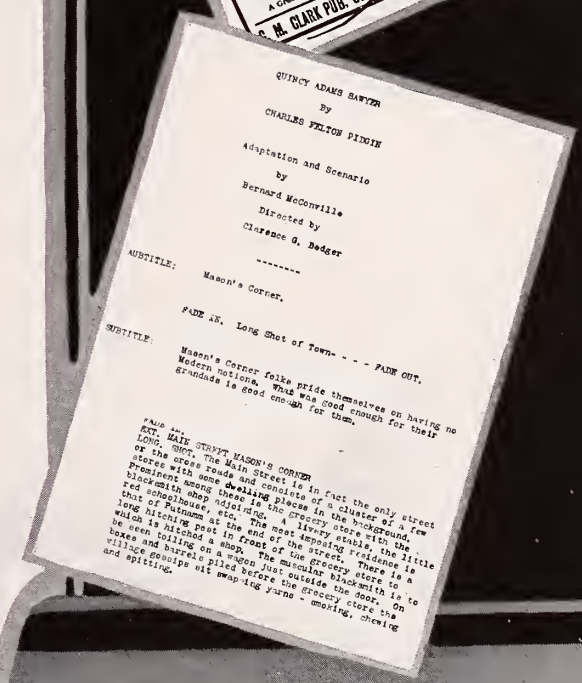
Note the publisher's advertisement—a corner of it's jutting into this panel. 200,000 copies sold within a year of its issuance—and that was before grandma's hair was grey. The sale has reached the millions mark now.

Facts about the play

The book was too popular to escape dramatization. From Connecticut to Kansas there wasn't an opera house that hadn't reverberated with cheers for "Quincy Adams Sawyer."

Facts about the picture

Founded on a story everybody knows and likes; enacted by a cast no one would believe could be engaged for one picture; adapted and directed by men who have become famous for their success in handling just such dramatic material; chuck full of comedy and characterization and thrills and punchy scenes—it cannot help being the most profitable picture bookable today.


QUINCY ADAMS SAWYER
By
CHARLES FELTON PIDGIN
Adaptation and Scenario
by
Bernard McConville
Directed by
Clarence G. Badger
SUBTITLE:
Mason's Corner.
FADE IN. Long Shot of Town- - - - FADE OUT.
SUBTITLE:
Mason's Corner folks pride themselves on having no
Modern Notions. What was good enough for their
Grandads is good enough for them.
EXT. MAIN STREET MASON'S CORNER
LONG SHOT. The Main Street is in fact the only street
of the town. It is in fact a cluster of a few
stores with some dwelling places in a little
prominent among these is the grocery store with the
blacksmith shop adjoining. A livery stable, with the
red schoolhouse, etc. The next door is the little
long of Putnams, etc. A grocery store is to
their right at the end of the street. There is a
which is hitched a wagon just outside the blacksmith is to
be seen rolling on a shop. The entire
boxes and barrels piled before the grocery store
village gossips sit swapping yarns - smoking, chewing
and spitting.

Adapted from CHARLES FELTON PIDGIN'S
famous novel by BERNARD McCONVILLE
Directed by CLARENCE G. BADGER

RE IS PAT OFF
A METRO PICTURE

METRO PICTURES CORPORATION

Home-Folks Story Ever Written

QUINCY ADAMS SAWYER

Has the Stuff!

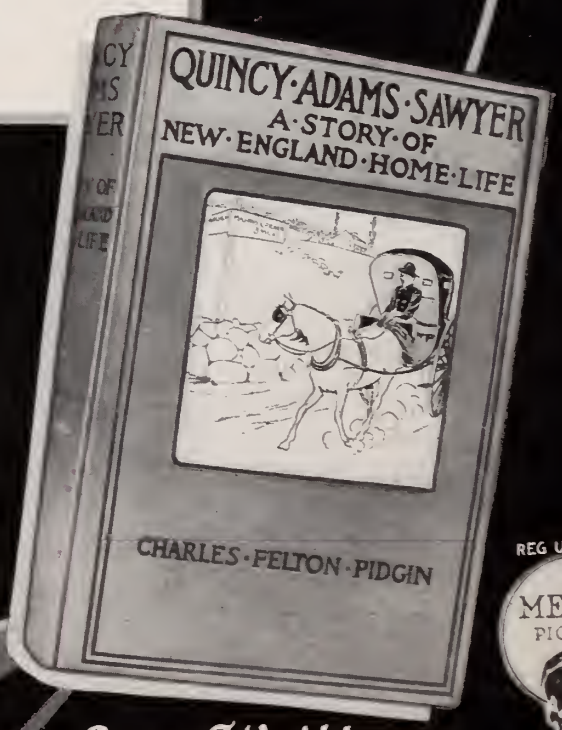
A story that has proven itself, a cast that would fill a house even if it appeared in a news reel, skilful adaptation and masterly direction, a climax with a hard cider kick—your audience will like it; they'll say it with standing room.

And Everybody Knows it!

Through newspaper services, through the Saturday Evening Post, through fan magazines and in co-operation with the book publishers, Metro has for months campaigned to let the movie-going world know that "Quincy Adams Sawyer" is on the screen.

And the campaign has gone over. All the exhibitor has to do is let his patrons know the picture's to be on his screen.

A METRO
ARTHUR SAWYER HERBERT LUBIN PRODUCTION



Distributed by
METRO PICTURES CORPORATION

REG US PAT OFF
A METRO PICTURE

The Greatest Home-Folks Story Ever Written

THE EXHIBITOR MUST SOLVE HIS OWN PROBLEM

No Producer, Distributor, or Booking Circuit can Solve it for Him.

IF THIS BE TRUE:

What is the Exhibitor doing in a constructive way to protect his investment in theatre holdings and the good will he has builded with his patrons?

What is the Exhibitor doing toward permanently securing film rentals that will insure a profit to himself commensurate with the risk he takes?

What is the Exhibitor doing to protect himself against any movement in the industry that ultimately must be a burden to him?

What is the Exhibitor doing toward safeguarding his investment against any alignment that will tend to confine or restrict production or distribution?

What is the Exhibitor doing toward securing equitable film rentals during his good season, in order that slack periods do not absorb all his profits and more?

What is the Exhibitor doing in a constructive way toward keeping the independent producer independent and in business?

THE ANSWER IS THAT THE EXHIBITOR IS DOING NOTHING.

These problems relate not only to the present and the immediate future—they affect vitally the Exhibitor's destiny.

The purpose of this advertisement is to advise the Exhibitor that a plan has been created to cover every phase of Exhibitor protection, which will sweep the country.

Every Exhibitor in America owes it to himself, irrespective of location, size of house, priority of run, or population, to write for details of this plan.

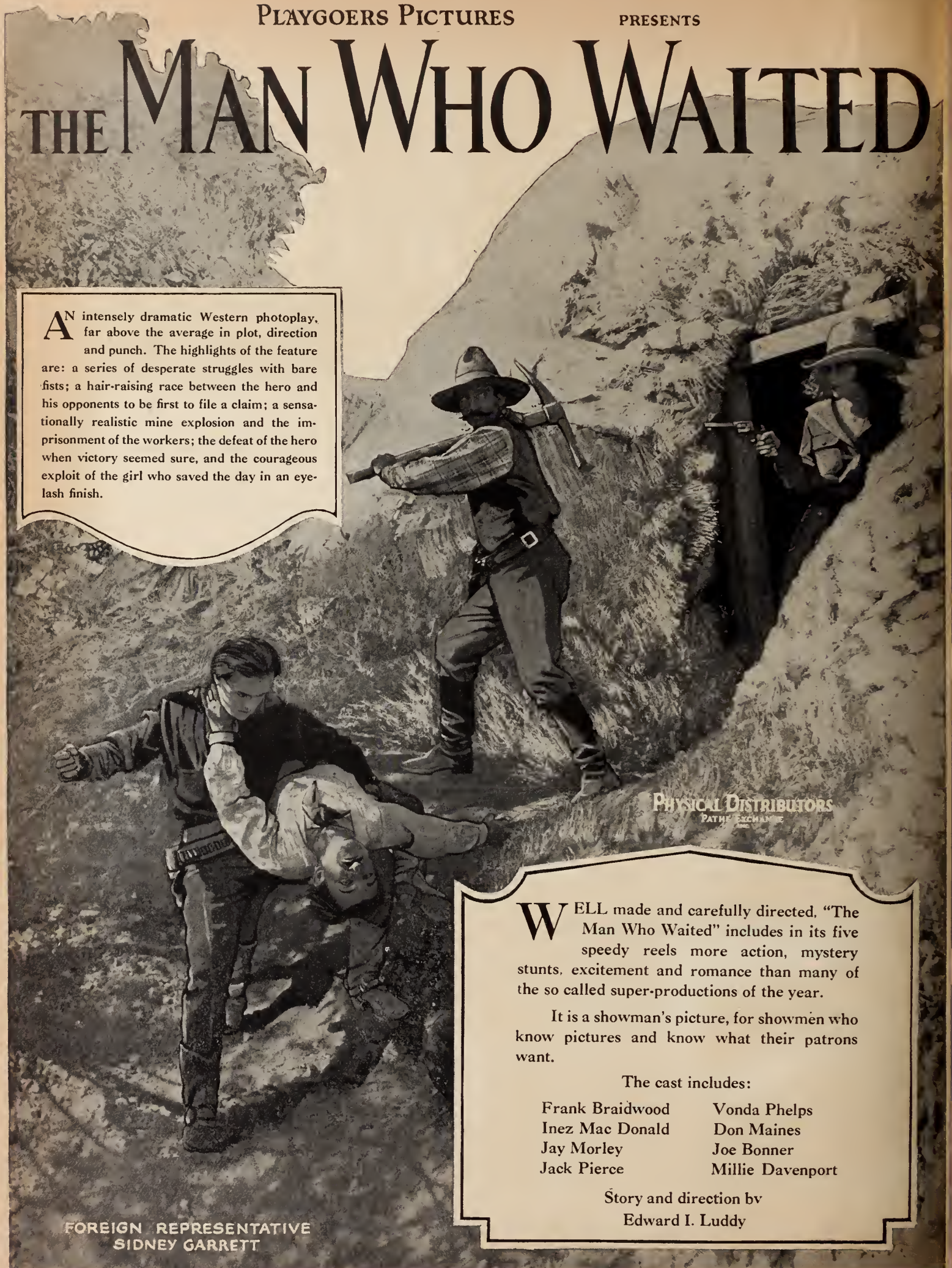
Address your first letter to:

ARGOSY,
c/o The Film Daily,
71 West 44th Street,
New York City.

PLAYGOERS PICTURES PRESENTS

THE MAN WHO WAITED

AN intensely dramatic Western photoplay, far above the average in plot, direction and punch. The highlights of the feature are: a series of desperate struggles with bare fists; a hair-raising race between the hero and his opponents to be first to file a claim; a sensationally realistic mine explosion and the imprisonment of the workers; the defeat of the hero when victory seemed sure, and the courageous exploit of the girl who saved the day in an eyelash finish.



WELL made and carefully directed, "The Man Who Waited" includes in its five speedy reels more action, mystery stunts, excitement and romance than many of the so called super-productions of the year.

It is a showman's picture, for showmen who know pictures and know what their patrons want.

The cast includes:

Frank Braidwood	Vonda Phelps
Inez Mac Donald	Don Maines
Jay Morley	Joe Bonner
Jack Pierce	Millie Davenport

Story and direction by
Edward I. Luddy

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

Florence Vidor

Is winning the praise of newspapers from ocean to ocean by the wonderful success of her first three STARRING productions-

Woman, Wake Up!

More power to Florence Vidor and the combination that produced "Woman, Wake Up." It is not merely better—it is best. It is the best thing that Florence Vidor has done, and that's a broad statement. —*Charleston, S. C., American.*

The Real Adventure

Florence Vidor in "The Real Adventure" is one of the finest attractions the Alamo has had this year. —*Louisville, Ky., Times.*

To Florence Vidor goes a great amount of credit for a splendid portrayal of a womanly woman. — *Los Angeles Herald.*

Dusk to Dawn

Portland theatregoers looking for something new found it at the Heilig. Florence Vidor plays a truly remarkable part in "Dusk to Dawn." The idea is so piquant, the scenes so well prepared, that critics and fans alike are treated to an unusual taste of "something different."—*Portland, Ore., Journal.*

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRESIDENT.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

An F. C. MIMS PRODUCTION

Catherine Calvert

in

THAT WOMAN

From the story by
Capt. Sabine Wood
Directed by Harry O. Hoyt

One of the most beautiful women of screen or stage in the role of a stage temptress who won a millionaire's son and found that she loved him.

A story of a woman's battle to hold her husband when society, his friends and his father conspired to take him from her.

The story of a woman who stepped down from the electric lights to being a chauffeur's wife to prove a love that no one believed she could feel.

Colorful, spectacular, full of action.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

American Releasing Corp.
presents

Dolores Cassinelli

in THE CHALLENGE

with

Rod La Rocque - Warner Richmond
De Sacia Moores

Directed by Tom Terris

A society-melodrama; a young artist-husband who brings "the other woman" into his home and forces the young wife out.

Exhibitors' Herald says: "Dolores Cassinelli, looking more beautiful than ever, finds a story well suited to her talents. An interest-compelling plot; an original twist at the end." *Reeland Reviews* thinks "the title furnishes good advertising material," that "the cast can be talked up," that "the winter sports, artists' studios, New York life and the little bit of office business will interest your patrons."

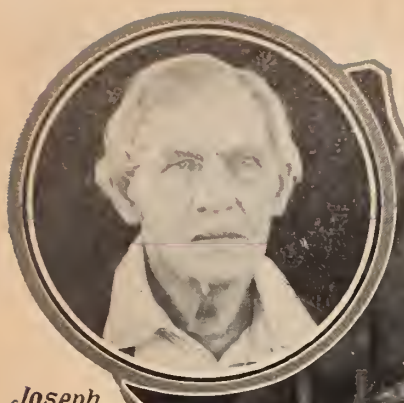
We say: "It's a darn good picture."

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

A HALPERIN PRODUCTION

The DANGER POINT



Joseph Dowling

Carmel Myers

Vernon Steel

W.P. Carleton

By Victor Hugo Halperin
Directed by Lloyd Ingraham

With an all-star cast including

CARMEL MYERS — JOSEPH DOWLING
W.P. CARLETON — VERNON STEEL

A vigorous, intelligent story of what happened to a young wife whose husband was "too busy to love." It contains the best work Carmel Myers, Joseph Dowling, Vernon Steel and W. P. Carleton have done on the screen in years. All the trade press critics like it:

"Registers high water-mark from a spectacular angle, yet preserves the romance of a well-told love story," says the *Trade Review*. "The acting is good, the story of a familiar type," says *Harrison's Reports*. "Presented with a rather new angle," says *Motion Picture News*.

"The Danger Point" is a title that exploitation can do wonders with.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

That's what they all say-

Motion Picture News says

"One of the greatest he has ever made—far ahead of his program offerings. Clever intermingling of laughs and thrills, ending with a ride to the rescue that will have the enthusiastic spectator in the firm grip of suspense. Carries all the qualities of sure-fire entertainment in the biggest and smallest houses."

Moving Picture WORLD says

"Harry Carey has an excellent role. The picture holds live entertainment for many. It contains everything that makes a Western production sure of success."

EXHIBITORS TRADE REVIEW says

"The acting is of a fine type and the humorous situations contribute materially to the plot."

Harry Carey

COMPLETELY dwarfs all rivals in the field of Western comedy-dramatic production. Compare him with the others and you are comparing a tornado with a zephyr—a dreadnought with the veriest tub! "Good Men and True," his latest and greatest for F. B. O., carries all the crash and tingle of a Jovian thunderbolt—plus a gale of laughs that establish Carey as a comedian of finish and charm!

AND THE GREATEST EXPLOITATION CAMPAIGN YOU EVER SAW GOES WITH IT

Superbly directed by Val Paul — *Adapted from the novel by Eugene Manlove Rhodes* — *Cast includes: Tully Marshall Noah Beery and Vola Vale*

?

Have you played "The Kick Back," Carey's last F. B. O. box office wallop—If not get it quick.

"Good Men and True"

Distributed by F. B. O.

FILM BOOKING OFFICES OF AMERICA, Inc.

Main Offices—F. B. O. Building—723 7th Ave., N. Y. C.

Branches Everywhere

Made for

The Millions who have read the book. The Millions who have seen the play and the Millions who want exceptional entertainment.

In its thirty years before the public as a book more than Twenty Million People have read "Thorns and Orange Blossoms."

During its twenty years as a play upward of Ten Million people saw "Thorns and Orange Blossoms" in its Metropolitan, Stock, Road Show and Repertoire Presentations.

"THORNS ORANGE

A B.P. SCHULBERG PRESENTATION

BASED ON THE FAMOUS PLAY FROM BERTHA M. CLAY'S IMMORTAL ROMANCE
ADAPTED BY HOPE LORING
EDITED BY EVE UNSELL.
PHOTOGRAPHED BY KARL STRUSS.

Produced by
PREFERRED PICTURES-INC.
B.P. Schulberg-*Pres.* J.G. Bachmann-*Treas.*

Millions!

An Audience of Millions is awaiting its advent as a motion picture.

As a book it was a best seller. As a play it was a popular success. It's motion picture interpretation is conceded a masterpiece with all the elements of a great box-office attraction ingeniously intermingled.

A Popular Book—A Successful Play—A Noted Producer—A Brilliant Director—A Cast of Personalities and a Waiting Audience of Millions.

AND BLOSSOMS"

A GASNIER PRODUCTION

PORTRAYED BY

ESTELLE TAYLOR
KENNETH HARLAN
EDITH ROBERTS

ARTHUR HULL
CARL STOCKDALE
JOHN COSSAR

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

See
S. L. ROTHAFEL'S
presentation
"In the Spotlight"

Laugh with
HARRY REICHENBACH
Master of Ceremonies

Dance to the tunes of
VINCENT LOPEZ'
Two Jazz Orchestras

Meet the Stars!

Meet Everybody Who Is Anybody at the

Theatre Owners'

SUPPER DANCE

This Saturday Night Dec. 2 Hotel Astor

Tickets $10 per person

The Cosmopolitan Corporation presents

THE PRIDE OF PALOMAR

"I've never seen a horse race as stirring, as photographically accurate and as dramatic as that which enables the hero of 'The Pride of Palomar' to come into his own."
—Alan Dale in the New York American.

BY
PETER B. KYNE
WITH
FORREST STANLEY, MARJORIE DAW, WARNER OLAND, JOSEPH DOWLING AND OTHERS

IT is only one of the many thrilling scenes in this fast moving, realistic drama of the mission country of California, which caused the audiences at the Rivoli, New York, to break into applause again and again. Suspense, thrills, mystery, a tremendous theme, a beautiful love story, a remarkable cast and a scenic feast make this one of the greatest pictures of the year.

DIRECTED BY FRANK BORZAGE

A Cosmopolitan Production

A Paramount Picture

"Star Delightful in Her Best Picture!"

—*New York Daily News*

Read the New York Newspaper Critics:

STAR IS DELIGHTFUL

" 'East Is West' is Constance Talmadge's best. My, but she was cute! We found ourselves lost in admiration. She was quite delightful. Good entertainment."—*New York Daily News.*

BRILLIANT INTERPRETATION

"Constance Talmadge gives a brilliant interpretation of Ming Toy's role. Produced on a lavish scale, filled with beautiful sets, wonderful photography and mighty good acting."—*New York Tribune.*

EXCELLENT ENTERTAINMENT

"Excellent entertainment and a good vehicle for Constance Talmadge. Well directed. Unusually adept comedy."—*New York Herald.*

LAUGHTER AND SYMPATHY

"Such is the charm of Miss Talmadge's characterizations that the laughter she provokes turns to sympathy. In turning to a dramatic role she has met more than the usual success."—*New York Telegram.*

MORE THAN INTERESTING

"Anything Constance Talmadge does on the screen is bound to be interesting, but the manner in which she interprets Ming Toy is more than interesting."—*New York Journal.*

STAR IS IRREPRESSIBLE

"Miss Talmadge's Ming Toy is essentially original, and she is irrepressible."—*New York Sun.*

CROWDS BUBBLE OVER

"The large audiences at the Strand bubbled to themselves about how cunning the star was, and applauded, too."—*New York World.*

A First National Picture

CONSTANCE TALMADGE

IN

"EAST IS WEST"

Presented by JOSEPH M. SCHENCK; by Samuel Shipman and John B. Hymer, from the play by William Harris, Jr.; adapted by Frances Marion; photographed by Tony Gaudio; art direction by Stephen Goosson; directed by SIDNEY FRANKLIN, director of 'Smilin' Through."

Thrills of a Society Girl in the Arctics!

Everything That Goes to Make a Winner!

Violet Clark's drama-bound story of Ninon, weary of society, who exults in the life-fight of the northern fur country —where the Arctic fights to bar the invaders who seek its treasure pelted beasts — where small jealousies make quick enemies.

Not only the thrills, and there are many, but romance and adventure—swift-moving drama that sweeps this Arctic tale to the foremost rank of the star's best achievements.

An all-star cast, including, besides the American Beauty, Bryant Washburn, Mitchell Lewis, June Elvidge, Clarissa Selwynne, Boris Karloff and Francis McDonald.

Directed by Tom Forman

Produced by Preferred Pictures, Inc.

WOMAN'S CLUB ENDORSES IT!

The women will do the same in your town—and when the women are for it your seats are sold. Read the letter and go to it!

From the famous classic by R. D. Blackmore; directed by Maurice Tourneur and produced at the studios of Thomas H. Ince.

FIRST NATIONAL PICTURES

Associated First National Pictures, Inc.
6 West 48th Street,
New York City.

Gentlemen:

The Cleveland Cinema Club wishes to express its appreciation of the opportunity afforded through your office to review the picture "Lorna Doone" as produced by Mr. Maurice Tourneur at the Thomas Ince Studio in Culver City.

The purpose of the Cinema Club as you may know, is to encourage the production and exhibition of motion pictures of the highest standard of artistic excellence. We recognize the immense potentialities of the motion pictures and we are glad that a company of the importance of the Associated First National has seen fit to co-operate in the production and distribution of "Lorna Doone". Photographically, the picture has many scenes of rare beauty. As a presentation of Blackmore's novel, "Lorna Doone" will receive a hearty welcome from all those who have read and come to love that quaint English story of "Lorna Doone" and her John Ridd.

We hope the production will attain every success and are glad to give it our endorsement.

Sincerely yours,

(Signed) Mrs. Elmer G. Derr
President

(Signed) Marim D. Hackar
Corresponding Secretary

Distributed by Associated First National Pictures, Inc.

A Stupendous Spectacle Backed By National Ads. Reaching 10,000,000

Here's why this picture will prove one of the outstanding box office successes of the year.

One of the most successful Oriental plays ever produced.

Road showed four years in city, town and hamlet.

A gorgeous spectacle and one of the most entrancing love stories ever filmed.

More thrilling and exciting than the Arabian Nights—more enthralling than Romeo and Juliet.

Scenes of rare beauty in Persian gardens, Oriental temples and palaces with the beauties of the Caliph's harem.

Hundreds of horsemen and foot soldiers in fierce hand to hand battles.

Love, romance and thrills aplenty.

Three full page ads have been prepared for the Saturday Evening Post. They will appear Dec. 9, Jan. 6 and Feb. 3.

Advertising in other national mediums reaching a total of more than 10,000,000 readers.

Think of it. More than 10,000,000 will see these ads. Your audiences are ready made.

Richard Walton Tully's master production.

Guy Bates Post's supreme triumph.

A strong supporting cast including Virginia Brown Faire, Patsy Ruth Miller, Nigel de Bruliere, Rose Dione and Boris Karloff.

Directed by JAMES YOUNG.

Richard Walton Tully

presents

GUY BATES POST

Adapted by Richard Walton Tully from the stage success of the same title; art director, Wilfred Buckland; photographed by George Benoit.

"OMAR THE TENTMAKER"

FIRST NATIONAL PICTURES

A First National Picture

Try to make a Date with

"Minnie"

and you never will regret it—
for your patrons, every one, will
fall in love with the little ugly
duckling who turns out a swan

Marshall Neilan's
newest and niftiest

So Unusual, it will surprise you
So Human, it will bring a smile and a tear.

With Leatrice Joy and Matt Moore
Directed by Marshall Neilan
and Frank Urson
Photographed by David Kesson & Karl Strauss

A First National Picture

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 59, No. 6
Dec. 9, 1922

The Dreaded Monster

Much is being written and said these days about the reappearance of the dreaded monster, "Booking Combinations."

The accepted editorial idea is one of fear, combined with a desire to sound clarion notes of warning to Mr. Exhibitor.

"Don't step too fast with your booking combinations," the theatre owner is told, "else group action by exhibitors will bring about group action by distributors, exhibitor trust will be met with distributor trust," and so on.

A year ago, two years ago, three and more we wrought ourselves into similar frenzies of trepidation over the possibilities of centralized booking.

A year from now we will do the same, and two and three years hence. Booking groups grow up all around us in the years that intervene.

But the ones that operate successfully don't seem to have any of the aspects of the monster of our dreams and we fail to recognize them. The ones that bear resemblance to the monster fail and pass out; so we are always left to fear nothing but the future.

* * *

The present recurrence of talk about co-operative booking combinations has been brought about by the formation of the A. B. C. in New York.

This group was not born of any of the impulses creating the booking combination of our imaginations. It is not dedicated to the lowering of rentals, to war on any particular producer, or any of our usual battle cries.

The A. B. C. was formed to present a buying power able to enter into competition with the big circuits. A matter in which distributors are as vitally interested as exhibitors. For the circuits have not been any too gentle taskmasters in handling the distributors.

Such competitive bidding against the circuits on the more desirable screen attractions was an inevitable economic necessity. It is inevitable in any other city zoned and controlled as New York is.

But it is a long, long step from this sort of group booking to the operations of the Stanley controlled Philadelphia territory.

A step that is never likely to be taken, or, if taken, to be held successfully for any length of time.

There was only one Stanley Mastbaum—just as there is only one Ford, one Schwab, one Rockefeller.

* * *

Over the course of a year the productions that stand above argument are few and far between, and for the great average of their attractions the day has passed when exhibitors will allow any man or committee to book their theatres willy-nilly.

The average theatre man is as much "Shopper" as "Showman," and he has developed in experience and opinions past the stage where he will retire from active connection with his theatre further than janitor-service.

Attempts will frequently be made—for the theory of the booking combination is wonderfully attractive—but the attempts will as frequently fail.

For the very evils that editorial writers foresee in the formation of the wrong sort of booking combinations are the evils that speedily wreak their doom.

* * *

These facts being true, the only possibility remains in the type of booking office that can offer exhibitors the product of many producers and at a variety of prices.

And this also is true—such combinations can never come about without the active co-operation and interest of a number of manufacturers.

Not an impossibility.

But something that throws the discussion into an entirely new phase.

There would be no Stanley in Philadelphia had it had not been at different times to the interests of various producers to accept Stanley co-operation.

And that—we are speaking now of its application to future possibilities—is another story.

Robert E. Welsh

Still a Big Topic

Sunday Opening in Ohio Brings Legal Activity

The Sunday closing question is again the main topic in film circles throughout Ohio, and the battle of tongues and legalities is again on in full blast.

Following a first-page story in a Cleveland paper inspired by Sam Bullock, of the Theatre Owners' Association, to the effect that a great effort would be made to get the theatres in small towns opened for Sunday trade, even if it was necessary to attempt to have the law amended, two Cleveland lawyers went to Cleveland Heights, where a theatre slumbers on Sunday, and had a dozen merchants arrested for keeping their stores open on Sundays.

Immediately the officials of the suburb denounced the movie men, claiming they inspired the prosecutions, and defending the store-keepers. But the fact is the motion picture men had nothing to do with it, but the announcement of Bullock's has stirred up the opposition.

Meantime the lawyers say they will continue to have merchants arrested, even going into other suburbs, where theatres are open on Sundays, and causing the arrest of their managers. However, the theatre owners are not much concerned because popular opinion in the suburbs favors Sunday movies.

The Sunday movement won a distinct victory in Findlay, when a jury in Mayor Rodabaugh's court acquitted E. B. Gilmore, movie owner, of a charge of violating the Sunday closing laws. The verdict was returned after three hours' deliberation. One woman, Mrs. M. C. Dye, was a member of the jury, and acted as foreman.

Since 1917 the moving picture theatres in Findlay have been closed on Sundays. Two years ago an effort was made to reopen them, but the owners were arrested and convicted.

Arguments on Rates

Final arguments in favor of interchangeable mileage, for the benefit of men in the motion picture and other industries whose duties require them to travel considerably, were heard before the Interstate Commerce Commission, Washington, D. C., on November 15, and a decision is expected within a few days as to whether the provisions of the bill recently enacted by Congress shall be put into effect. The law called upon the commission to hold hearings for the purpose of determining whether it was feasible to order the railroads throughout the country to issue interchangeable mileage or scrip coupon tickets, good on any road, at a reduced rate of fare.

Exports Are Big

Figures for September Show Foreign Countries Buying Heavily

Motion picture film exported from the United States during the month of September included according to a report just issued by the Bureau of Foreign and Domestic Commerce, 11,182,258 linear feet of positive films, valued at $462,914; 3,009,732 feet of film sensitized, but not exposed, valued at $86,591, and 467,932 feet of exposed negatives, valued at $48,702.

Our best market for positives was Australia, taking 1,671,985 feet, valued at $68,539, with Argentina second at 1,293,889 feet, with a value of $57,116 and Canada third with 1,287,756 feet, valued at $70,364. Japan led in the importation of unexposed sensitized film, taking 1,353,140 feet, with a value of $38,578, while England was a close second with 1,182,463 feet, valued at $33,161.

Our greatest exports of exposed negatives went to England, that country taking 242,803 feet, valued at $32,715, while Cuba was second with 61,288 feet, valued at $4,180, and France third, with 54,956 feet, with a value of $6,857.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

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Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

To Hold Dinner

Allied Laboratories Association to Celebrate Second Year.

The Allied Film Laboratories Association is planning to hold its second annual dinner at Delmonico's on Thursday evening, December 7.

Will Hays, Courtland Smith, of the Motion Picture Producers and Distributors of America, have been invited. The dinner will also be attended by not only the executives of the various laboratories, but representatives of raw stock manufacturers and others.

The dinner will be in celebration of the second successful year of the Allied Film Laboratories Association.

The members of the association are: Biograph Company, Burton Holmes Laboratory, Claremont Film Laboratory, Inc., Craftsman Film Laboratory, Cromlow Film Laboratory, Inc., Dobbs Laboratory, Eclipse Film Laboratory, Erbograph Company, Evans Film Manufacturing Company, Film Developing Corporation, Lyman Howe, Nicholas Kessel Laboratory, Kineto Company of America, National Film Laboratory, Palisade Laboratories, Republic Laboratories, Inc., Rex Laboratory, Inc., Tremont Film Laboratories, Inc., William Horsley Laboratory.

Bromhead Is Host

To Film Men Prior to Sailing for England

Col. A. C. Bromhead, of the Gaumont Company, England, was the host last Friday at a Hotel Astor luncheon to film men prior to his sailing for home. The affair brought forth the interesting announcement that Gaumont planned the immediate making of Hall Caine's "The Quality of Mercy," with an American director, Tom Terriss, and an American star yet to be named.

The luncheon, which was handled by Sidney Garret, saw a gathering of important film men. Jos. Dannenberg, of The Film Daily, acted as toastmaster, and the speakers included Harry Warner, Elmer Pearson, M. Finkelstein, James Grainger, Fred Warren, and L. W. Boynton.

Considerable advice on the making of pictures filled the air, but the consensus of opinion seemed to come back to the old familiar line, that "a real good picture, on a popular theme, properly exploited, can be made anywhere and be successful everywhere."

Lubitsch Accepted

Ernst Lubitsch will direct Mary Pickford in "Dorothy Vernon of Haddon Hall." That became known this week when Miss Pickford received a cable from Berlin in response to her cabled invitation.

Famous Players Is Sued by Vitagraph

Violation of Anti-Trust Law Alleged; $6,000,000 Asked for

ALLEGING restraint of trade by the Famous Players-Lasky Corporation, the Vitagraph Company of America, Inc., has begun suit against the former organization for $6,000,000. This amount Vitagraph alleges is due it under the terms of the Sherman Anti-Trust Law which allows a complainant to collect triple damages if it proves its case in a matter of this kind.

Cravath, Henderson and Leffingwell, attorneys for the defendant, when asked for a statement, said they had nothing to say regarding the case. Elek J. Ludvigh, treasurer and general counsel for the defendant, stated he had nothing to say at this time, but said he may make a statement later.

That the suit constitutes a difference between two members of the Producers and Distributors of America, Inc., but is not regarded as a matter pertaining to the Association, was the statement given out at the office of Will H. Hays, by Courtland Smith, secretary of the Association. The following was received from the Vitagraph Company:

The Vitagraph Company of America, Inc., organized in 1896, is said to be the oldest motion picture company in the world. The bill of complaint was filed in the United States District Court, Southern District of New York, by William Marston Seabury, of 36 West Forty-fourth street, attorney for the plaintiff. Adolph Zukor, Jesse L. Lasky, Jules E. Brulatour, Frank A. Garbutt, Cecil B. DeMille, Daniel Frohman, Emil E. Shauer, Eugene Zukor, Sidney R. Kent, William H. English, Frederick G. Lee, Maurice Wertheim, Gayer G. Dominick, Felix E. Kahn and Theodore F. Whitmarsh are named with the Famous Players-Lasky Corporation as defendants.

The suit is based upon the claim that in 1919 the defendants conspired together to control a large number of "first run" theatres of the country for the purpose of restraining trade and suppressing competition among the producers and distributors of motion pictures by booking all the pictures produced by the Famous Players-Lasky Corporation and its subsidiaries in all the first run theatres owned, controlled or influenced by the Famous Players-Lasky Corporation and by excluding the pictures of the plaintiff and of other producers and distributors from such theatres.

The complaint contains much that is of great interest to the trade in general, especially at this time, and presents to the courts, for the first time, the legal status of the first run theatres, the legality of several of the booking circuits, particularly those in New England, in Philadelphia, in the South and in the Atlantic and Gulf states, and demands an inquiry into the extent to which producers and distributors of motion pictures may invade the field of the exhibitors.

Apart from the formal allegations of the complaint a full description of the three main branches of the industry is given, showing in detail the part played in the industry by the producers, distributors and exhibitors. The complaint asserts that there are about 38 key centers in the country in each of which there are now first-run theatres, and it is alleged in the complaint that the value of the exhibition in the first-run theatres of the country represents at least 50 per cent. of the American-Canadian gross receipts of any picture exhibited in such theatres and in other theatres of the United States and Canada; not that the 50 per cent. comes from the first-run theatres themselves, but that the percentage is due to the popularity and prestige the picture had obtained through its showing in the first-run theatre.

In confirmation of this estimate the plaintiff claims that the exhibition of the picture in anyone of the first-class, first-run theatres on Broadway, New York City, is essential to the proper exploitation of the picture throughout the country, and that the value of the Broadway showing is estimated at 10 per cent. of the American and Canadian gross receipts, while the value of the first run in each exchange or key city is estimated at about 40 per cent. of the gross derived from the particular territory served from the exchange city in question.

The complaint describes the business of the plaintiff, showing that since 1896 it and its predecessors of the same name have been engaged in the production and directly and indirectly, in the distribution of motion pictures throughout the world, and that during that time it has built up a great business which uniformly since 1909 showed a large profit each year, sometimes exceeding $1,000,000.

A description of the business of the Famous Players-Lasky Corporation is also given and it alleges that as a result of the various consolidations and mergers of several producers and distributors of motion pictures within the three short years of its organization in 1916, the Famous Players-Lasky Corporation has attained a position in the first rank among the producers of motion pictures, here and elsewhere throughout the world. The substance of the charge against the defendants is that about the year 1919 they combined and conspired to monopolize a large number of first-class, first-run and other desirable motion picture theatres in the City of New York and elsewhere throughout the United States and Canada for the purpose of enabling them to dominate and influence the buying policy of all of those theatres and to enable the Famous Players-Lasky Corporation to exclude the motion pictures of the plaintiff and insofar as possible the pictures of other competing producers and distributors therefrom.

The complaint alleges on information and belief that the defendant corporation, by combinations and agreements with Alfred S. Black and with the Black New England Theatres, Inc., obtained complete control over about 40 theatres in New England, and through one or more contracts with William Gray, who owns and controls about 20 other theatres in the same territory, Famous Players were able to book all, or almost all of the pictures produced by the Famous Players and its subsidiaries, to the exclusion of all, or almost all of the plaintiff's pictures and the pictures of a number of other producers from those theatres. It alleges that through one or more contracts with Jules Mastbaum, the Stanley Company of America and the Stanley Booking Corporation, the Famous Players exchanged $2,000,000 and 15,000 shares of the common stock of Famous Players for a large interest in these two important companies, one of which is said to own or control more than 57 theatres and has an exclusive booking contract with 92 other theatres, making a total of 149 theatres, all in the Philadelphia territory, and including the control of the entire eight first-run theatres in Philadelphia, and that as a result of these contracts all, or almost all of the pictures made by Vitagraph and a large number of other producers are excluded from this territory. It is further alleged in the complaint that as a result of similar contracts with Stephen A. Lynch and the Stephen A. Lynch Enterprises, Famous Players caused a corporation known as the Southern Enterprises, Inc., to be formed under the laws of the State of Delaware, which corporation is owned and controlled by the Famous Players-Lasky Corporation, and which owns, controls and operates a large number of desirable motion picture theatres, upwards of 140 in number, throughout the states of North Carolina, South Carolina, Tennessee, Georgia, Florida, Alabama, Mississippi, Missouri, Arkansas, Louisiana, Texas and Oklahoma, and that by reason of a contract with one or more stockholders of the Saenger Amusement Company the defendants directly or indirectly acquired and now control about 40 per cent. of the stock of the Saenger Amusement Company which, in turn, owns and controls more than 25 motion picture theatres, some of them first-class, first-run theatres, and in addition has the exclusive right to book pictures in more than 68 theatres all within and throughout the states of Louisiana, Eastern Texas, Arkansas, Mississippi, Missouri, Alabama and Western Florida, and that by reason of these contracts and arrangements most or all of the pictures of the plaintiff have been excluded with negligible exceptions from all, or almost all of the theatres.

Complaint is also made that the Famous Players-Lasky Corporation sells its entire product, whenever possible, under closed booking contracts, which require exhibitors to take all of their pictures or none, and that whenever possible these contracts are made with the franchise holders of the Associated First National Exhibitors' Circuit, Inc., and the effect of such contracts is to monopolize all or almost all of the exhibition time of a large number of exhibitors to the exclusion from such theatres of a large number of pictures of other producers.

The Realart Corporation is described as a "bogus" independent and it is alleged that this company was founded and is owned by the Famous Players-Lasky Corporation and was operated separately by it to make exhibitors who did not wish to buy the product of the Famous Players to take the Real-

art pictures in the belief that the companies were entirely separate and distinct while in reality the Famous Players actually owned and controlled the Realart company.

The complaint offers as further evidence of further attempts of defendants to interfere with the plaintiff's business the defendants' interference with the plaintiff's stars and other employes by offering fictitious inducements, chiefly by promise of increase in salary and additional opportunities for publicity and exploitation, to leave the employ of Vitagraph and enter the employ of the defendant company. It cites among other instances, the case of Alice Joyce, one of Vitagraph's best known stars. The complaint alleges that in the year 1920 the Famous Players-Lasky Corporation caused public announcement in London that thereafter the defendant company would market in London and throughout the world pictures in which Alice Joyce was starred or featured when in reality Miss Joyce was under a contract with Vitagraph which had until June, 1922, to run, and of which contract the defendants were well aware. As further evidence of unfair competition the complaint embodies a letter written by S. R. Kent, as salesmanager for the Famous Players-Lasky Corporation, under date of January 31, 1922, and addressed to the corporation's branch manager, M. S. Wilson, at Denver, Col., in which he advised, in part, to "kick out every Vitagraph account you can find, irrespective of the terms you may have to make, just so you cancel the contract and get them out of the way. As long as they insist on a fight let's give it to them." These instructions, the complaint alleges, were further carried to the various salesmen in a letter signed by Mr. Wilson which reads in part:

"Please do not permit anyone to read this communication and work quietly on this subject, but get results. You will note that he lets down the barriers regardless of the terms which you might have to make, but you must have convincing proof that you will be able to kick Vitagraph out."

The complaint states that these instructions and letters were extensively circulated by the Famous Players-Lasky Corporation and that almost immediately after this attack Vitagraph's American and Canadian gross income showed a loss of more than $22,000 a week, and that this loss continued for upwards of 40 weeks. This appears to be the basis of the plaintiff's claim for over $800,000.

The complaint charges that the effect of the acts complained of has been to curtail and discourage the production of first-class motion pictures since it is said that such pictures produced by others than the Famous Players-Lasky Corporation are denied exhibition in a large number of first-run houses controlled by the Famous Players, and the inference is that no one would be willing to spend the large sums of money involved in the production of this type of pictures unless they are assured of a first-run showing.

It is claimed that the acts of the defendants enhanced the film rentals and prices of exhibition rights, and that trade is unreasonably restricted and competition among distributors and producers suppressed, and these contentions conclude with the statement that the defendants have used arbitrarily and oppressively the power obtained by the Famous Players "to force out of business its weaker competitors among the small and independent exhibitors of the country, many of whom for years have been in the motion picture business, supporting themselves and their families from the small profits realized therefrom, and to coerce such exhibitors into a sale to or a union with the defendants. * * * "

Albert E. Smith, president of the Vitagraph Company of America, said on the evening of November 28:

"In filing suit against the Famous Players-Lasky Corporation I want the industry to know and understand that the suit represents much more than a mere personal controversy between two producers and distributors of motion pictures. As I see it, this suit is not only the case of Vitagraph against the Famous Players-Lasky Corporation, but it is the suit of every independent producer and every independent exhibitor in the country.

"For some years past certain tendencies in the industry have been very marked and pronounced. Some thoughtful producers have viewed with alarm the entrance of certain producers into the exhibition field and we are all aware of the abuses directed largely against the small exhibitor which this kind of thing encourages and promotes. When producers and distributors invade the field of the exhibitor a very serious situation arises, which materially injures not only the exhibitors of the country but the independent producers as well. It is to check this rapidly growing evil in the industry and to recover the losses occasioned by the acts of the defendants that I have instituted the present suit."

William Marston Seabury, attorney for the plaintiff, in commenting on the suit brought on behalf of Vitagraph, said:

"Perhaps one of the most significant allegations in the whole complaint and the one of greatest interest and importance to the trade in general is that in many places throughout the country and indeed, wherever possible, Famous Players makes a booking contract for the exhibition of all or almost all of the pictures with the franchise holders of the Associated First National Exhibitors' Circuit, Inc., and that the effect of such contracts is to exclude from those theatres operated by the First National franchise holders all, or almost all of the pictures made by producers other than the First National and the Famous Players-Lasky Corporation.

"This statement becomes all the more significant in conjunction with the statement in the complaint that only about one-third of the 14,000 or more theatres of the country are open continuously for six days in each week: that more than 7,300 theatres have no opposition from any other theatre in close proximity to them, that there are only about 200 first-class, first-run theatres in the country, and that these are so situated as to locality in a large number of the key cities that in many instances only one or two of such first-class, first-run theatres are conducted in the same key city, and that by producing and controlling from 80 to 104 pictures a year suitable for exhibition in first-class, first-run theatres, the Famous Players-Lasky Corporation is able to, and does, by the means indicated, consume the whole or almost all the available time of more than one-half of the first-run theatres, and by so doing the pictures produced by a large number of producers are excluded from such theatres, all of which is said to restrain trade, lessen competition among the producers and enhances the rental and purchase price of the exhibition rights in first-run pictures.

"It is, of course, obvious to those familiar with the industry that no one concern enjoys a direct monopoly of 14,000 theatres in the United States. Famous Players is alleged to be the largest theatre owner in the world and yet it is only charged with the ownership of 400 theatres. This number is only about 3 per cent. of the total number of theatres. But it is equally obvious that ownership of a large number of theatres in comparison to 14.000 is not essential to a substantial control of the industry. If a producer having 80 to 104 pictures suitable for exhibition in first-run theatres buys some such theatres outright, acquires interests in one or more circuits controlling more than 442 such theatres and then obtains control over some others by closed booking contracts for its entire product, and then succeeds in selling its entire output to many of those theatres already under contract to take the entire output controlled by the Associated First National Exhibitors' circuit—such producer has absorbed and appropriated for itself a large part of the market which belongs to the producers in the industry as a whole. The suit should prove of substantial benefit to the industry and to every independent producer and exhibitor."

Warning!

Do not let anyone sell you a subscription to MOVING PICTURE WORLD or any other paper, offering either a special bulletin service of projection helps or Richardson's new Fourth Edition Handbook of Projection as a premium.

Such a proposition has never been authorized by the publishers of MOVING PICTURE WORLD and anyone making such false representation is liable to arrest.

Obtains Control

Allens Said to Have Taken Over More Theatres

Announcement has been made at Ottawa, Ont., that Bernard Allen, of Toronto, father of Jule and J. J. Allen, who have been identified with Allen Theatres, Ltd., and other companies of the moving picture business in Canada, has obtained control of a circuit of five important moving picture theatres in Eastern Ontario, the deal for this group of houses having been completed November 21. It is understood that Bernard Allen was acting for several of the Allens who are interested in the organization of a new chain of moving picture theatres in Ontario which is distinct from other Allen activities.

The theatres procured are located at Renfrew, Pembroke, Smith's Falls, Almonte and Arnprior, these having been owned and operated by O'Brien, Ltd., of Renfrew.

The O'Brien theatres are equipped for the presentation of dramatic road shows in addition to moving picture attractions and they have been operated in the past on a mixed policy. These houses are being added to the group of moving picture theatres in Toronto and Western Ontario which is being organized by several of the Allens, it is intimated. The new chain is distinct from Allen Theatres, Ltd., which made an assignment not long ago, creditors of this company having granted an extension of time for the satisfying of claims, the many theatres continuing to operate under a trusteeship.

Technicolor Process May Revolutionize Industry

Invention Forecasts Important Changes in Production

By ROGER FERRI

BOSTON—(Special).—This article is being written in the city that prides itself with being the home of culture. Incidentally, local newspapers are advancing another claim, namely, that of having furnished the inventor of what gives every evidence of developing into a flawless color process for injecting human life into American pictures. And, after all, this claim is a logical one, for Professor Daniel F. Comstock of the Massachusetts Institute of Technology, a gentleman who has accomplished wonders for the chemical world, who occupies a prominent place in "Who's Who In America," is the inventor of the Technicolor process by which Metro's beautiful masterpiece, "The Toll of The Sea," was made.

Just before hopping the Merchants' Limited for the city of colleges, a representative of MOVING PICTURE WORLD had the pleasure of meeting Prof. Comstock, his co-worker, Herbert D. Kalmus, also of M. I. T., and William Travers Jerome, who is financially interested in the corporation responsible for this latest experimental contribution to the motion picture industry. It had been the intention of the writer to record our observations while en route, but an acquaintance, an ex-graduate of M. I. T., kept us so busy answering a lot of questions about this new process that before we realized it our rattler had chugged its way into the busy South Station.

Nevertheless, it was just as well that we didn't write our report on the train, for had we done so we would have lacked the inspiration we got here following talks with men who have predicted the perfection of the process on which Professors Comstock and Kalmus are said to have labored industriously for seven whole years, what hardships they encountered in securing the necessary financial backing, how William Travers Jerome, completely "sold on the process," interested Joe and Nick Schenck and others in the project, and how after the Schenck brothers agreed to help finance the proposition, producers galore sought to color their pictures via the same process.

Thanks to Jack Meader, publicity and advertising genius of Metro, and Nils Granlund, Marcus Loew's hustling propagandist - showman - publicist, we had the pleasure, together with other trade press writers, of meeting Prof. Comstock at the Belmont Hotel on Monday noon, Nov. 27. The inventor was as enthusiastic as a child. Never had we expected that a lesson in chemical analysis would interest us as the professor's talk did for two and a half hours. We had ignored chemistry in our bygone days and we accepted Editor-in-chief Bob Welsh's instructions with no little fear, anticipating an hour or so of dull discussion about something which at the time did not interest us to any great extent. We had not seen the picture, "The Toll of The Sea," because several days prior we slept through another so-called color picture. At first we expected to be entertained, but soon our attention drifted from the story and process, too, and in a short time we were abruptly awakened and made acquainted with the fact that we happened to be in a temple of amusement and not a bedroom. That experience weighed in our mind as we accepted the invitation.

But after we had listened to Prof. Comstock and asked him a hundred and one questions we had never dreamed of before, we found ourselves going into the Rialto Theatre, immediately after the interview, to see the picture, which bore out every contention made by the inventor and lived up to the glorious notices the production received at the hands of hard-boiled New York newspaper critics.

And what the inventor had to say concerns the industry in general, for with the public already accepting the Technicolor process as the most perfect and entertainingly human of any, there will come a radical change in production insofar as it pertains to studio equipment and makeup. The process is a two-color proposition, according to the professor. The chemical process differs in many respects to that utilized by Prizma or in the coloring of the J. Stuart Blackton production, "The Glorious Adventure." The colors are admittedly natural with the only defect represented in the green member, but this color, according to the inventor, has also been perfected, so that the tendency toward the brown will be totally eliminated.

No present studio cosmetics can be used in artificially reproducing the natural on the screen. On the contrary, under the new Technicolor process, the photography is an identical reproduction of the genuine article and no makeup at all is used in filming color pictures under the new process. Neither are Cooper-Hewitt lights required. Both cosmetics and lights are eliminated. There is a slight, but, nevertheless, radical alteration in other studio equipment now being used.

An analytic explanation of the process is the job of a chemical analyst, not an ordinary observer—and that was our status when we listened to and asked questions of the professor. That the Technicolor process, however, has come to stay is a fact, for it is accepted as such by such experts in motion picture production and photography as Adolph Zukor, Joe and Nick Schenck, Jesse Lasky, the De Mille brothers, Rex Ingram and many others too numerous to mention. True, even the great D. W. Griffith has been so impressed by the naturalness of the process and its tendency to increase dramatic value rather than detract from it as has been the case of other processes, that, it is said, he is seeking to make "Faust" with Technicolor process.

That the public accepts Technicolor as a notable contribution to the cinematographic art is evidenced by expressions published by the New York newspapers. Reviewers devoted columns to the discussion of the process, paying strict attention to its dramatic value. After viewing "The Toll of The Sea," this writer cannot help but join many others in believing that the day of the absolutely natural picture is here. As one New York reviewer so aptly put it, the characters in this picture, based on a story by Frances Marion, directed by Chester M. Frank and photographed by J. A. Ball, are so human that if one "were to shout 'fire' you expect the players to rush off the screen, up the aisles and out onto the street." That's how good this Technicolor process really is.

When Nick Schenck said the day would soon be here when black and white pictures would be ancient history, in the vernacular of the street, he said a good, healthy mouthful, for there has been no single contribution to the screen so notably elevating and remarkable as this Technicolor process—and Metro can well feel proud of the fact that it released the first color production the public in general has agreed is the genuine article and increases the dramatic value of a production.

"Public Only Censor Needed," Gilbert Parker's View

IT is the public that must be the censors in all productions in art," Sir Gilbert Parker asserted to interviewers in St. Louis a few days ago. "They alone determine," he said, "whether a play is of high moral tone or a degrading moral nature. Theirs is the final responsibility for cheapness, gaudiness and poor art. Don't blame the poor producer and author. Whether it be in the movies or on the legitimate stage; their one ambition and aim is to satisfy the public, so if immoral plays and cheap productions are successful, that's the kind of productions the public wants.

"But there is no need for official censors," he averred. "The public in the last analysis are the best censors. The trend in the moving picture industry is upward. Every day I see indications of the future greatness to which the art is destined. The artistic appetite of the public is becoming more exacting."

To Sir Gilbert that was a healthy sign. It portends better things for the moving picture industry, for, he said, that desire for betterment of their pictures on the part of the movie fans would eventually lead the industry to the summit approximating perfection.

Pittsburgh Meeting

Exhibitors Reiterate Demands for Lower Rentals

A demand for a revision of film rentals downward, a rising vote of confidence in the Motion Picture Theatre Owners of America and approbation of the course pursued by President Sydney S. Cohen and other national officers, were among the outstanding features of the big convention of the Motion Picture Theatre Owners of Western Pennsylvania, which was held at the General Forbes Hotel, Pittsburgh, Friday afternoon, November 24.

About 120 theatre owners were present, the theatres in nearly every city and town in the territory being represented. A luncheon featured the preliminary phases of the meeting. President Jerome Casper, of Pittsburgh, introduced Max Englesburg as the chairman of the session. The first speaker was National President Cohen. He was enthusiastically received and gave an extended review of the activities of the M. P. T. O. A.

National Executive Board Member D. A. Harris declared national organization most essential to giving the theatre owner complete protection. Henry Guading charged that exhibitor values of pictures are being boosted while distributors are telling theatre owners that percentages are being reduced. National Executive Board Member Harry Davis, of Pittsburgh, urged complete support of the M. P. T. O. A. M. J. O'Toole, chairman of the National Public Service Committee, congratulated the theatre owners on the election of John P. Harris to the Senate.

Short addresses were also delivered by National Director I. W. McMahon, of Cincinnati, and State President Martin G. Smith, of Toledo. President Jerome Casper made a pleasing concluding address. A rising vote of approval of the national organization and its officials was then given and a telegram of felicitation ordered sent to Dr. Francis Holley, who is now convalescing from the effects of an operation in St. Mary's Hospital, Rochester, Minn.

Against Sex Films

Catholic Organization, in Convention, Says They Mislead Children

Motion pictures, as a whole, are a desirable and healthful influence, but the so-called triangle film and similar pictures are a detriment to society and must go.

This was the sentiment expressed by the 2,000 delegates to the convention of the Holy Name Society, a Catholic organization of Wisconsin, at its convention in Milwaukee, November 14, at which a campaign for cleaner films was launched.

With sex films as its chief target, the convention adopted a resolution urging stricter censorship and pledging each delegate individually to be responsible for carrying out a program for more wholesome pictures in his community.

"The so-called triangle photoplay preaches a false philosophy," said Francis J. Zimmerman, president of the organization. "Invariably, such triangles are presented on the screen in a somewhat favorable light. Children, especially, are misled as a result. It is up to everyone of us to voice our protests against such pictures."

Tom Patten Joins Hays

Former New York Postmaster to be Western Representative

Thomas G. Patten, postmaster of New York City from 1917 to 1921, and who was in Congress as a representative of the city for six years previous to that, has joined the staff of Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., and departed for Hollywood. He will remain in the cinema capital indefinitely as Mr. Hays' western representative. Accompanying Mr. Patten was Joseph J. O'Neil, assistant to Mr. Hays. He will remain in the West until some time early in the new year.

Part of Mr. Patten's work, it is understood, will be to maintain the friendly spirit of co-operation between Mr. Hays and the actual makers of pictures which Mr. Hays established during his visit last summer, when he told them that he was not a "Czar," but a "partner with everybody" in the industry.

To Seek Repeal of Daylight Saving

Motion picture theatre exhibitors in New York state will be interested in an announcement to the effect that among the first bills to be introduced in the State Legislature at Albany after it convenes on January 1, will be one seeking to repeal the present daylight saving law. The bill will be introduced by Senator J. Griswold Webb, of Dutchess county.

Public's Mood Shown

A notable indication of public feeling as opposed to over much moving picture legislation, in spite of reformers' activities, is seen in the fact that all members of Congress active in motion picture legislation either failed to run again or were defeated.

Congressman Appleby, of New Jersey, author of a Federal Censorship bill, was defeated. Representative Bland, of Indiana, also author of a Censorship bill, was likewise not returned.

Senator Myers, of Montana, announced that he would not run again; he sought an investigation of the industry, lengthy hearings were held, but no reformer managed to tell how to remedy the "evils" they claimed to be existent.

So Congress starts with a clean slate and the outlook is at least hopeful from the successors of the former adversaries of the industry.

Selznick's Costliest Picture to Be "Rupert of Hentzau"

SELDOM before in the history of motion pictures have there been such pretentious preparations and such a lavish expenditure of money for the production of a picture as have been made by the Selznick Pictures Corporation for the picturization of Sir Anthony Hope's world-known novel, "Rupert of Hentzau," a companion novel to "The Prisoner of Zenda,' which Rex Ingram has already produced with fine success for Metro.

It seems a certain fact that this picture will be a winner for Selznick and for exhibitors who realize its wonderful possibilities for exploitation and give it adequate presentation. In the first place, "Rupert of Hentzau" possesses wonderful motion picture material—atmosphere, plot and characterization; in the second place, Selznick Pictures Corporation is sparing no expense in its picturization. Various sums have been mentioned along the Rialto as the probable cost, but when Lewis J. Selznick, president of Select Pictures Corporation, is approached on the subject, he only shakes his head and says: "It wouldn't do to tell, but I will say that 'Rupert of Hentzau' will be our costliest picture and one of the most expensive ever made."

Evidence of the large sums of money being spent is apparent when the remarkable cast is considered. "Anatole" has a remarkable cast, but Paramount did not go outside its own organization; Myron Selznick, in the effort to cast the picture as perfectly as humanly possible, scoured the country for players, and finding those he wanted, spared no effort or expense in signing them to contracts.

Fortunately for Selznick, Elaine Hammerstein is within the Selznick fold and therefore was unquestionably available to play the part of Queen Flavia. But great difficulties were overcome in obtaining the other players. Selznick persistence, the liberal expenditure of money and the desire of the players themselves to appear in the picture, spelled ultimate success.

Not one of the cast needs an introduction to any exhibitor or close student of the motion pictures in the country. All will rejoice to hear that to Bert Lytell has been assigned the role of Rudolf Rassendyl and King Rudolf of Ruritania. He is the ideal character for that heroic part. Lew Cody is well cast as Rupert of Hentzau and Hobart Bosworth will make a splendid Colonel Sapt.

There are other names in the cast that conjure the imagination. Bryant Washburn, a star in his own right, will play Fritz von Tarlenheim; Margery Daw will be Rosa Holf, Irving Cummings will be Berenstein, Adolphe Jean Menjou will appear as Rischenheim. For the parts of Bauer and Simon the Woodsman, Mitchell Lewis and Elmo Lincoln have been signed. There are two more important parts open.

The careful preparatory work of Selznick Pictures Corporation is also evident in the staff to which is entrusted the responsibility of making the picture. This was chosen by Myron Selznick after weeks of deliberation and represents, he believes, the best talent procurable.

Victor Heerman will direct. His skill has showed in previous pictures, such as "The River's End," "My Boy," "Love Is An Awful Thing," "The Chicken in the Case" and "The Poor Simp." Clem MacWilliams is chief cameraman. Edward J. Montagne is responsible for the scenario. Baron Von Bricken, from the King of Saxony's staff, will supervise the court scenes. Walter Israel, who supervised Norma Talmadge's costumes for a year and is otherwise widely known, will have charge of the costumes. Stephen Gosson is art director. His work will be remembered in "Oliver Twist," "East Is West," "The Eternal Flame" and other successes.

Selznick hopes to release the super feature in February. Its length has not been determined and will not be until the camera work is completed. Then the footage will be determined by merit.

"This marks our breaking away from all restrictions and shows what we will do in the future," says Lewis J. Selznick. "It represents the epitome of effort on our part. The cast alone shows that. It has never been equalled."

THE PERSONALITIES BEHIND "RUPERT OF HENTZAU," SELZNICK'S GREATEST PICTURE, NOW IN THE MAKING

The Mere Mention of the Names of the Two Directing Geniuses and the Presence of These Players in the Cast, One of the Most Remarkable Ever Assembled, Seem to Spell Success for the Picturization of Sir Anthony Hope's Great Novel.

Europe Likes Yankee Films; Berlin Tax Strike On

Theatres Closed in Protest Against Burdensome Taxes

Berlin, Sept. 20, 1922.

WHILE the amazing popularity of American films all over Euope has dismayed European producers, the greatest city in Germany has been without its motion pictures.

It does not look as if this strange famine is going to last much longer for if ever the public necessity of motion pictures has been demonstrated it has been done here. Whoever may hereafter have occasion to lecture on the importance of the motion picture as an absolute necessity of modern life will have to refer to the great strike of the Berlin motion picture threatre owners against a persistent attempt to complicate this business by way of over-taxation.

The motion picture theatre owner, not only in Berlin, but throughout the German Republic, has heretofore been the humblest kind of a worm. He let himself be taxed by city, county, State and Federal government, until at last the worm turned.

I spoke to one of the more prominent owners, whose theatre compares favorably with the best in the city, and he showed me his books—a perfect library, for the German government compels the keeping of books on every conceivable subject—from these it appeared most conclusively that the theatre owner in question had for at least five months prior to his shutting up shop conducted a losing business: no matter what his receipts were, he was always a loser at the end of the day.

It dawned upon him and his fellows that they would be making money by closing. They all suspended operations.

The political bodies at first affected to regard the strike with contemptuous indifference, predicting that it would end as quickly as it had begun. Right here they made the first great mistake. No city in the world needs motion pictures more badly than Berlin, for nowhere, not even in the Balkan States, are there more restless and unruly elements.

Motion picture theatres had always been a law-conserving influence, keeping the youth of Berlin sufficiently diverted to keep them harmless.

Only yesterday the gangsters who had terrorized the storekeepers by smashing show windows and plundering them, resumed their activities, to the great terror of the police. The loudest protest against the closing of the theatres came from the middle class section of the city.

The public all around seemed to sympathize with the theatre owner who had flatly refused to raise prices of admission to the fancy heights suggested by local and State legislators.

The result was that the authorities entered into negotiations with the striking theatre owners. The theatres will in all probability be showing as usual soon. I understand the owners are willing to give up 60% of their gross to the government. How they can pay expenses and figure a profit out of the remaining 40% is more than I can tell.

While our own country has raised no barriers against the foreign producer and our manufacturers feel themselves sufficiently protected by the quality of their films, the picture makers of France and Germany are seeking shelter behind their governments, utterly afraid of American competition.

In Italy the producers are likewise in fear of American competition but they are willing to meet it in more manly and honest fashion. The Italians frankly admit that America has distanced them in the matter of quality in films and despite their depreciated currency they are importing American aid, as has been fully described in previous letters.

I can say from personal knowledge based on close observation, that if France and Germany are ever opened freely to American productions most of the native producers will either go out of business or cut down their output to a minimum. It is the same story in Paris, in Rome, in Berlin, in Prague, in Vienna—nothing draws the crowds like an American film.

The few Yankee films that are allowed to enter France and Germany carry everything before them, breaking all records for attendances. Such features, for instance, as "Daddy Longlegs," and "Forbidden Fruit," have simply hypnotized the German public and evoked unstinted praise from the big dailies. This means something here because as a rule the German press declines to take motion pictures seriously, and is most severe in its criticism.

It is a fact stated in one of the journals of Berlin that audiences watch the domestic stuff with sad indifference, but come to life instantly under the influence of one of our good dramas or comedies. All this has resulted in a very curious effort on the part of the German producers to make "American" films. Germany just now can pay only very small amounts for our films when figured in dollars, but the theatre owners enthusiastically prefer them to the native product. Hence the effort to suply a substitute for the imported picture.

As I look over the programs of the principal motion picture theatres in central Europe from Berlin to Budapest and beyond, I am astonished at the use of the word "American." I read of "American comedies," full of "side splitting humor," of "American society dramas," revealing the "doings of high life in the New World," of "thrilling American serials" full of long-lived villains, hardy heroines, and bad luck heroes. There is now a school of German producers, who frankly specialize in this sort of fraud. It is the most awkward, the most transparent and the most amusing of frauds.

Even the Germans, whose perception of the psychology of other nations is extremely poor, refuse to be taken in by these "imitations," and do not patronize them. I made it a point to look at some of them and they surely "were to laugh."

The bigger producing concerns do not indulge in the manufacture of such wretched substitutes, but as I pointed out in another letter they are full of hopes, that they will find an outlet for their wares in the States.

I had an illuminating interview with the head of one of these concerns, a man of more than fair intelligence but full of ignorance about conditions across the water. As his state of mind is typical and as it reveals the futility of the German hopes, I set down this man's views briefly and in substance.

"We believe," he said, "that your American public is interested in German films, because they are German. To adjust our scenario to American tastes would, in my judgment, be foolish. Your people want to see German life as it is lived in Germany. That will give your program the real international variety. As to the photography and technique we have nothing to learn."

Only experience will help this man and feeling that advice cannot compete with experience as a teacher, I abstained from comment.

How "The Dangerous Age" Swept Paterson

Here—for the First Time in a Trade Paper— Is Given the A. B. C. of a Local Campaign

By ROGER FERRI

FIRST NATIONAL has communicated to every exhibitor in this country the information that its 1922-23 lineup of productions are the box office variety. And it intends substantiating and proving that statement beyond any shadow of doubt by telling the whole universe that it has entertaining features. And neither time, money nor effort is being stinted in merely telling this hard-boiled universe, but it is also aiming to bring everybody in it to the box office.

Which leads this writer to the task of completing the most pleasant assignment we have had in a long, long time, namely, that of trailing the Paterson, N. J., exploitation campaign of "The Dangerous Age."

Lining up the best possible products and telling exhibitors about it was only thirty-three and one-third per cent. of First National's program. The second third of the campaign was the alliance with Louis Mayer, who assigned Harry Reichenbach to spare nothing in giving theatre owners every co-operation possible. The remaining third constituted the successful consummation of the superlatively original exploitation of this money-making showman and tieing it up in such a fashion that sight of the exploited product would escape neither man, woman nor child and incidentally prove its mettle in good old dollars and cents at the telltale box office.

Unannounced he and his Assistant, Perry Charles, invaded this home of the silk industry and overnight securely took possession of it—City Hall, Mayor, citizens and newspapers.

There was not a single man, woman or child who did not know that Monday, Nov. 21, marked the world premier showing of Louis Mayer's latest John M. Stahl production, "The Dangerous Age," starring Lewis Stone. Every police officer in Paterson and in every city or town within a radius of 20 miles, for that matter, wondered what "The Dangerous Age" was. And they came on Monday, Nov. 21—a date Paterson will not easily forget—and saw and laughed and sighed and cried and then emerged from Fabian Brothers' Garden Theatre satisfied that they had received their money's worth, pleased because things had not been misrepresented, entertained because it was a wonderfully entertaining picture they saw, enthused because pictures had been "sold" to them in a new, up-to-date, dignified, intelligent style, rejoicing because they had solved a mystery that for fully ten days had been the popular topic of conversation on the streets, in the stores, in the offices, restaurants, cars, hotels and home, and smiling because they had lost no time seeing the thing that they so strongly wanted to see, for advance reports were so alluring, so captivatingly human, for the bid for patronage had been made so teasingly that keeping away from the playhouse was impossible.

EDITOR'S NOTE—There isn't a trade paper reader or a film man anywhere who hasn't heard of Harry Reichenbach and Reichenbach campaigns on motion pictures. Many of his exploits and stunts have found their way into print, but here—for the first time—is a complete "Start to Finish" recital of a Reichenbach campaign. "The Dangerous Age" is a title that offers the exhibitor an unusual opportunity for exploitation. Moving Picture World sent Roger Ferri to Paterson, N. J., to trail the campaign on this big Louis B. Mayer-First National special, so that it could present a step to step account that would open the exploitation possibilities of the production to all its readers.

It seemed as though a magnet attracted the whole of Paterson. Instead of the quiet, unassuming, conservative municipality it had been, Paterson, out of a clear sky and all of a sudden, arose, as if in unison, and bombarded the strongly guarded doors of the Garden, pressing to get in. But not even that manly Police Department of Paterson was powerful enough to conquer the populace that had been so rousingly awakened by an exploitation campaign that reached everywhere—in the offices and schools, in the shops and homes, in the churches, and, in fact, every place.

Paterson—and for this we have the word of Mayor Van Noort, who was born in that city and has lived there all his life—never greeted anybody or anything so royally as it awaited, impatiently, the advent of "The Dangerous Age."

The response to the exploitation was so great that even the smiling pilot of the house, Cameron Dooley, had to admit it was "the greatest sight I have ever seen." It was so great that the overflow from the Garden Theatre furnished capacity houses for opposition movie pavilions, for thousands were turned away.

And they didn't stop coming after the opening show, either, for the attendance on Tuesday was also great with every indication that the week would be the biggest any Paterson house has known.

The campaign did something more than permanently establish First National in Paterson; it did something more than bring an entire city to a box office; it went beyond accomplishing these tasks, for it injected life when life there seemingly was not and in the words, again, of Mayor Van Noort, it "convinced us Patersonians

Civic Parade Played Up With Great Results

This Line, Four Abreast, Stretched Two City Blocks from the Box Office—and Lasted Three Hours. 4,000 Were Turned Away.

what great things we can do and how wonderful our city is."

An Horatio Alger could have received ample inspiration for material with which to write a story entitled "From Showman to Owner of a City" in what Mr. Reichenbach accomplished in Paterson. And he did own the city in every sense of the word, for there seemingly wasn't a single thing there that he wanted that he did not get. He conquered newspapers by intelligent tieups. Nowhere in Paterson was there a more enthusiastic booster of "The Dangerous Age" than Hissoner Van Noort. He won over the Chamber of Commerce to the man by enlisting the co-operation of every business executive there.

"The Dangerous Age" was everywhere. You just couldn't escape it.

Everywhere people for ten days before the world premiere showing, which was itself an event in that Director John M. Stahl, Cleo Madison, Edith Roberts and others representative of Louis Mayer and First National were on hand, Patersonians and their neighbors residing within a radius of 20 miles were asking:

"What is 'The Dangerous Age'?"

Newspaper editors editorialized on "The Dangerous Age."

Preachers discussed it from the pulpits.

Screaming, screeching illuminated billboards at the helm of every road leading into Paterson blazed the trail and directed the attention of motorists, pedestrians and who not to the fact that "The Dangerous Age" was here—and later supplemented this announcement with the information that it was playing at the Garden Theatre.

For ten days every Paterson newspaper, every newspaper in six towns, carried prominently displayed stories on their front pages, all dealing with "The Dangerous Age."

As one boarded cars there were artistically laid out cards announcing "The Dangerous Age." Twenty thousand heralds reached 20,000 hands and told of the advent of "The Dangerous Age." Five thousand one-sheets covered the territory as it had never been covered before. Twenty-four-sheets with attractive pictorial reading matter blazed in ideal locations on every road of any consequence and on roof tops. Hundreds of six-sheets and three-sheets were posted where they would escape the eye of no one. Attractive booklets were circulated by the thousand about the city, among men, women and children. Highbrows, lowbrows and highlowbrows all knew in plenty quick time that "The Dangerous Age" was coming.

Paterson has two morning newspapers—Morning Call and Times—and two evening papers—Evening News and Press-Guardian. There is one Sunday paper—the Chronicle. The combined circulation of these newspapers reaches virtually every English-reading and speaking home in Paterson. But "The Dangerous Age" didn't stop there; it enlisted the co-operation of every newspaper in the territory and among them were the Hackensack Record, Suffolk Independent, Hawthorne News, Clifton Times and others.

Space consumed in local newspapers for layouts follows:

	Sunday Chronicle	Press-Guardian	Times	Call	News	Day's Total
Sun., Nov. 12...	3	....	....	....	....	3
Mon., Nov. 13...	....	3	3	3	3	12
Tues., Nov. 14..	....	3	3	3	3	12
Wed., Nov. 15..	....	3	3	3	3	12
Thurs., Nov. 15.	....	3	3	3	3	12
Fri., Nov. 16...	....	3	3	3	3	12
Sat., Nov. 17...	....	42	42	42	42	168
Sun., Nov. 18...	42	....	....	....	....	42
Mon., Nov. 19...	....	12	12	12	12	48
Total	46	82	82	82	82	374

Bearing in mind that the text consumed 370¾ inches, the grand total of space obtained in the Paterson papers over a period covering nine days, including the space used for layouts, is 744¾ inches or about 84 inches a day for an average of about 21 inches daily in each paper—and included in this average is the Sunday Chronicle which gave a total of 60½ inches in two issues, Nov. 12 and Nov. 19.

And that wasn't the half of it, for he reached the non-English speaking population of the county through their

FIRST NATIONAL SCORES

As a consequence of the remarkable campaign conducted on Louis B. Mayer's John M. Stahl production, "The Dangerous Age," there is apparently not a man, woman or child in Paterson, N. J., and vicinity that is not now acquainted with the trade mark, "First National." While the campaign effectively brought seemingly endless lines of humanity to the box office of the Garden Theatre, it established a good will for First National attractions that is unpurchasable. Every business man and city official was made intimately acquainted with the policy of First National.

Paterson, N.J.
Important silk producing centre being the location of many large silk mills. It is an unusually progressive community thriving and alert. Industrially it is growing each year. It is to be made important also as the first city in the world in which
"The Dangerous Age"
Will be shown
This event taking place during the week of Nov. 20
at the Garden Theatre
John M. Stahl and Louis B. Mayer, producers selected this city personally

THESE SIGNS AT CROSS ROADS ENTERING PATERSON—PAID FOR THEMSELVES THE FIRST DAY.

own mediums and by heralds, throwaways and cards written in their native tongue. Nothing or nobody was overlooked. The factories were carefully covered so that every workman and workwoman in the county knew that it was a question of just so many days when "The Dangerous Age" would overpower the city.

The cost of this marvelous campaign—the greatest ever conducted in that every newspaper in Paterson, conservative and liberal alike, and in adjacent cities and towns were completely tied up with it in one way or another—was astonishingly small, for no unusual amount of advertising was carried. But what made this campaign even more remarkable than the low cost was the fact that for ten days in all the aforementioned papers front-page stories that ran over into the inside newsy sections were carried with the title "The Dangerous Age" prominently played up in the headlines.

The campaign out-circused the circus without the typical circus ballyhoo. As an intelligent, sure-fire, effective campaign, dignified and concentrated on mediums that embraced the entire population. And without the services of the army of publicists, ballyhooers and billposters that circuses carry—receiving 21 times more space than all the circuses and carnivals that played Paterson this year, and this at less than one-tenth what it cost those wealthy combinations.

Instead of one front page story that usually greets a circus in town, the picture received thirty-five in eight papers in ten days, which is considerable of a record.

Thus it is shown, in cold figures, that for every line of advertising received brought four in return.

Of the total 370¾ inches of space in the news columns were about 210 inches on the front pages. And most of these front page yarns, which averaged three papers a day, were continued to the inside pages.

In addition to this news space two of the newspapers editorialized at considerable length on "The Dangerous Age."

Inasmuch as 60 per cent. of the campaign was confined strictly to newspapers with all the editors wholeheartedly co-operating it is only right that we take this phase of the movement first and in detail, paper by paper. Then we will dwell on the billboard and miscellaneous campaign that reached out to everybody and covered everything. No street ballyhoo of any kind, however, was used.

Following is the amount of space it obtained in the five newspapers, the inch space below recorded being that developed to strictly news stories involving contests, "news breaks," features and do not include the regular notices nor cuts used by the sheets, from Saturday, Nov. 11, to Monday, Nov. 20, when "The Dangerous Age" opened:

	Sunday Chronicle	Press-Guardian	Times	Call	News	Day's Total
Sat., Nov. 11..	....	....	7	....	....	7
Sun., Nov. 12..	8	....	....	....	....	8
Mon., Nov. 13..	....	11	8	5	4	28
Tues., Nov. 4...	....	10	10	....	10	....
Wed., Nov. 15..	....	15	11	5	14	45
Thurs., Nov. 16.	....	13	20½	15	5	53½
Fri., Nov. 17...	....	16½	18¼	7	19½	61¼
Sat., Nov. 18...	....	15¼	21¾	17	12½	66½
Sun., Nov. 19 ..	12½	....	....	....	....	12½
Mon., Nov. 20..	....	7½	21	16½	14	59
Total	20½	88¼	117½	65½	79	370¾

Something New in a "Catch the Letter" Race

Carte blanche was given by Louis Mayer, whose only instructions were to make the whole world know his latest John M. Stahl picture was a winner. Before we go a step farther let us record right here that what we believe to be a record in ticket selling was registered when the two girls at the Garden box office at the Monday night supper show sold 379 tickets between 6 and 6.15 o'clock, an average of about 25 tickets a minute—with a line three blocks long waiting to get in.

Now to get back to the inauguration of the newspaper campaign and following it through until the very last show on the Monday opening.

Then came the visit to the newspaper offices. Interviews with the editors "sold" them 100 per cent., as we will prove to the reader by pointing out the extent of their marvelous cooperation. Then the word was given out: "Let 'er go." And from that time on "she" went a pace the dust of which will never blow away from the now thoroughly awakened city of Paterson.

With the Mayor and editors lined up, the campaign started in earnest on Saturday morning, Nov. 11, when the Paterson Morning Times broke with a two-column seven-inch story on the second page. The story introduced the first newspaper tieup with "The Dangerous Age." The heading and story follow:

Want Ideas from Wives on Picture

What is "The Dangerous Age?"

Is it when a man reaches his voting age or when he is about forty?

For the next two weeks Paterson is to hear and see a great deal of this "Dangerous Age."

Are the wives of the men of Paterson aware that perhaps their husbands have reached this age?

It has to come and how to overcome it is the problem.

The Morning Times is aware of the significance and importance of this stage in the average husband's career and has taken upon itself to ascertain by a contest just what the married women of Paterson really believe it the best way to overcome "The Dangerous Age."

A committee has been appointed consisting of His Honor, the Mayor, as chairman, the editor of The Times, and Charles Dooley, and a prize of $50 offered, to be divided $25 as first prize, $15 as second prize and $10 as third prize, for the three best letters submitted to The Times' office before Nov. 20 on this question that has taken the country by storm.

Lewis Stone was of the average type of married man, with a devoted wife, blind to his "Dangerous Age," insisting that he have his soft-boiled eggs for breakfast, instead of hard, that he dress with the seasons, advancing in the spring morning with a tablespoonfull of sulphur and molasses instead of on the wings of romance, a steady diet of minor irritations and insignificant happenings that rubbed the wrong way.

Whose fault is that? Is a man the child of destiny as he so often fondly believes? And at what age is it that it becomes truly dangerous? Is he at the top of his fame at forty?

What think you, married women of Paterson?

Want to Make Fifty Dollars?

Lewis Stone has reached "The Dangerous Age" of life. Sickened with the motherly care of his devoted wife, the business call from his California home to the hustle and bustle of New York was welcomed as a relief of the steadfast daily routine of life.

It was a simple enough matter to mail the letter back home saying he was through, that the girl of his dreams had infatuated him even though she was a chance acquaintance, he knew that his future happiness lay before him.

Yet a brief half hour after, he would have given his very soul to retrieve it.

"Why, you are old enough to be my father," she had laughingly called after him as he stumbled, half blind with mortification and humiliation from the parlor of her home, as she snuggled closer to her lover.

Thousands of times have we seen letters dropped into the box without a thought of the strings of destiny that may be pulled and knotted by the contents.

How many of us have regretted the hastily scribbled notes written on the spur of the moment?

And what we wouldn't have given to recall it?

In "The Dangerous Age" there begins a continental chase that finally ends in California.

On Monday, November 20, will begin a chase that although not as country-wide as Stone's, yet of intense interest to Patersonians for The Press-Guardian has offered a cash prize of fifty dollars to any citizen of Paterson that intercepts one of twelve letters that will be mailed by Mayor Van Noort the Sunday before, and reaches The Press-Guardian offices first. A list of the twelve prominent New Yorkers who will receive the letters will be published in the previous Sunday Chronicle.

Was Stone successful? Will you be?

The next day—Sunday—the Sunday Chronicle broke with a double column boxed story, shown above.

That day the first three-inch, one column, teaser ad was inserted in The Sunday Chronicle. The text follows: "Ask Any Married Woman What Is THE DANGEROUS AGE, Then Ask Her Husband."

Monday afternoon, Nov. 13 The Press-Guardian ran an 11-inch story on its first page with a continuation on page two. The story was headed in 24 pt. Condensed Hancock with a three-line 14 point pyramid step-head. In this story, the contest announced the preceding day in The Sunday Chronicle, which is published also by the Press-Guardian firm, was again explained in detail. However, this story disclosed the local engagement of "The Dangerous Age," which by this time had taken the town really by storm, for the publicity given by the newspapers, together with the circusing of the city and countryside with banners, paper, heralds and what not had started the ball swiftly rolling, so rapidly in fact that the famous Hall-Mills' dual murder case of New Brunswick, N. J.; the movements of Clemenceau, the opening of the special session of Congress and the German cabinet reorganization news issues became of secondary importance insofar as Patersonians were concerned. The exploitation was that effective journalistically.

The Press-Guardian front page story wound up as follows:

"It is simply a matter of endurance, rush, speed and matter of approach. All you need to do is approach some of the persons to whom the letter is mailed, ask for it in the name of The Press-Guardian and return it as stipulated above—and earn ten nice shining gold pieces.

"If two persons should return the letters at the identical time, which is almost improbable, this fifty dollars will be divided equally between the presenters. Full details of the enterprise will be published each day in The Press-Guardian and next Sunday in The Chronicle.

"Watch each day for new angles and details."

That same day three one-inch, one-column ads appeared in teaser form in The Times, Call, Press-Guardian and Evening News. These read as follows:

(1) Young Married Women Ignorant of THE DANGEROUS AGE in a Man's Life Can Ask Their Mothers or Watch Fathers."

(2) There Would Be No Need for a Divorce Court If Every Woman Knew When Her Husband Reached THE DANGEROUS AGE.

(3) Even a Greasy Old Gypsy Woman Is Competition When He Is at THE DANGEROUS AGE. You Must Watch Him Every Moment.

Tuesday The Morning Times continued its "Wives' Letter Contest"

This Waste Basket 6 Feet High, Stood in Front of Theatre to Receive Impulsively Written Letters. One of the Themes of the Film.

boosting the tieup with a two-column front page yarn eight inches in length. And conspicuous mention was made of the coming of the picture.

The other papers were giving equally effective space, for all were in one way or another hooked up day in and day out and for the full nine-days' advance work "The Dangerous Age" became a front page subject.

The teasers, too, were going over effectively and on that Tuesday the following ads were run:

(1) When He Grumbles and Starts Making Excuses to Get Out Nights He Has Reached THE DANGEROUS AGE.

(2) If Your Husband Has Reached THE DANGEROUS AGE Watch Him Like You Would a Child. It Begins at 40 and Ends at 100.

Editorially The Paterson Call that day ran the following featured story.

"Some times in the most outwardly happy married couple's life there is thrown the bombshell of divorce.

"That in ninety-nine cases out of one hundred could have been prevented were the wife aware of the dangerous age is seemingly a fact.

"Man may call himself the child of destiny, the plaything of fate or the apex of the eternal triangle, a vain seeker after harmony, romance and love, but it is the home ties that unweaving and unbinding themselves, play havoc with the bliss of a happily married woman.

"She becomes a mother to him rather than the girlhood wife of his dreams. The romantic cloak in which she appealed to him is left to fall when the duties of home and children begin to manifest themselves. She works herself to the very bone to satisfy his every whim and thought and yet when 'The Dangerous Age' comes he forgets.

"A pretty face and again a flirtation with his buried romance begins. It has to come to every man sometime in his life. Not that he welcomes it, for facing the situation in cold blood he realizes the foolishness of it all, but when he does, he lightly throws off all thoughts of care and years of his wife's self-sacrifices and madly plunges.

"What is 'The Dangerous Age?'"

The Evening News fell in line the following day with a one-column seven-inch story on the front page as follows:

$4 For Single Copy of News $2 for 23 Others

YOU MAY BE ONE OF THE LUCKY ONES-READ THIS STORY CAREFULLY—IT HAS TO DO WITH THE DANGEROUS AGE

"It has often been said, and truly so, that a newspaper is the greatest value offered to the public today. It costs more to manufacture a newspaper and the finished product is sold for less than any other known commodity.

"Through the co-operation of Louis B. Mayer, of the Louis B. Mayer Enterprises, producers of the famous film, "The Dangerous Age," which will be shown all next week at the Garden Theatre, 24 copies of next Saturday's edition of The News will be worth $4 and $2 each.

"It's all very simple and there are no strings attached to the offer. Next Saturday evening The News will publish twenty-four names of men and women selected at random from the city directory. The first name published will entitle its owner to $4 in cash. Each of the other twenty-three names will get $2 in cash.

"Watch The News on Saturday. If your name appears save the paper and at two o'clock Monday afternoon present your copy of The News at the box office of the Garden Theatre and cash it in. You will be paid without fail; all you have to do is to sign a receipt for the money paid you.

"This is a progressive age and 'The Dangerous Age' will mean money in your pocket. It pays to be a reader of The News."

With the contests all underway, the newspaper editorial staffs co-operated to the limit and each day the stories hooking up with "The Dangerous Age" and the Garden engagement were printed in conspicuous places, mostly the first or second news pages. The Wednesday teaser ad was a three by two columns and read as follows:

"You May Realize You Are Married to Him, but Does He? He Begins Forgetting When He Has Reached THE DANGEROUS AGE."

After Wednesday the local reportorial staffs seemed to fairly vie with one another, for the space increased. The rhetorical genius of the staffs were put on the jobs. Paterson was treated to a new novelty, that of a group of reporters working industriously trying to get over the best story. The picture was the winner.

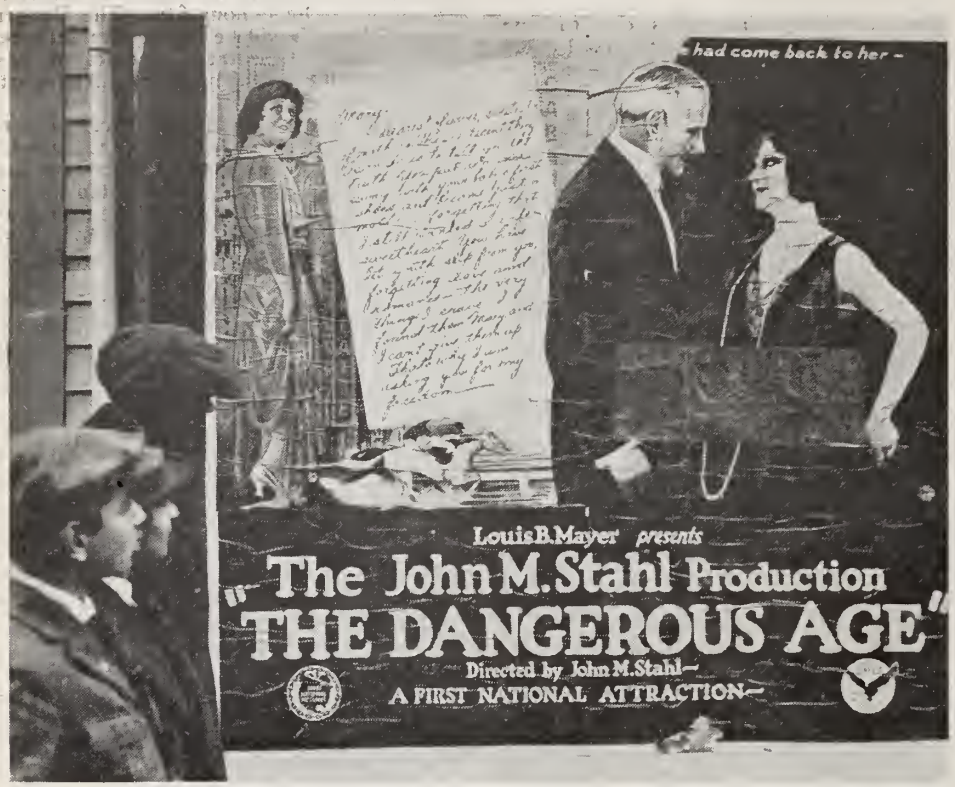
The newspapers were deluged with queries from readers and soon the

LEWIS STONE

A Scene from "The Dangerous Age."

RUTH CLIFFORD

A Teaser Booklet That Hits the Women →


had come back to her –
Louis B. Mayer presents
The John M. Stahl Production
"THE DANGEROUS AGE"
Directed by John M. Stahl
A FIRST NATIONAL ATTRACTION

This Six-Sheet—Semi-Descriptive—Is an Attractive 4-Color Affair—and They Stop to Read It, Too.

campaign spread so much so that instead of the usual one story, several of the papers stepped outside the bounds and devoted two stories, at times, to the issue, which was discussed in the form of letters to the editors.

But while the contests were taking care of themselves and arousing public curiosity as it had never before been aroused in Paterson, use was made of the "want ad" columns of the various newspapers, all the ads hooking up with the text in clever fashion, and resulting in wholesale responses by thousands of persons. These were all told to call at a certain newspaper and at the same time acquainted them with the fact that "The Dangerous Age" would be at the Garden Theatre.

Friday, The Morning Times began publishing letters from readers. Hundreds of letters were received from married women. The discussions among married women became so pronounced and heated that "The Dangerous Age" became discussed in every women's club. One woman, Mrs. Emma O'Connell, of 27 Hamburg street, Paterson, N. J., said there was "no such thing as the dangerous age in any man's life," but Mrs. A. W. disagreed with her, saying that her husband's "Dangerous Age" came "about a year after we were married and if I had not been on the job every minute of the time I would have been sunk. 'The Dangerous Age' is any time your husband gets mooning around the house, sitting up with sick friends or horses every other night and galavanting about town like a colt when he ought to be home in bed. It's up to the wife to see that she is a pal instead of a sparring partner." Another woman, Mrs. R. H., contended that "The first five years of a married man's life constitutes 'The Dangerous Age.' If you can get over that space, you need not worry over anything else."

Saturday came the big play in all newspaper advertising and stories, all the sheets breaking all previous records for free news space given the picture. The Morning Times devoted almost one and a half columns to letters received from readers who discussed "The Dangerous Age." The letters were interesting and varied. The News, Press-Guardian and Call all gave equally prominent and liberal space to news stories. And mind you, all the while, the regular show notices were being published in the theatre columns of the various papers.

The Press-Guardian contest, coming to a climax on Saturday, published the following:

Race After Letters Starts Tomorrow

Mayor Van Noort Will Mail Them and First to Return One Gets $50

"Tomorrow is the day. Tomorrow twelve specially printed letters with glaring words on the envelope will be mailed by Mayor Van Noort, of Paterson, at the mail box on Market and Washington streets, to the following persons in New York:—

"Nat Lewis, Paul Mooney, Adele, Best & Ormonde, Crane Simplex Company, Kraus Manufacturing Company, J. Robert Rubin, Finchley, Heeps, Inc., Slendaform Corporation, Capehart, Cary Company and Murphy & Brody.

"The addresses of these individuals will be published in tomorrow's Sunday Chronicle. The first person who reaches New York, approaches any of the firms or persons mentioned above, secures one of the letters, unopened, and returns it to the business office of The Press-Guardian, will be presented with $50.

"The receivers of the letters have been requested not to open the letters until after 12 o'clock Monday, so that one must work fairly rapid in order to secure the letter unopened.

"The mailing of the letters will occur at nine o'clock Sunday night. Mayor Van Noort will drop the twelve letters into the mail box, after which it is entirely up to you If you arrive in New York too late to retrieve one of the letters unopened you will not receive any reward.

"This unusual enterprise was prompted by the unique situation in John M. Stahl's motion picture drama, 'The Dangerous Age,' which opens at the Garden Theatre, Monday, etc., etc., dealing with the story of the picture, the entire yarn taking up a full newspaper column."

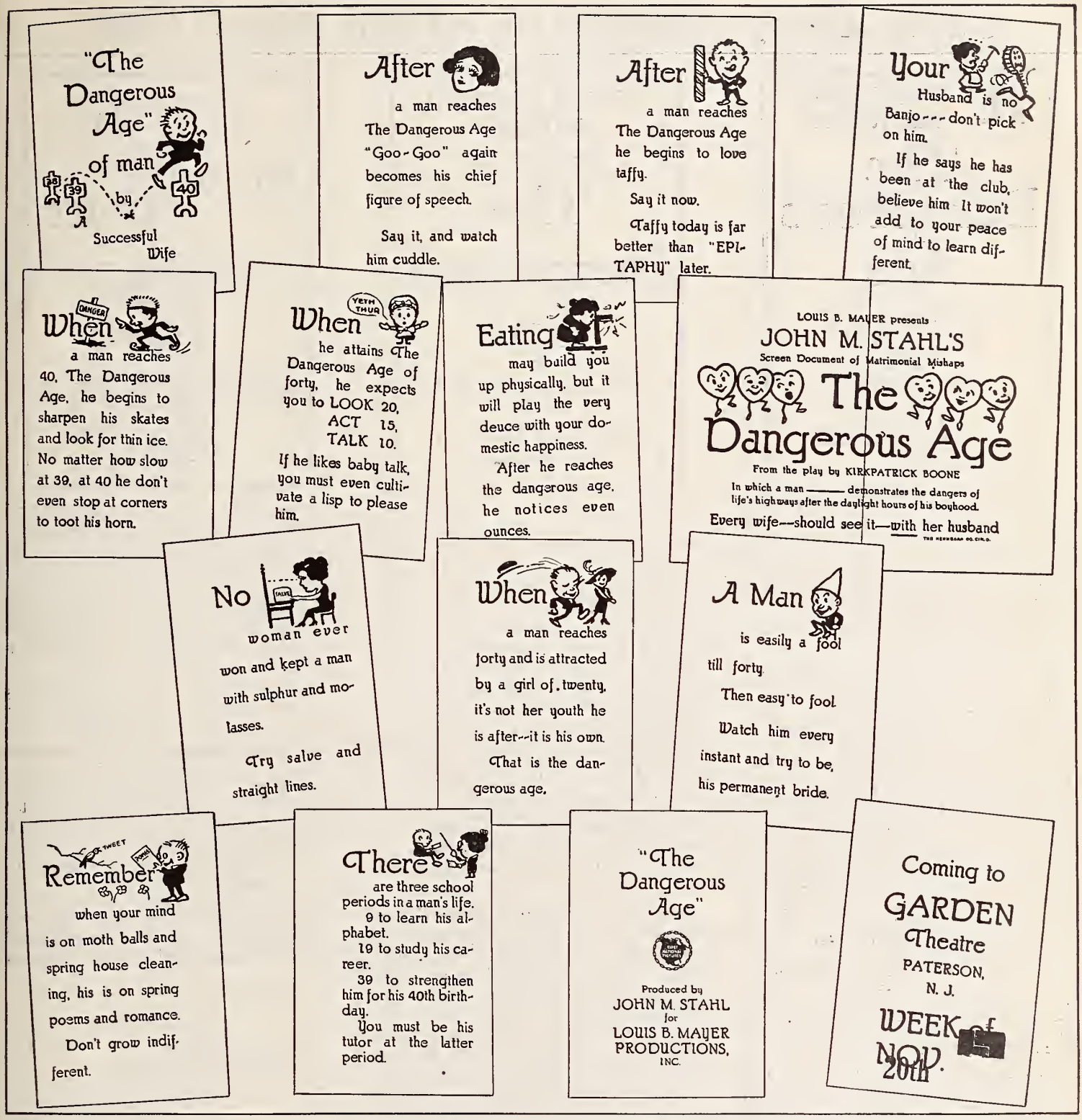
The Sunday Chronicle conspicuously ran a front page story on the "go get-the-letter contest," adding the New

UPSETTING THE DOPE

The 5.30-7 o'clock (supper shows) are conceded bloomers in Paterson, N. J., show houses. The factories there suspend operations for the day at 6 o'clock, while the offices and municipal quarters shut up shop an hour earlier.

Showmen in Paterson never take the supper show seriously and an attendance of between 100 and 200 is considered rather high, for Patersonians are busily consuming their supper in that period. But seemingly a hungry stomach was ignored Monday night, for the supper show was as jammed as the last night performance of "The Dangerous Age."

The supper show Monday set a new record, for by 6.30 o'clock there was a line two blocks long, double file, waiting to get in. Eight policemen were rushed to the scene by Police Headquarters to handle the impatient, but enthusiastic crowd.


"The Dangerous Age" of man
by
Successful Wife
After
a man reaches The Dangerous Age "Goo-Goo" again becomes his chief figure of speech.
Say it, and watch him cuddle.
After
a man reaches The Dangerous Age he begins to love taffy.
Say it now.
Taffy today is far better than "EPITAPHY" later.
Your Husband is no Banjo---don't pick on him.
If he says he has been at the club, believe him It won't add to your peace of mind to learn different.
When
a man reaches 40. The Dangerous Age, he begins to sharpen his skates and look for thin ice. No matter how slow at 39, at 40 he don't even stop at corners to toot his horn.
When
he attains The Dangerous Age of forty, he expects you to LOOK 20, ACT 15, TALK 10.
If he likes baby talk, you must even cultivate a lisp to please him.
Eating
may build you up physically, but it will play the very deuce with your domestic happiness.
After he reaches the dangerous age, he notices even ounces.
LOUIS B. MAYER presents
JOHN M. STAHL'S
Screen Document of Matrimonial Mishaps
The Dangerous Age
From the play by KIRKPATRICK BOONE
In which a man ——— demonstrates the dangers of life's highways after the daylight hours of his boyhood.
Every wife—should see it—with her husband
No
woman ever won and kept a man with sulphur and molasses.
Try salve and straight lines.
When
a man reaches forty and is attracted by a girl of twenty, it's not her youth he is after--it is his own.
That is the dangerous age.
A Man
is easily a fool till forty.
Then easy to fool.
Watch him every instant and try to be his permanent bride.
Remember
when your mind is on moth balls and spring house cleaning, his is on spring poems and romance.
Don't grow indifferent.
There
are three school periods in a man's life.
9 to learn his alphabet.
19 to study his career.
39 to strengthen him for his 40th birthday.
You must be his tutor at the latter period.
"The Dangerous Age"
Produced by
JOHN M. STAHL
for
LOUIS B. MAYER PRODUCTIONS, INC.
Coming to
GARDEN
Theatre
PATERSON, N. J.
WEEK of NOV. 20th

20,000 Booklets Such as Depicted Here—Were Given Away—and Not One Was Found on Floor or Pavement. Before the Week Was Up the People Were Quoting Sayings Gleaned from its Booklet.

York addresses of the receivers of the letters.

Monday — opening day — brought all contests to a head. The News proudly devoted almost a column to announcing the 24 winners of its unique name contest. The Morning Times devoted considerable space, more than it devoted to internationally important news dispatches, completing its "letter writing contest involving the married women of Paterson." The Press-Guardian played up the winner of the "go-get-the-letter contest," which was won by W. Barlow, of 188 Genesee street, Paterson. The prize was $50.

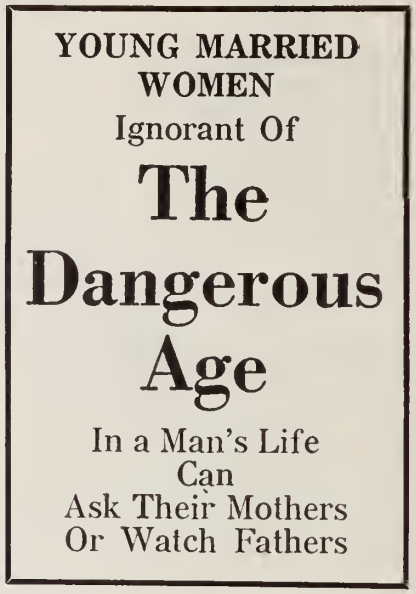
The editors of The Press-Guardian, according to reporters' statements, were kept busy answering telephones from interested readers seeking to know who "won the contest." In the Monday afternoon edition of that paper appeared the following front page story:

Barlow First To Return Letter; Gets $50 Prize

Makes Thrilling Trip From New York to Press-Guardian in One Hour and a Minute

"W. Barlow, of 188 Genessee avenue, was the lucky winner of the $50 prize letter con-

Using Every Possibility of An Ideal Title



test staged in connection with the showing of 'The Dangerous Age' at the Garden Theatre this week. He reached The Press-Guardian office at one minute past twelve o'clock today. He was the first person to return one of the six special delivery letters mailed by Mayor Van Noort last night.

"Macy Esterman, of 149 Broadway, came in second, arriving at the Press-Guardian office at 12.20 o'clock.

"Mr. Barlow, when informed he had won, immediately asked permission to phone his mother of his good luck. He then told how he left the office of the Crane Simplex Company, 200 West 59th street, exactly at 10.55 o'clock, when the letter arrived.

"Nick Harvey, well-known local sportsman, was waiting with his car. They dashed to the Weehawken ferry and just caught the boat. From Weehawken to Hackensack they made good time. Just this side of Hackensack they struck a bump and broke the rear end. Leaving Harvey, Barlow jumped on a bus for Passaic. There he just caught the 11.41 Erie train for Paterson. He ran from the Market street station to the Press-Guardian office, arriving there at 12.01 and winning the $50 prize for the first letter to be returned to this office.

"Mr. Barlow will be presented with the five ten dollar gold pieces at the Garden Theatre tonight.

"C. M. Donohue, of 120 Twelfth avenue, reported to the Press-Guardian at 12.51 o'clock with the third letter."

Monday's ad in all newspapers was a four-inch by three-columns one-size typed ad in 24-point bold face Gothic, reading:

"TODAY AND ALL THIS WEEK AT THE GARDEN THEATRE, LOUIS B. MAYER WILL OFFER JOHN M. STAHL'S DRAMATIC CAMEO OF MATRIMONIAL MATES AND MISMATES, "THE DANGEROUS AGE." IT IS WORTH THE WHILE OF EVERY MAN, WOMAN AND CHILD IN PATERSON TO ATTEND. IT ACHIEVES A POINT SELDOM REACHED ON THE SCREEN."

So much for the record-breaking publicity campaign reaching out to every newspaper. The rural papers were not forgotten and equally effective tieups were arranged with them.

Following the conferences with Mayor Van Noort, city officials and representative business men, Mr. Reichenbach, with the newspapers well underway with their campaign and the reportorial staffs working overtime, devoted his attention, temporarily, to the billboard question. For this purpose De Angeles' circus crew of bill posters were brought into action and they "sniped" everything within a radius of 23 miles. Nothing was overlooked. Spots that had never been plastered were adorned with cards, or paper, whichever was more appropriate.

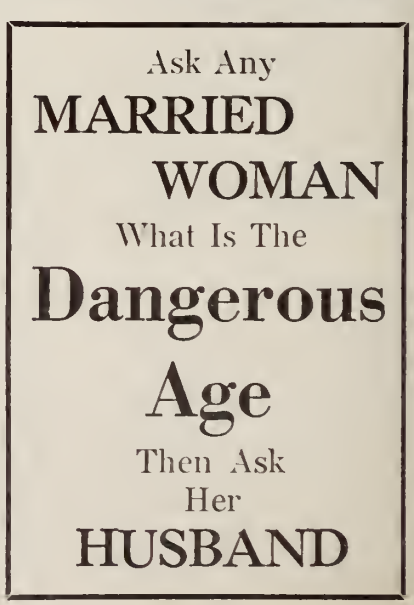
Every road leading into the city of Paterson was covered. Not a single spot with any magnetic value was missed. Four thousand one sheets were plastered at locations where they attracted the eye. As one started on his way to Paterson from New York, either from the 33rd street Hudson tube station (uptown) or the Hudson Terminal (downtown) one's eye is arrested by a series of well-worded one-sheets. The same sight greeted one as he walked leisurely along in the tunnel leading from the Hudson tube stop at Erie Station in Jersey City to the Erie Station platform.

And as the train chugged its way from Hackensack twenty-four and six-sheets held one's attention. Everything else seemed to have been forgotten, for not a single spot of any vantage value was ducked or muffed.

Going into Riverside and Clifton. N. J., each town about four miles from Paterson, boards, each 14x14, were erected at ideal locations cleverly advertising the engagement. No motorist could pass the spot without having his attention attracted to the brilliantly illuminated and attractive signs. For the first time, too, the Public Service property is Paterson were covered with neat book-layouts on "The Dangerous Age."

Local churches also were cleverly tied up with the production. The theme upon which the production is based was capitalized by clergymen using "The Dangerous Age" for the sermons with mention made by most of them that it was playing the Garden Theatre. School teachers at the public schools encouraged the children to write manuscripts on "The Dangerous Age" of children.

The commotion stirred up by these dynamic tactics of Mr. Reichenbach and Charles resulted in the Paterson



Built for Teaser Purposes and Box Office Results

Even a Greasy
Old Gypsy Woman
Is Competition
When He
Is At
The
Dangerous Age
YOU MUST
WATCH
HIM EVERY
MOMENT

WHEN HE
GRUMBLES
AND STARTS
MAKING EXCUSES
TO GET
OUT NIGHTS
HE
HAS REACHED
The Dangerous Age

The Dangerous Age
In a Man's Life
Is the
Crisis in a
Woman's
BEWARE!
BE THERE!
BE FAIR!

Rotary Club asking him to address it on Thursday, Nov. 16, but owing to an important engagement, Harry sent his assistant. The latter made an eloquent address that completely won the organization, which co-operated in many ways. The organization includes all the prominent business men of the city. A similar invitation came from the Chamber of Commerce which lined up 100 per cent. with Mayor Van Noort in passing along word of the engagement of "The Dangerous Age."

All along the roads leading into Paterson were placed 24x8-inch black and yellow strips with the following text:

"Paterson just ahead: It is one of the world's greatest silk centres, a thriving community of homes and an industrial seat. Also—it is the first city in America to see THE DANGEROUS AGE for an entire week beginning Monday, Nov. 20, at the Garden Theatre."

Scores of novelties were distributed. Among the most helpful of these was a neat 3x2 booklet, cleverly laid out in fourteen pages. The text follows: "'The Dangerous Age' of man by a successful wife. (Page 1). After a man reaches The Dangerous Age 'Goo-goo' again becomes his chief figure of speech. Say it and watch him cuddle. After a man reaches The Dangerous Age he begins to love taffy. Say it now, Taffy is far better than 'epitaphy' later. Your husband is no banjo—don't pick on him. If he says he has been at the club, believe him. It won't add to your peace of mind to learn different. When a man reaches The Dangerous Age he begins to sharpen his skates and look for thin ice. No matter how slow at 39, at 40 he doesn't even stop at corners to toot his horn. When he attains The Dangerous Age of 40 he expects you to look 2, act 15 and talk 10. If he likes baby talk you must even cultivate a lisp to please him. Eating may build you up physically, but it will play the very deuce with your domestic happiness. After he reaches The Dangerous Age he notices even ounces."

Then comes a two-page spread as follows:

Louis B. Mayer presents
John M. Stahl's
Screen document of Matrimonial Mishaps
THE
DANGEROUS AGE
From the play by Kirkpatrick Boone
In which a man . . . demonstrates the dangers of life's highways after the daylight hours of his boyhood.
Every wife—should see it—with her husband

Continuing, the text follows:

"No woman ever won and kept a man with sulphur and molasses. Try salve and straight lines. When a man reaches 40 and is attracted by a girl, it's not her youth he is after—it's his own. That is the Dangerous Age. A man is easily a fool till forty. Then easy to fool. Watch him every instant and try to be his permanent bride. Remember when your mind is on moth balls and a spring house cleaning, his is on spring poems and romance. Don't grown indifferent. There are three school periods in a man's life, 9 to learn his alphabet, 19 to study his career, 39 to strengthen him for his 40th birthday. You must be his tutor at the latter age. The last page contains the picture title, producer and production names and the First National trade mark."

It was no wonder then, with this remarkable exploitation, overlooking as it did no medium, but embracing everybody who was anybody in Paterson, with every newspaper tied up, with every business man's organization boosting and clergy co-operatively effecting, that "The Dangerous Age"

You May Realize
You Are Married
To Him
But Does He?
He
Begins Forgetting
When He
Reaches
The Dangerous Age

THE ECHO AND EXHIBITORS

There was not a single exhibitor in northern New Jersey who did not know of the extensive campaign of First National and Louis B. Mayer on the John M. Stahl feature, "The Dangerous Age," at the Garden. Exhibitors in the smaller towns adjacent to Paterson could not help but feel the effect at the box office, for the campaign spread into their localities, with First National profiting exceedingly, for it brought the public of those places in intimate touch with its attractions. It is safe to say that First National attractions in Paterson, N. J., are considered as valuable by Patersonians as the bonds issued by the First National Bank of that city.

when it opened Monday at the Garden did a record business.

Paterson is distinctively an industrial city. Six o'clock there means supper, but it didn't on Monday night, for promptly at 6 o'clock the record breaking line of three blocks started to form. It was the supper show that was on and for the first time in the history of the house the supper show was taxed to its capacity with at least 100 more folk waiting outside. By 7 o'clock the line had doubled and Manager Dooley had to summon additional police officers.

By 7.30 the entire street was choked, literally, with waiting humanity. Several thousands were turned away when the last show was started, thus driving them to other houses. The Tuesday business, however, continued in top form. John M. Stahl personally attended the premier and was introduced as were also the Misses Edith Roberts and Cleo Madison, who appear in "The Dangerous Age."

The Paterson Morning Call, Tuesday, Nov. 21, 1922.

"DANGEROUS AGE" GIVEN PREMIERE

Thousands Turncd Away From Garden Theatre Last Evening

Thousands of local theatre-goers attended the initial presentation of "The Dangerous Age," at the Garden Theatre yesterday afternoon and last evening. The film staged under the direction of John M. Stahl and featuring Edith Roberts and Cleo Madison, was released under the First National Exhibitors' circuit and after its presentation here will be shown in New York City.

Approximately 4,000 persons saw the performances yesterday afternoon and last night and it is estimated that nearly a like number were turned away. It became necessary early last evening for the management to appeal to police headquarters for aid in handling the crowd and Police Sergeant L. J. Dunn and a squad of men were sent to the theatre.

Included in the vast throng were prominent motion picture producers from New York City, all of whom desired to witness the mammoth motion-picture play, which until yesterday afternoon had been shown only in the production studios.

"The Dangerous Age" is one of those heart-gripping dramas of married life and shows the result of matrimonial mates and mis-mates in a most vivid manner. There is not a dull momen during the entire production and the audience is swayed with emotion throughout. There is a decidedly interesting moral story in the plot of the drama which should not fail to interest everyone.

The production will be shown at the popular Market street photoplay theatre during the current week and there is little doubt but that capacity audiences will witness every presentation. After finishing this week in this city the photoplay will be shown in New York City where thousands of theatre-goers are anxiously awaiting the initial performance.

Ten Minutes at Market and Prince

By CAS.

WM. DESMOND TAYLOR WAS ABOUT 45 WHEN HE WAS SHOT TO DEATH BY AN UNKNOWN HAND.
DARE-DEVIL JACK BERGEN MET HIS DEATH AT 26.
HARRY K. THAW, AT 24 KILLED STANFORD WHITE TO AVENGE HIS WIFE'S HONOR
McCORMICK, THE MULTI-MILLIONAIRE WAS 53 WHEN HE STARTED COURTING GANNA WALSKA THE PRIMA-DONNA
WHAT IS THE DANGEROUS AGE

Cartoon, One of Many That Ran in Paterson Daily Papers

The Morning Times, Tuesday, November 21, 1922.

Crowds Storm Garden to See Movie Stars and Wonderful "Dangerous Age"

A masterpiece was shown at the Garden Theatre last night.

"The Dangerous Age."

A much mooted and talked about subject was this Dangerous Age before its world's premiere last night and a much talked about subject will it remain for the balance of the week.

With superb photography, a sex plot treated in masterly fashion by John M. Stahl, a cast balanced to a hair's breath and its interest held until the very end, "The Dangerous Age" is bound to cut a wide swath in classical moviedom throughout these United States.

Edith Roberts, starring in "The Dangerous Age," Cleo Madison costarring with Miss Roberts and John M. Stahl made their personal appearances and were received enthusiastically by the crowds.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Canada's Senior Exhibitor Was "Original Merry Wizard"

Editor, Regional News and Gossip:

I frequently notice the names of men who claim to be oldtimers in this game, some of them with fifteen years' experience, which to many persons may appear a lifetime. Some years ago I wrote for MOVING PICTURE WORLD the history of the movie game in Canada, and as you will see I am still in the Land of the Living and at the age of 55 years very much in the motion picture business. While I call myself Old Man Green, some people call me by other names.

In June, 1896, the first picture machine ever set up and operated on Canadian soil was leased from the Edison Company and brought to Ottawa by the managers of the Ottawa Electric Street Railway and set up at West End Park. . . . I was then known (and for years previous to that time) as "Green, the Original Merry Wizard." This is my fortieth year in the show business.

The railway company signed me for a two-weeks engagement at the park to do my magic act and also to lecture on "The New Marvel-Moving Pictures." I remained several weeks. The entire performance consisted of Edison's first few 50-foot films—May Irwin and John Rice in a kissing scene, four colored boys eating watermelons, the Black Diamond Express, a bathing scene at Atlantic City and a colored film of Lo Lo Fuller's Serpentine Dance. These films were run like an endless belt. The music for the show was the Governor General's Foot Guard Band. We did an enormous business all that season.

I hooked up with two partners that fall and we bought a machine of the Edison Universal type. You could carry it in a suitcase. I was the operator and lecturer and gave a magic show to fill out a full two-hour program. From then up to the present time I have been at no other job and my twenty-six years of actual experience would fill a book much larger than the World.

At one time I was known as the Lyman H. Howe of Canada, from coast to coast, and also in the New England states, carrying fourteen trunks of reels, 100 sets of song slides and twenty-six kinds of special lithographed printing. I kept at the road show business until the movie theatres started to open in every village, town and city where a vacant store, a cotton sheet and some kitchen chairs could be bought or rented.

Since that time, some fourteen years ago, I have managed theatres in several cities in Canada and Michigan. Five years ago I joined N. L. Nathanson's new theatre and film corporations here in Canada, and for the past two years have managed the Capitol-Regent Theatre in Guelph, also acted as district manager of several other houses on this Famous Players Canadians Corporation circuit of about fifty theatres. I will say that up to the present time the treatment I have received at the hands of this company leads me to believe I am serving a life sentence with them—unless they think differently and give me the gate.

So you can see, dear editor, that some of the boys who think they have been a long time in this business are after all only students at the game. But they will never have to travel the road of the oldtimers, and make water rheostats, use the red and black oxy and hyd-gas cylinders and be all ready to show only to find the nipple on their gas tank is busted and have to dismiss a full house. It has all happened many times and a thousand more things that only a real showman with grit would ever go through and stick to the end.

I also have watched your journal grow from a small sheet up to its present size, and personally I recognize it as the only official journal of this great and growing industry. I am too busy to find time to write you very often, as I contribute weekly to our own little official head office journal, ably handled by our genial publicity man, Charles Branham.

You are at liberty to use this article as you see fit and I would be very pleased to meet and shake hands with any other man who can boast of twenty-six years' actual active experience in the motion picture business, and while I am not from Missouri they will have to show me. I hope to be able to write you again in another ten or twelve years. I am not at all ashamed of being 55 years of age. But I feel fit as a fiddle and can make some of the bright young gents who never miss the 'flu' step a few. Yes, I can; I said it, brother.

With every best wish for the continued success of the only real moving picture paper—Moving Picture World, I remain one of the real oldtimers,

JOHN C. GREEN,
Manager Capitol-Regent Theatre,
Guelph, Canada.

Philadelphia Cites Buhler as One of Real Oldtimers

Philadelphia exhibitors going back over sixteen years will readily recall Frank W. Buhler as the real oldtimer when he was manager of the famous Bijou Dream Theatre once situated at 1205 Market street, which has since been replaced by Woolworth's store.

Back in 1906 Frank Buhler started specializing on features and rapidly gained an envious reputation for his theatre. Independent film men all became his staunch friends so that he had no difficulty in standardizing the Bijou Dream as the first-run house in the city. Five cent admission jumped to ten cents in a few years, and the house with its wonderful, money-making manager was taken over by the Central Market Street Company afterwards in 1912.

By reason of his progressive spirit and his advanced ideas in advertising (having been the first to advertise in a daily newspaper), Frank Buhler became an executive with this company, which had control of nearly a dozen theatres, and Mr. Buhler kept right on buying all the pictures. It was in 1914 when Stanley V. Mastbaum, (now deceased) first founded the Stanley Company, which shortly afterwards merged with the Central Market Street Company. Today, with Jules E. Mastbaum, its president, the Stanley Company of America controls over fifty theatres and Frank W. Buhler is its general manager, having thirty theatres under his personal supervision.

A few more of the local oldtimers who are still actively engaged in the business and who can be seen riding about in their limousines are Marcus Benn, Morris Wolf, Morris Spiers, Sam Blatt, Mrs. McMann, M. Stiefel and Fred G. Nixon Nirdlinger.

Mr. Rappaport Reminisces

J. L. Rappaport, manager of the Lovejoy Theatre, Buffalo, N. Y., has written Robert E. Welsh, our editor, a letter that we feel would prove interesting to oldtimers in the business, so we're quoting from it.

Mr. Rappaport and his father, who has been a subscriber of the World since 1908, were reminiscing over our last issue. The older man recalled the opening night of the first house he ever operated—a store-front turned into a nickel show. The show started at 6:30 p. m. It consisted of one and a half reels of film and an illustrated song. One woman came in at 6:15 and sat until the good night slide went on at 11:30. Going out, she asked, "Is that all?" The elder Rappaport replied, "No, madam, tomorrow night we will have some more."

Their only trouble at that time was to get them out; now it's to get them in.

Rhode Island Man's Chief Claim to Fame

Charles Lovenberg, of Providence, R. I., was the first man in New England to devote a theatre exclusively to the exhibition of motion pictures. This was at the old Nickel Theatre, which has been since demolished and in its place Edward F. Albee has erected a luxurious 3,400-seat auditorium, ranking among the most beautiful theatres in the world.

At that time—1906—all movie entertainment was confined to "nickelodeons," that were virtually stores. He took over the Park Theatre, renamed it the Nickel established an exclusive picture policy and immediately the proposition became a money maker. That year, Mr. Lovenberg stated, an entire week's bill cost him only between $25 and $35. As an added attraction every week he advertised "the latest illustrated song."

Chicago Debates Wage Scale; Zone Meetings Are Effective

The wage scale for operators is up again and again the exhibitors contemplate asking a reduction. A meeting of all exhibitors will be held next Wednesday to discuss the matter, select committees and get the movement started.

The zone meeting of the Motion Picture Theatre Owners, held at Galesburg last week, brought out a considerable number of exhibitors from the nearby towns, who exhibited a great deal of enthusiasm for the organization and show signs of becoming staunch members. The next meeting will be held at Rockford on December 6.

L. M. Rubens, of Joliet, was discharged from the hospital last week where he has been a patient for several days. Congratulations and best wisbes!

J. B. Dibelka has issued invitations to his friends in the film game to attend the opening of Chicago's new Dance Palace (so the invitations say) which has taken the place of the Parkway Theatre, formerly owned and managed by Mr. Dibelka. Mr. Dibelka calls his new venture the Parkway Gardens.

Plans are being developed by Jack Lund and Ethel Kendall to build a theatre, a dance hall and a 175-room hotel on the southwest corner of Sixty-fourth and Cottage Grove avenue. It is expected to cost $1,250,000, and S. W. Strauss & Co. have underwritten a fifteen-year bond issue of $75,000 on the projected buildings. The Garden Building Corporation will handle the project.

"When Knighthood Was in Flower" closed after six weeks' successful business at the Roosevelt and will be released to the outlying theatres.

J. B. Stradford will build an eight-story hotel and a theatre building at Thirty-sixth street and Indiana avenue, to cost $750,000. The structure will be used by the owner for colored people, both the hotel and theatre. The house will seat 1,200 and vaudeville and films will be featured.

Claude Sigler has opened tbe East Side Theatre and the new house seats 800 people. An organ furnishes the music.

The Aristo Theatre at 2650 Lincoln avenue is featuring vaudeville with films for Sunday and holiday shows, using four acts of high class vaudeville and doing a good business with the combination policy.

Clyde Elliott, film distributor and formerly manager of the Orchestra Hall and Ziegfeld Theatre, has purchased the Evanston Theatre in Evanston and will remodel the house.

George Hegeman is now organist at the Bryn Mawr Theatre, and Manager Lou Weil says that the new vaudeville policy, with feature films on Sundays and holidays, is standing them out. Five acts are used in the combination bill.

F. E. Boyans is now connected with the Halfield Theatre, 5451 South Halstead street, as organist, and a new organ is being installed in the house.

Jack Mason is handling the presentations and the stage of the New McVickers, having come on from New York after the resignation of S. Barret McCormick.

The new Astor Theatre on Clark street has lowered the admissions to 15 cents on week days and is doing a good business.

Manager Barbee of the Barbee Theatre says he has the only musical cat in the Loop and that whenever the organ is in action the cat sits quietly in a front seat and after the concert scampers off for mice and other excitement.

The Elite Theatre, at Waukegan, has been incorporated as a stock company with a capital of $15,000, by Edward C. Diebler, Preston H. Sellers and Edwin Trinz. The house is located at 226 North Genesee street.

The California Theatre, at Twenty-sixth and Trumbull avenue, has been sold by Sophie Levinson to Louis and Clara Brecka for a consideration understood to be around $75,000. The transaction establishes a record price for land values in that district. The house was built twelve years ago and is modern throughout.

Lubliner and Trinz had two deals last week that involved more than $500,000 and included two Oak Park apartment buildings and property at Pleasant and Wisconsin avenues.

What is regarded as the highest price paid for a feature film was paid here last week by Balaban and Katz for Mary Pickford's "Tess of the Storm Country." According to word given out by the signers, the amount involved was $48,000. Douglas Fairbanks and Mrs. Charlotte Pickford were here with Mary and all left for Los Angeles on the night train. After signing the contract both Mary and Doug were shown over the Chicago Theatre and when recognized by the audience Doug made a speech and told them what a wonderful theatre they had in the Chicago.

J. E. Pridmore, architect of the new house to be erected at Ft. Wayne, Ind., by the Consolidated Realty and Theatre Corporation, said the new theatre would cost $1,500,000 and estimates will be received in sixty days for the erection of the building.

G. M. McClain has made many improvements in his theatre at Barry and added new musical equipment.

The Columbia Theatre at Muncie, was damaged by fire which started in a nearby restaurant. Repairs will be made at once.

The Illmo Amusement Company has been formed by Floyd Lewis, R. B. Dickson and Louis Wagner with a capital of $20,000 to do a general amusement business.

The Garrick Producing Company, with offices at 1148 West Madison street, has been incorporated by B. H. Kuchanbecker, B. V. Damerel and G. J. Damerel, to do a general theatrical and moving picture business. One hundred shares of no par value have been issued.

H. M. Rouda has been made manager of the Ascher Bros. Lanecourt Theatre at Clark and Center street.

Grace Robinson, cashier of the Metropolitan Theatre for several years, died suddenly of paralysis.

Roy Feltus and Robert Harris are planning to rebuild the Princess Theatre at Bloomington, Ill.

Dick Kemp has taken over the Owl Theatre at Forty-seventh and State streets from Morris Salkin. Kemp was formerly connected with the Century and Old Chicago Theatres.

A new theatre has been opened at Linden by Mrs. A. Maxwell and she will show feature films.

The new theatre that Ralph Crocker is building at Elgin is rapidly nearing completion. The house will seat 1,499 on one floor and is of fireproof construction throughout. It is hoped to have it ready for early spring.

The Betty Amusement Corporation has been formed by Paul R. Simon, Mabel Hartigan and Olive Meyer with a capital of $5,000. Offices are at 54 West Randolph street.

The Blair Conn Production Company has been formed by Blair Conn, Robert H. Farrell and John M. Morey, to operate a motion picture business. The capital will be $125,000 and 1,500 shares of no par value. The main office of the company will be at 1345 Arygle street.

A Pathe Release

24-SHEET WORKS FOR THIRTEEN HOUSES

This seems to be a record. The posters were used in San Francisco and were put up by the Pathe Exchange. The first two weeks it was given the Golden Gate alone then the others were brought in.

Detroit

The Desmond Theatre, of Port Huron, Herb Weil, manager, is now playing burlesque shows on each Sunday matinee and evening, for the balance of the season. This is the same show which leaves the Gayety, Detroit, on Saturday night, enroute for Toronto.

George Cook, manager of the Strand Theatre at the Soo, has announced the purchase of a new $8,000 Bartola organ. Installation will be made within the next thirty days.

The Bijou-Arcade Theatre of Battle Creek, a Butterfield house, inaugurated a new policy on November 26 by giving five acts of vaudeville in connection with a feature picture. The Bijou-Arcade had housed a permanent stock company since the opening of the season.

J. B. Hunter, of Charlotte, Mich., has taken over the interests of C. H. Snobble in the Regent Theatre of that city and now has it to himself.

John H. Kunsky Theatrical Enterprises, Inc., have subleased the Liberty Theatre, Farmer and Bates streets, Detroit, to Arthur E. Benjamin, of Detroit. Mr. Benjamin took possession on November 19.

New Schenectady Theatre's Opening Delayed to Dec. 2

The opening of the new State Theatre in Schenectady, N. Y., has been delayed through a number of matters, with the result that the house will not open much before December 2. It was scheduled to open November 26. "Grandma's Boy" will be the opening feature. George R. Lunn, of Schenectady, lieutenant-governor-elect, has consented to be present at the opening and make a few remarks.

Charles McCarthy, of Hoosick Falls, one of the old timers in the business, was obliged to close his house for a couple of days this week when flues in the boiler burned out.

The Barcli, in Schenectady, has a new organist in the person of Mrs. Florence Swartout, of Johnstown. The house supports a six-piece orchestra, and is now featuring its musical program.

Some rather extensive exploitation was done in Schenectady this week by Paul Alberts of the Albany, in connection with a straight week's presentation of "East is West." A real Chinaman was employed to wander about the streets, carrying a placard, announcing the attraction, while the lobby, with its many swaying Japanese lanterns, presented a most attractive appearance. Alberts does more exploitation than all the other theatre owners in Schenectady combined.

After some switching about, the Palace in Troy is making money these days by adding a couple of acts of vaudeville each week. The house is located in the residential section of the city, and after losing money on first runs, swung over to second, and then came back to first, but added vaudeville. For 25 cents the house now gives a feature picture, a comedy, a news reel and two vaudeville acts.

Contrary to expectations, "Tess of the Storm Country," playing the entire week at the Strand in Schenectady, fell flat after the second day. Everybody had been looking for a big cash in on the picture.

William Berinstein was in Albany from New York this week for a hurried conference with his local manager, George Roberts. There is a report going the rounds that Mr. Berinstein will shortly pick up another house in this vicinity.

There was a big dinner in Schenectady on Thursday night, November 23, when J. J. Walker, owner of the Barcli, treated some thirty of his employes to turkey and all the fixin's. The affair was in the nature of the second anniversary of the house and took place at Sirker's banquet hall. All the newspapermen were on hand also, with the result that Mr. Walker received plenty of free advertising.

Sunday movies will not prevail in Ballston Spa. William E. Benton, who opened the Capital Theatre there on November 21, secured a permit for Sunday shows from the village board of trustees. No sooner did the news get around than there came a howl of protest from many of the residents and the proposition was denounced from several of the pulpits. Mr. Benton decided to ask the board to rescind its action, and the threatened storm has now subsided.

School children in Watertown, who were without the price of admission, enjoyed "Penrod" at the Avon last Wednesday as the guests of Manager Charles Sesonske. The house was packed. Children from the orphanages were also present.

Plans have been made for adding a new stage to the Strand Theatre in Carthage, N. Y., which has lately been taken over by the Schine interests.

According to Paul Alberts, of the Albany Theatre in Schenectady, the last three weeks have been the best since the house reopened on September 2, after being closed for nearly five months in a strike with the stagehands. Incidentally, the union won out. Business has picked up in wonderful shape in Schenectady, and all of the theatres are now doing well.

The Riverfront Incorporation, of Troy, has filed a lease running for twenty years for the location in River street, upon which the Mitchell H. Mark Company of Buffalo is erecting the Troy Theatre. The rental of the property will be $32,500, to which is to be added 30 per cent. of the receipts from the property.

"The Kentucky Derby" went over big in Saratoga this week, when shown by Goldsmith & Harrigan at the Palace. The racing town was plastered with 24-sheets, and the picture played to crowds that jammed every available inch of space all three days.

William Milligan, who handles the Broadway, in Schuylerville, was in Albany this week booking pictures.

L. L. Connor, of the Victory Theatre in Cambridge, N. Y., spent a day in Albany this week in booking coming attractions. There is plenty of building going on in Cambridge and Mr. Connor admits that he is making good money with a feature, a news reel and a comedy for 25 cents. The best money-maker of the fall, according to Mr. Connor, has been "Smilin' Through."

Mrs. Dennis Regan, who has been running the Star in Greenwich for four years, announces that she has bought the property in which the theatre is located.

"Under Two Flags" has been booked at the Leland in Albany for the week of December 11, and Manager Perrin is making plans to put across some of the heaviest exploitation of the year. Mr. Perrin is very partial to such pictures as "Human Hearts" and "Under Two Flags," for up until a year ago he had always been associated with theatres playing the legitimate. Naturally enough, when he took over the management of the picture theatre, he liked to book the film versions of plays which had cashed in big in the years gone by.

Here's how some of the features at the Albany, Schenectady, panned out, according to Paul Alberts, owner of the house:

"Man from Home," "Borderland"—both flopped bad.

"Blood and Sand"—nice business for entire week.

"The Storm"—fair.

"The Young Rajah"—big business for the first two days and then fell flat.

"Loves of Pharaoh"—very poor.

This Buffalo Theatre Tries Special Costumes for Ushers

Says the press notice for the Olympic Theatre, Buffalo: "As is the custom at the Olympic Theatre the ushers will be costumed in keeping with the feature." One editor inquired if the attraction was "Adam and Eve."

Howard J. Smith has resigned as a member of the Buffalo Theatre Managers' Association. Mr. Smith is president of the local unit of the national M. P. T. O. A.

The Buffalo City Planning Commission has given its consent to James Cardina of the Kensington Theatre to build an addition to the house. Mr. Cardina will extend the theatre to the rear 42 feet, giving the house an additional 250 seats. Business must be good, eh, Jim.

Patrick J. Kelley, 55 years old, proprietor of the Hi-Art Theatre, Lockport, N. Y., was found dead in his room in the Niagara Hotel in the Lock City on the morning of November 23. Kelley was formerly a Buffalo man but had resided in Lockport for the past 20 years.

Deputy Chief Marnon of the Buffalo police department has put the ban on the giving away of candy, groceries, etc., as prizes to holders of lucky numbers in some of the smaller houses of the city. Marnon says that he has received many complaints that this practice has been carried on to stimulate business. He declares the practice a violation of the lotteries law.

The Abbott Theatrical Enterprises, Inc., has filed papers in the Erie county clerk's office stating that the capital of the company is $54,000. The directors are Harry Abbott, Jacob Lavene, Roy Van and Conrad V. Brunner.

H. Houghton, owner of the Little Hippodrome and Keith's Theatres in Buffalo, has nego-

(Continued on page 532)

He Cried "Wolf!" Too Often

R. A. Czerney, of Kent, Wash., has pulled so many good exploitation stunts that when a runaway horse proceeded to stampede all over his car, just a block from the theatre, recently, a large crowd of spectators gathered to enjoy his latest "thrill." Czerney was mussed up a bit, and the car doesn't even answer to its name.

He is still trying to explain that it wasn't a frameup, but can't get away with it as he was playing "Reported Missing" at the time and had just received some good newspaper publicity under the title of his attraction. Czerney says he was—nearly!

A Pathe Release

LLOYD LISTENS ON THE NEW PATHE POSTER

The twenty-four sheet designed for his latest offering and showing him with his stethescope to the chest of the world, testing the laughter Dr. Jack is expected to evoke.

(Continued from preceding page)
tiated a 30-weeks' lease of the Batavia Opera House, Batavia, N. Y. He will show pictures.

James Cranideas, of Affiliated Theatres, Inc., of Olean, N. Y., has returned to Brooklyn. He may sell his interest in the theatrical company.

Mike Woods, of Peterson & Woods, operating several houses in Jamestown, N. Y., announces that the company's new Strand will be opened to the public about January 1.

The theatre in Tioga, N. Y., has been closed permanently due to poor patronage.

Eddie Woods has succeeded John Fennyvessy as manager of the Family Theatre in Rochester, according to word reaching Buffalo's Film Row.

Lyman Beecher has taken over the New Linden Theatre in Lyndonville, N. Y. He has booked a great line of pictures for the entertainment of folks in the town this winter.

The American Legion Post has opened a new theatre in Wayland, N. Y. The two stores in front of the building will be used as the town library.

George Kellogg, who operates the theatre in Canisteo, N. Y., has taken over the houses in Dalton and Angelica, N. Y., both of which have been closed.

It is reported that Syd Allen, of Medina, is so busy attending all the social affairs in his town that he just about gets time to count the box office receipts each evening.

Frank Leon has resigned as organist at the Elmwood Theatre. Manager Elmer C. Winegar has installed two new Simplex machines and a new luminous screen.

Charlie Hayman, head of the Cataract Theatre Corporation operating the new Strand and Cataract Theatres in Niagara Falls, N. Y., is driving to Buffalo these days in a new Holmes air-cooled sedan. Mr. Hayman announces that he will bring Schumann-Heink, Geraldine Farrar and Mischa Elman to the Strand for a series of special concerts this winter.

Arthur Amm, house manager of the New Eastman Theatre in Rochester, was in town last week, visiting old friends along Film Row and his old job, the North Park. Mr. Amm said that Daniel Frohman visited the Eastman last week.

Chas. Neidhart Recovering; Linton Plans Utica Theatre

Charles Neidhart, manager of the Park Theatre, Utica, N. Y., owned by the Goldstein Brothers Amusement Company of Springfield, Mass., is recovering from a serious attack of pleurisy. He soon will return to his managerial duties. Joseph Raymond, formerly of the Victory Theatre, Holyoke, Mass., temporarily is in charge of the Park.

W. H. Linton, one of the foremost up-state New York exhibitors, is planning the erection of a large theatre in Utica, N. Y., on the site of the present Hippodrome Theatre, which is under his control. A company has been formed and former Mayor James D. Smith is president. The house will be known as the Criterion. Stock now is being offered for sale.

Robbins' Majestic Theatre, Utica, N. Y., is playing the Fox, Metro and Universal specials on a percentage scale and doing a good business. The Majestic is the old legitimate house and not well adapted to the presentation of pictures. Clifford Servatius, formerly with the Wilmer & Vincent houses in Utica, is manager of the Majestic.

The Star Theatre, motion pictures exclusively, in Rome, N. Y., owned for several years by Shane & Kaufman, has been acquired by the owners of the new Strand and Family Theatres, Rome. All three houses now are being operated on Sunday.

Philip L'Hereux, formerly manager of the Strand Theatre, Troy, N. Y., now is managing director of the New Capitol Theatre, in Troy.

World Premieres Common Happenings in San Francisco

Owing to the fact that the production of moving pictures at San Francisco is showing such a remarkable growth, world premiere presentations of feature films are becoming quite common in local theatres. "The Forgotten Law," which was produced here by Max Graf, had its first showing anywhere at Loew's Warfield Theatre and did a fine business despite inclement weather.

"Hunting Wild Game in Africa With Gun and Camera" is to receive its premiere shortly in the Century Theatre, which has been taken over and refurnished by Ackerman & Harris at a cost of many thousand dollars. This picture was produced in the heart of Africa by H. A. Snow, a local man, and promises to be one of the hits of the season. Eight film companies are producing here and in a number of instances local theatres have arranged for the first showing of features of merit.

Sam Harris, of Ackerman & Harris, who will shortly open the Century Theatre on Ellis street, as a picture house, announces that a policy has been adopted that will be quite at variance to the one usually followed. There will be no set scale of admission prices, these being fixed according to the subject. For instance, $1 will be the top price for "Hunting Wild Game in Africa With Gun and Camera," while 50 cents will be the most charged for "Oliver Twist," which will follow the African production. There will be no news reels, no comedies, no short fill-in subjects, the feature selected comprising the show. The house will be managed by William J. Casey, until recently manager of the Hippodrome.

Milton F. Samis, until recently director of publicity for the California, Imperial and Granada theatres, San Francisco, has been promoted to the position of house manager of the California and in addition will handle the publicity work of this theatre. He succeeds Charles Pincus, who has been transferred to the Portola Theatre as house manager. This house will be closed shortly, remodeled and reopened before the holidays as a high-class, long run house.

Ben F. Simpson, who went to Honolulu six months ago to manage the New Hawaii Theatre of the Consolidated Amusement Company, has returned to San Francisco and is considering offers to resume his place on Film Row.

Joseph F. Enos, for some time manager of the Portola, has returned to the Frolic Theatre as manager.

The three theatres at Monterey, Cal., owned by William P. Wobber, the Strand, Star and Monterey, have been purchased by Robert McNeil and E. H. Emmick, of San Francisco, who assume possession the first of December.

A splendid picture theatre is to be erected at Twenty-third avenue and East Fifteenth street, Oakland, Cal., by A. E. King, who already has two houses in that city.

An organ is being installed in the Strand Theatre, San Francisco, and day and night shifts are working to get the instrument in place before the holidays.

F. Leal has opened a new picture house at Irvington, Cal.

Irvin Long, at one time with the California Theatre, San Francisco, and later with the State Theatre at Oakland, has been made manager of the Hippodrome, San Francisco.

Thieves recently effected an entrance into the safe of the New Lyceum Theatre, San Francisco, and made away with $617.30 in cash and $219.15 in checks.

The Peerless Theatre, 148 Third street, San Francisco, conducted by Aaron Goldberg, is being improved by the addition of a handsome marquee.

C. W. Wright, of the Rose Theatre, Roseville, Cal., visited San Francisco's Film Row recently to make advance bookings and then went on to Los Angeles.

Joseph Gottstein, owner of a string of picture houses in the Pacific Northwest, was a recent visitor at San Francisco.

Lining the Daddies Up for Review

In the next issue we are going to review the oldtime exhibitors whose histories we have carried in Regional News and Gossip, and see just what's what up to the present time.

ROSE O THE SEA WAS ALL LIT UP

H. B. Clarke, of the Majestic Theatre, Memphis, got his flashing light by attaching a strong bulb to an oscillating fan in the lantern. It gave a strong effect.

Shubert in Milwaukee Fails in Its Attempted "Comeback"

An attempted "comeback," after its failure of last spring which threw the show into bankruptcy, proved of short duration for the Shubert Theatre here, when after a combination picture and stock program had been shown for approximately a month, it closed its doors again on November 21.

Frances McHenry, leading woman in the stock cast, immediately announced that plans are on foot to reopen the house under a new policy in the near future, but whether pictures will be shown again she would not reveal. A. C. Niggemeyer, manager of the show on the two occasions when the theatre was closed, has gone to Chicago to engage in new ventures.

The Shubert is one of the oldest houses in the city, it having long been the home of stock companies. The combination stock and movie show was in the nature of an experiment in Milwaukee.

The Milwaukee Exhibitors Association, at its next meeting, is expected to consider a resolution now before the city council, which would limit the amount of film that may be kept in projection booths of picture theatres.

Not more than four reels of slow burning film, in an approved type of metal container, would be allowed in the booth under the proposed regulation which also makes it compulsory to have an approved type of liquid fire extinguisher, of not less than a quart capacity, on hand.

The safety division of the Milwaukee Association of Commerce is sponsoring the resolution.

An innovation in picture policies here was announced last week by Leo A. Landau when he made public a decision to show the same picture at his two downtown houses simultaneously. Besides the picture, the rest of the program in the two theatres, including music and supplementary features, will be identical.

Mr. Landau's theatres are the Garden, at Third street and Grand avenue, and the Alhambra, a block away at Fourth street and Grand avenue. The feature picture to be shown at the two places is Mary Pickford's "Tess of the Storm Country."

"No theatre in Milwaukee is large enough to hold the crowds who will want to see it, so I have decided upon the double showing," Mr. Landau announced after viewing a private screening of the photoplay. Tickets sold in either theatre will be redeemable in the other, Mr. Landau said.

St. Louis Showmen Consider Another Booking Combination

St. Louis may have another booking combination before the close of another week. Owners and managers of several of the smaller houses of the city have been holding repeated conferences during the past ten days, and it is rumored that some interesting developments are in the offing.

Details are lacking.. Those in the know decline to comment for publication or otherwise. As always, rumors are aplenty. But it is believed that if the present negotiations are consummated and apparently they will be unless there is an eleventh hour hitch, a number of theatres will contract for their films through a central office in the very near future.

A common law trust to be known as the McFall Film Production Company has filed its declaration of trust with the St. Louis recorder of deeds. The company's capital will be $30,000 and its intentions are to produce films. The trustees named in the papers are: S. McFall, Jr.; William Holmes, S. McFall, Sr., F. O. Brown and William Guinn.

The William Fox Liberty has booked "I Am the Law" for the week of December 2.

Contracts were signed this week for a third run of George Beban and "The Sign of the Rose" at the Delmonte Theatre.

There was a slight fire at the Hickory Theatre, Hickory street near Jefferson avenue, shortly after midnight, November 23. The blaze presumably started from an overheated furnace and burned a hole through the floor. The damage has been repaired.

Peace prevails once more between the Belleville theatres and their musicians. An agreement was reached the past week whereby music will be resumed. Concessions are said to have been made by both sides. The houses, including the Washington, Lincoln and Lyric were without music for many weeks.

Three bandits who held up H. A. Jones, manager of the Sedalia Theatre, Sedalia, Mo., and W. W. Perry, a friend, in the theatre office shortly before midnight, November 20, have not been apprehended. They took $35 from Jones and a diamond ring and diamond Elks' pins from Perry.

The bandits wanted Jones to open the safe. He pleaded ignorance of the combination. They then bound and gagged Jones and Perry and went to work on the strong-box, but failed to open it. Finally they fled. Jones and Perry were found by police and released a few hours later.

Out-of-town callers at the local exchanges the past few days included: Dominick Frisni, Taylorville, Auburn and Kincaid; J. Spaulding, of Taylorville and Litchfield; Joe Fassero, Litchfield; C. C. Cravens, Rex Theatre, Lilbourne, Mo.

James M. Drake, manager of the Lyric Theatre, East St. Louis, has resigned. Phil Cohen has not named his successor as yet. Drake formerly owned the Eureka Theatre here and prior to that was manager of the Delmar Theatre.

The Margarette Theatre, at 7300 Virginia avenue, has been re-opened. Fred Hoelzer, who also owns the Ivory Theatre, is interested in the Margarette, which was dark for many months.

Al Bromley plans to open his Aubert Theatre, Aubert and Easton avenues, within the next few weeks. Workmen are rushing the work to finish on time.

Mack Davis Forced to Delay Opening Washington Theatre

Unavoidable delay caused a last minute postponement of the opening of Mack J. Davis' new Mack Theatre at Port Angeles, Wash., from November 18 to 24. "Remembrance" was the opening attraction, augmented by "The Steeplechaser," a Mermaid comedy.

Al Raleigh, manager of the Columbia Theatre, Portland, has resigned to write titles for the Kiser Studios of that city, it is reported.

"Sherlock Holmes" drew thousands to the Strand, which did the largest Monday's business in months. On Sunday, the lineup lasted from the early matinee well through the evening, good tie-ups resulting from the Times articles on Conan Doyle and spiritualism.

The Armory, Gennessee, Idaho, is reported closed.

Carnes Hall, Pilot Rock, Oregon, was recently burned.

In co-operation with the city's public libraries, in commemoration of National Children's Book Week, "Rebecca of Sunnybrook Farm" was donated by Famous Players for a free children's matinee showing at the Strand, Seattle, November 18.

Manager John Hamrick has secured "Tess of the Storm Country" for exclusive Seattle showings and will offer it starting November 25 at regular evening prices of 50 cents to all Blue Mouse patrons.

McGill Is Smiling These Days

J. A. McGill, an enterprising exhibitor, winged his way up Seattle Film Row recently, wearing a smile that refused to be banished.

It was like this. McGill loads his projection machine onto his trusty automobile and drives up to the Liberty Theatre, Port Orchard, Wash., or the Washington Veterans' Home at Retsil, as the case may be. Here he gives a show that has been well papered throughout the community, doing a nice little business. When he operates at a hall not properly equipped for projection, he connects up with the juice from his car, and presto! his patrons get the best and latest features.

With "The Storm" Mr. McGill did the most remarkable business of his career as an exhibitor, playing two nights at Port Orchard and one at Retsil. People drove in from Olalla, sixteen miles distant, and within a radius extending as far as Gig Harbor, twenty-three miles away. McGill didn't know what to do with all of 'em.

McGill gets wonderful co-operation from his local newspapers, and claims that in the three years he has been serving the people of his district, new history has been made. It was quite the fashion in earlier days for everyone to go over to Bremerton for their movies. McGill gives them the best and newest, and Bremerton no longer finds it profitable to even advertise its attractions in Port Orchard. McGill has built a nice home and is a highly respected member of the community.

Los Angeles

"When Knighthood Was in Flower" is in its third week at Grauman's Rialto Theatre and still going strong, while "Robin Hood" is still packing them in at Grauman's new Hollywood Egyptian Theatre for the fifth week.

Sol Lesser has announced a merger between the Western Pictures Corporation, the Principal Pictures Corporation and the West Coast Theatres, comprising sixty theatres in Southern California. This will co-ordinate the producing and exhibiting activities of the first, the producing functions of the second and the exhibition facilities of the chain of West Coast theatres.

Under the executive management of Mr. Lesser and the business and studio management of Mike Rosenberg and Arthur Bernstein, respectively, the conjoined interests will make at least twelve pictures annually. The holding organization will be Principal Pictures Corporation, comprising M. Gore, Rosenberg, Adolph Ramish and Lesser, who will continue as president and also act as executive director.

Toledo Showmen Optimistic Over the Sunday Situation

The Findlay Ministerial Association, which backed the unsuccessful fight in mayor's court against Sunday pictures, is expected next week to carry the case to common pleas court. The favorable decision of the jury for the picture theatre men will be followed by operation of all theatres on Sunday from now on, managers announce.

Doc. Horater, the popular manager of the Pantheon and Alhambra Theatres, is again on the job. "Doc" has been ill for some time with a bad case of pleurisy.

Billy Exton is again with us as the publicity man for Eddie Zorn at the Temple Theatre. Billy has been spending the summer with the Sells' circus and will devote the winter months to handling the publicity for the Temple.

Mrs. Lulu T. Gleason, who was elected one of Toledo's state representatives on the Republican ticket in spite of the campaign made against her by various exhibitors, announces that she will not make any attempt to force the closing of picture houses in Toledo on Sundays, all reports to the contrary notwithstanding.

Ora Brailey, manager of the Princess Theatre, is the new golf champion of the Inverness Club. In the final 36-hole match he defeated Harold Webber, the former champion, 2 and 1.

Business conditions at the Toledo movie houses has been decidedly off color during the past month with the exception of the Rivoli, where Manager Howard Fageley has been packing them in. Other movie managers, however, are confident that December and January will show rapid increase in attendance and that before long business will be above normal again.

Miss Elsa Whitmer, treasurer of the Saxon Auditorium Theatre, and Neil Hamilton, film actor, were married in New York this week.

As a protest against the ankle length frock, Toledo girl ushers of the local movie houses have formed a short skirted union for the purpose of eliminating the flapping, vampy, hampering gown.

Richmond, Va., Conditions Are Far from Encouraging

Conditions among the theatres in Richmond, Va., are not at all encouraging, although business has been worse—and it has been much better at various times in the past. None of the theatres is getting all of the business away from the others—it's simply a game of nip and tuck. Whoever has the picture that appeals to the largest element gets the crowd from week to week and no one seems to be able to pick a consecutive string of winners, it is reported.

The Colonial, formerly rated as a notch below the Bijou, has just installed a twelve-piece orchestra, whereas the Bijou has only eight. It has consistently played the lighter pictures, leaving the heavier, more pretentious productions to its sister theatre, the Bijou, under the same management. The new orchestra did not serve to increase business the first week, the entire week playing to very low business. The Bijou for the same week enjoyed fair business all week, with even less exploitation. The Broadway, belonging to Pryor Brothers, is playing to fair business with no orchestra at all, only an organ to furnish music for the motion pictures.

Some of the highly rated superspecials are falling flat in Richmond. "Nero," after extensive advance exploitation, fell flat at the Bijou. "Silver Wings" went so bad that it was taken off of a week's run after the third day; however, "Monte Cristo," another Fox special, did well. "Rich Men's Wives" at the same theatre drew very good business, and the record for the season so far is held by "Manslaughter."

The new theatre being built by Pryor Brothers, owners of the Broadway, will not be ready before May, 1923, progress being retarded by difficulty in obtaining shipments of material. This house will seat 2,200, by far the largest in the city.

P. L. Vann, who formerly operated the Plaza, at Greenville, Ala., has sold that theatre and will open a new one next month. It will be the Greenville Opera House and will seat 650. He reports general conditions much improved in Alabama.

North Carolina is rapidly lining up its principal cities in the Better Films movement, following closely the Atlanta plan which is being spread abroad through the agency of the Southern Enterprises' public relations representative, H. Turner Jones. In Raleigh and Greensboro committees are already being organized. Mrs. T. W. Bickett has taken temporary chairmanship in Raleigh and W. C. A. Hammel, who has charge of the amusement board of the city, is sponsoring the movement.

Definite date for the mid-winter meeting of the North Carolina M. P. T. O. has not yet been set, owing to the illness of Secretary Henry B. Varner, of Lexington. The mid-winter convention is usually held about the middle of December. The place of meeting this year will be Greensboro, the O. Henry Hotel being convention headquarters.

Strange how many things E. F Dardine, Charlotte's champion combination theatre and exchang manager, is doing these days t break into this palladium of personalities. He's taken up golf nov —and that's worth mentioning especially to those who know him It all came about when Jule Levy, district manager, and F. J McConnell, manager of the seria department of Universal, visitec Charlotte to look over the exchange and Dardine's Strand Theatre. Dardine has a beautiful home in Myers Park which boasts one of the most exclusive and finest courses in the state, and those two birds from the home office actually sold him the idea that he could do it—and he did!

Hundreds of friends will regret to learn that Colonel Henry B. Varner, of Lexington, N. C., has been confined to his room for almost three weeks with a multiplicity of boils from which he suffered intensely.

Boston's Capitol Will Open December 4, Gordon Reports

The newest of metropolitan Boston's large picture theatres will open its doors to the public in a week now. The official opening has been set as Monday, December 4. The house is the latest in the widely known chain owned and operated by the Olympia Theatres, Inc., of which Nathan H. Gordon is president. The building is the last word in theatre design, with attention given primarily to the comfort and safety of the patrons. It has been named the Capitol and will seat more than 1,500.

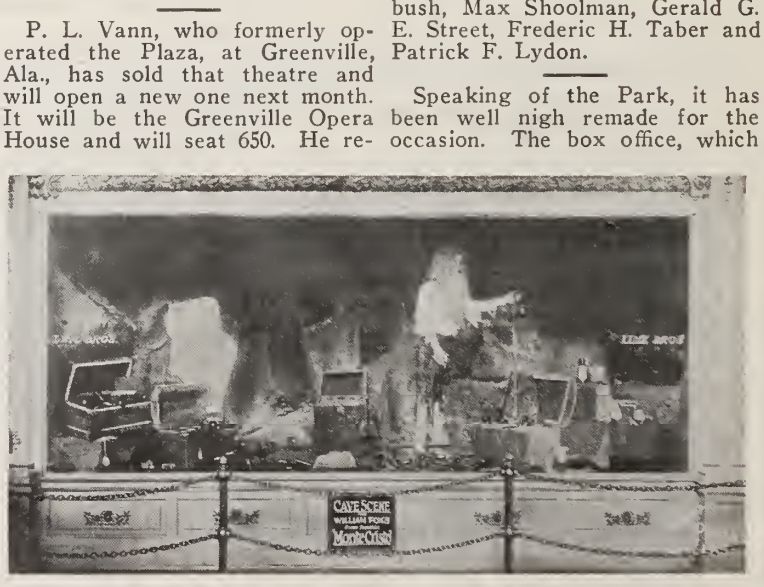
The Olympia chain is a purely New England organization, owners, directors and executives being all New England business men. The directors are: George L. De Blois, George U. Crocker, Lee M. Friedman, Nathan H. Gordon, Hiram E. Miller, Al A. Rosenbush, Max Shoolman, Gerald G. E. Street, Frederic H. Taber and Patrick F. Lydon.

Speaking of the Park, it has been well nigh remade for the occasion. The box office, which normally stands at the lobby entrance, like any well bred picture house, was moved inside and installed at the side to leave a clear lobby. The lobby has been completely hung in expensive tapestries, with a predominance of things characteristic of the ages of chivalry. Rugs and carpets cover the floor.

Many of the central Boston houses have been blossoming out of late with new dress in the shape of additional electric signs. Both the Modern and Beacon have made some additions, and the State and Orpheum, Loew houses, have added bright and shiny runners under the marquis just over the lobby entrance. The Park, where "When Knighthood Was in Flower" is playing, is almost completely hidden behind a huge automatic sign that covers the entire front of the building and extends up for two stories.

Griffith's "One Exciting Night," in keeping with the Griffith policy, has been announced to close at the Tremont Temple in two weeks. It has been doing S. R. O. business.

Boston fans were lucky again last week. In addition to the two aforementioned specials they had many good pictures to make up their weekly entertainment. "Enter Madame" and "The Young Rajah" at the State, "The Man Who Played God" at the Boston, "The Curse of Drink" at the Globe, "Under Two Flags" at the Fenway, and "Gray Dawn" and "When Husbands Deceive" at the Modern and Beacon theatres. The suburban houses all carried good bills.



A Fox Release

EXCHANGE EXPLOITATION AT A STATE FAIR

This was a jeweler's booth at the Texas State Fair, Dallas, and gave the store a distinctive method for the display of its wares, while it also sold "Monte Cristo."

More reports mean better bookings. Send them to "Straight From the Shoulder Van."

Toronto's "Hip" Reopened; Clarence Robson, Manager

Shea's Hippodrome, City Hall Square, Toronto, re-opened November 25 as the leading theatre of the Famous Players Canadian Corporation chain throughout Canada, with "The Young Rajah," starring Rodolph Valentino. The entire staff of the Regent Theatre, Toronto, formerly the head theatre of the corporation, was moved over to the Hippodrome, the Regent being closed the night before for an indefinite period. Clarence Robson, at the Regent for three years, took over the "Hip" as manager, while Jack Arthur transferred to the new headquarters as musical supervisor. The Regent concert orchestra was increased from 22 to 30 pieces in the change-over, making it the largest permanent theatre orchestra in the Dominion, it is stated.

The Hippodrome had been dark for a week during which time marvellous changes had been made in the furnishings. The house, somewhat bare before, now presents a picture of luxurious surroundings with rich tables, chairs, paintings vases and other furniture, as well as many large rugs and drapings and mural tapestries. A handsome new stage setting was also installed. The theatre was recently equipped with a mammoth pipe organ which is credited with being the largest in Canada.

C. W. Smith, assistant manager at the Capitol Theatre, Winnipeg, has been appointed manager of the Empress Theatre, Edmonton, Alberta, an important house of the Famous Players Canadian Corporation chain. Before leaving Winnipeg, Mr. Smith was tendered a fine farewell party at the Winnipeg Capitol. Some years ago, he was manager of the Pantages Theatre at Calgary and he also served three years in the North-West Mounted Police.

The Pastime Theatre, a modern and attractive theatre at New Toronto, Ontario, suffered damage to the extent of $1,000 in a fire on November 25 from an unknown cause. The manager of the theatre is L. Rosefield.

An important concession has been secured by Winnipeg exhibitors from the Manitoba Provincial Government in the obtaining from government officials, Hon. Mr. Black, Provincial secretary, and T. Bevington, of an agreement to remove the provincial amusement tax on all theatre admission tickets for children up to 35. It is hoped this action will be ratified by the Manitoba Legislature.

Winnipeg exhibitors have also asked for a special revision of the amusement tax on tickets selling for 15 and 35 cents to adults, but this request has not yet been granted. The theatre men also desire to secure a rebate of 10 per cent. on the total amount of tax revenue turned over to the government, this portion to pay for the cost of collecting the assessment for the Province.

The first important presentation of "The Man from Glengarry," the Canadian feature just completed by Ottawa Film Productions, Ltd., will be at the Imperial Theatre, Ottawa. Harry Brouse, owner of the theatre and also prominent in First National circles, has booked the Ralph Connor story for two weeks.

Two picture men of Ottawa appeared in the role of public speakers during the week of November 20. Raymond S. Peck, director of the Exhibits and Publicity Bureau, Department of Trade and Commerce, delivered an address on "Selling Canada to the World" before the Rotary Club on November 23. Capt. Frank Goodale, manager of Loew's Ottawa Theatre, appeared before the Lions Club of Ottawa and talked on "Marriage as an Aid to Citizenship."

Walter Wallace New Member of Kansas M. P. T. O. Board

Walter Wallace, manager of the Orpheum and Lyceum theatres at Leavenworth, Kans., has been approved as the new member of the executive board of the Motion Picture Theatre Owners of Kansas. Mr. Wallace fills the vacancy made by R. G. Liggett, who is now president of the organization.

The executive board remained in session nearly a whole day. M. Van Praag's resignation as president was formally accepted, the legislative program completed and financial plans made.

E. L. Valentine, of the Lyric Theatre, Girard, Kans., was in Kansas City recently.

I. W. Maple, of the Maple Theatre, Albany, Mo., was also visiting some of the exchanges last week.

John E. Lewis announced this week the sale of the Lewis Theatre at Independence, Mo., to Warwick T. Boles and George Minor, who have been operating the theatre. The sale includes a lot 50 by 165 feet. The building fronts 115 feet. The new owners said they would extend the building south to cover the entire lot.

Dr. J. L. Rich, who runs a picture theatre at Altamont, Mo., dropped into town the other day and looked over some of the new releases.

H. A. Jones, house manager for the Sedalia Theatre, Sedalia, Mo., was held up by three men shortly before midnight November 19 and robbed of $35. A friend, W. V. Perry, was robbed of a diamond ring. The hold-up was in the theatre office and the robbers demanded that Jones open the safe, but he did not know the combination.. Jones and Perry then were gagged and bound with ropes and an unsuccessful attempt was made by the robbers to force the safe's combination.

Stanley N. Chambers, directing manager of the newly organized Consolidated Amusement Company, Wichita, Kans., was in Kansas City last week. He announced that the Wichita Theatre in Wichita had been closed as the new company decided there were too many seats in Wichita.

S. A. Andrews, of the Gem Theatre at Olathe, Kas., was seen at various film exchanges recently.

A First National Release

KIMONOS AND CURIOS WORK FOR "EAST IS WEST"

The Rivoli Theatre, Baltimore, used a real Japanese wedding gown, borrowed from a student, and built this up with the costume plates loaned through the First National.

Roy Pierce, also known as Claude McFadden, indicted recently by the grand jury on a charge of shooting David Harding in the attempted hold-up August 2 of the Liberty Theatre, was arraigned yesterday before Judge Latshaw. He pleaded not guilty. His bond was fixed at $5,000 pending his trial December 11.

Indiana

A Sunday "movie" war is again in progress at Wabash, Ind. Sunday picture shows were resumed there last Sunday and as a result affidavits were filed against William and I. H. Dickson, managers of the Wabash Theatre. Both were released on bond.

Last spring the Sunday shows were fought by the Ministerial Association and after two convictions had been obtained in the police and circuit courts, the Sunday shows were discontinued, although the proceeds of the shows at that time were given to charity.

The theatre managers contend they are being discriminated against because Sunday football is played and various groceries, drug stores, poolrooms and other places of business are permitted to remain open.

No effort was made to advertise the show last Sunday as an "educational feature," such as was done last spring, and no announcement was made that the proceeds would be given to charity. The police refused to arrest the theatre men until complainants had filed affidavits.

A committee of Wabash ministers conferred this week with the attorney-general at Indianapolis in regard to the case. The outcome of the conference was not made public.

Newton T. Miller, Indiana's State fire marshal, who is president of the Fire Marshals' Association of North America, has gone to Washington, D. C., to try to induce some member of the Congress to introduce a bill to "prohibit the importation, and the mailing, shipment, sending, carrying or transportation of inflammable films in interstate commerce." The bill was agreed on at a recent meeting of the executive committee of the Fire Marshals' Association at Chicago. It would become effective January 1, 1925.

The Circle Theatre, Indianapolis, has announced a change in prices, the new prices being a slight advance over the old ones. The new prices are: Evening, first floor, loges and boxes, 50 cents; evening, mezzanine floor and balcony, 30 cents; matinees, entire house 30 cents. Previous prices were 40 cents for first floor, loges and boxes, 25 cents for mezzanine floor and balcony and 25 cents for entire house at matinees.

The Senior Exhibihor in the United States—We're Looking for Him. Send Your History, Old Timer, to the Editor of This Department.

News from the Producers

Conducted by T. S. da Ponte

Acclaim Film

Great enthusiasm is said to have been demonstrated over the Associated Exhibitors' feature, "Breaking Home Ties," presented by E. S. Manheimer, which was shown to a company that filled the grand ball room of the Hotel Astor, New York, Tuesday afternoon. The occasion was a special showing of this six-pert attraction, and those present, principally exhibitors and their friends, were guests of Associated.

The story is built around the prayer-song, "Eili, Eili," and is said to have an intensely dramatic plot, which glorifies family devotion.

Preparing to Make "French Doll"

Preparations are being made by Tiffany Productions, Inc., makers of the Metro photoplays in which Robert Z. Leonard presents Mae Murray, for this star's forthcoming appearance in "The French Doll," a screen version of Ray Goetz's big Broadway hit of a season ago.

Mr. Leonard and film editors are also attending to the cutting and titling of "Jazzmania," which recently was completed at the Metro studios in Hollywood.

Gov.-Elect Smith to Be Honored

"In the Spotlight" is the title of the special attraction, which will be presented at the Theatre Owners' Supper Dance at Hotel Astor on December 3. It is understood that this will be a novelty in which all the stars will appear.

Governor-elect Alfred E. Smith will be the guest of honor.

Every producing or distributing company will be represented at the entertainment. It is stated that all previous records for advance ticket sales have already been eclipsed.

Paramount Company Back at Studio

Alice Brady and her company of Paramount players have returned to the Paramount Long Island studio from Miami, Fla., where they have been making exterior scenes for "The Leopardess," a Paramount picture adapted from Katherine Newlin Burt's novel of that name.

Many Novelties to Exploit "Dr. Jack"

Actuated by experience connected with the exploitation of other Harold Lloyd comedies, Pathe announces to exhibitors a highly attractive list of "Dr. Jack" novelties for use in keeping patron interest stimulated in the forthcoming feature-comedy production. For example, exhibitors showing "A Sailor-Made Man" are informed that Pathe supplied and they sold more than half a million of the famous Lloyd sailor hat. Feeling certain of breaking that record, the distributors of "Dr. Jack" are supplying a doctor's high hat, which is shipped flat in quantities and is quickly and easily made ready to wear. It bears in front the inscription, "Harold Lloyd in 'Dr. Jack,'" and on the back is space for the exhibitor's imprint.

It was foreseen that childrens' parades, with every urchin wearing one of these hats, would lack an obvious detail unless Harold Lloyd goggles were provided also. So this already popular novelty is ready in quantities equal to the anticipated demand.

As the interests peculiar to children come out strong in "Dr. Jack," exhibitors are enabled to equip their juvenile patrons with a "Harold Lloyd Happy Bag," a cardboard doctor's kit in miniature which is decorated with the comedian's picture and some fetching rhymes descriptive of the "joys" chasing the "glooms" off the premises. Showmen will at once see how readily these bags will effect tie-ups with local candy and novelty shops.

There is also a novelty herald in the shape of a playing card, the front of which is made up like a jack of spades, which figures in the film, over it being printed the scene where the old negro mammy reads the fortune of the "sick-little-well-girl." A large part of the back of the card contains information about the picture, with space for the exhibitor's imprint. This is a novelty intended for advance distribution, and will be mailed to every exhibitor in the country. Another novelty, from which much is expected, is not described here for the simple reason that it goes out as "a surprise package."

"Tess" Packs Two Houses Same Time

When Fred A. Miller of the California Theatre, Los Angeles, booked Mary Pickford's production of "Tess of the Storm Country," a United Artists Corporation release, he knew he had a big picture that was going to draw big, but he didn't expect to have to throw the California overflow into the Miller Theatre and pack that house also.

But that is what happened. The Los Angeles' public crowded into the California and jammed around it so persistently and continually that Mr. Miller had to do something to take care of those who clamored to see Miss Pickford in her new "Tess of the Storm Country" and couldn't get into the California.

So he sent another print into Miller's Theatre, and there he sent the overflow from the California, filling both houses to capacity at every showing. And at that, they were starting the first performance at ten thirty in the forenoon and giving six showings daily.

From Your Angle

"Newest Reviews and Comments" as well as "The Pep of the Program" are advance tips on the pictures you want to know about.

A review ought to be written from the exhibitor angle. It ought to give the exhibitor a line on the points in the picture that will appeal to or repel his audience.

All these needs are taken into account by the specialists who give their whole time and attention to telling you, in these departments, what the newest pictures—features, serials, short subjects—have to offer from your angle.

A 300% Picture

"There is only one thing to say about George Arliss in 'The Ruling Passion,'" wrote Robert J. Hock, of the Central Theatre, Goshen, New York, after he had shown this United Artists' release. And then he went on to say, "Every theatre should book it. George Arliss is 100 per cent.; his cast is 100 per cent.; his picture is 100 per cent. Total, 300 per cent. We wish to say for United Artists that their price was fair, their print excellent."

Cutting and Titling "Jazzmania"

Mae Murray has completed the enaction of the stellar role in "Jazzmania," to be presented by Robert Z. Leonard and released by Metro Pictures Corporation.

The new photoplay, scheduled for distribution about the third week in January, is now in the process of being cut and titled. Mr. Leonard directed.

The story is by Edmund Goulding, who wrote "Fascinaton" and "Broadway Rose." Like these two pictures mentioned, "Jazzmania" is also being made by Tiffany Productons, Inc.

Enid Bennett to Be in Leading Role

Enid Bennet has been signed by Arthur Sawyer of S-L (Sawyer-Lubin) pictures to enact the leading femininc role in the Metro-SL production of "Your Friend and Mine." Filming of this Willard Mack sketch is to be started within the next ten days at the Metro studios in Hollywood under the direction of Clarence G. Badger.

Makes Final Scenes for Meighan Film

Final scenes for Thomas Meighan's Paramount picture, "Back Home and Broke," by George Ade, have been filmed at the Paramount Long Island studio and the picture is now ready for editing and cutting. Mr. Ade is expected at the studio soon to help write the titles for his story.

Held for Second Week

"When the Desert Calls," a Ray C. Smallwood production for Pyramid Pictures, has been held over a second week at B. S. Moss' Cameo Theatre. Violet Heming is featured.

Celebrities Endorse "One Week of Love"

Unsolicited endorsements of the latest Selznick production "One Week of Love" are being received daily both at the home offices in New York and by President Myron Selznick at the Selznick Studios in Los Angeles, according to a statement made by David O. Selznick in a recent interview.

"Among the letters we particularly prize," said Mr. Selznick, "is one from Mr. Rupert Hughes addressed to Myron Selznick. Mr. Hughes says, in part: 'Rarely have I enjoyed a picture more than "One Week of Love." It opens with great vivacity and brilliance, then suddenly develops a situation that seizes and holds to the last moment. Elaine Hammerstein . . . meets every situation with remarkable power and restraint. Conway Tearle gives a magnificent performance. The conflict between the two characters . . . gives the picture high dramatic value. The production is gorgeous in its interiors and majestic in its landscapes. The photography and titling are perfect.'

"Mr. Phil Selznick, who is Field Executive for Select Pictures received a letter from Jack Dempsey a few days ago which is of more than ordinary interest for several reasons. In the first place Mr. Dempsey has maintained a steadfast policy not to endorse any picture. Another factor to be considered is that Mr. Dempsey has more than a passing interest in motion pictures because of his own activities on the screen. The champion saw 'One Week of Love' screened in Kansas City and wrote to Mr. Selznick after the showing: 'Was sorry that I did not get to see you after the screening as I wanted to tell you what I thought of the picture, but I saw so many exhibitors around you talking about the picture that I thought it best that I leave you alone.

"'I just want to tell you that if I packed the punch that "One Week of Love" does I would take Siki, Harry Wills, Brennan, Gibbons, Willard, Beckett and Carpentier in one ring and the massacre would be over before two rounds. Doc Kearns is still raving about the show and you know what a tough critic he is, although a wild movie fan.'"

Next Will Nigh Film Will Be Colored One

L. Lawrence Weber & Bobby North, after suggestions by Will Nigh, director of "Notoriety" and of three more feature productions to follow, have concluded a number of tests with an expert of colored film photography which may result in the use of natural color on their next Nigh feature.

The progress that this branch of photographic technique has met in the past few years led the producers to take advantage of the first step in film developing on their next release. The opportunity for color in Nigh's next picture was one of the factors in the contemplated adoption of natural color. Nigh's next picture will have unusual variety of scenery and shifting background. The use of color will bring out in bold relief the atmosphere and in general make the production as striking in its scenic beauty as in its dramatic strength.

The adoption of this new process in motion picture construction is taken as an indication of the producers' efforts to put forth nothing but the finest in picture creation and to avail themselves of every late device and invention in the production of their releases.

There are at present three important patentees, each of whom has a different process for coloring and tinting motion picture film. Weber & North have consulted all of them and have decided on the most feasible of the three. They expect to be in position to announce the success of their effort. If the color photog-

Universal to Send M. A. Chase Abroad

Maurice A. Chase, who has been eastern division sales manager for Universal during the past twelve months, will leave New York aboard the Aquitania early in December to be general manager for Universal in Continental Europe. He will be a liaison man between Universal and its European exchanges. His territory will embrace all European countries except the British Isles.

Universal's European business has become so great in the last year that it has become necessary to have closer co-operation between the various exchanges on that continent and the home offices in America, it is explained by James V. Bryson, Universal export manager. Universal has forty exchanges on the Continent and is arranging for others in Belgium, Portugal, Russia, Rumania, Bulgaria and Albania.

Goldwyn Production Praised by Critics

Goldwyn's production, "Hungry Hearts," based upon Anzia Yezierska's volume of short stories of the same title, was screened at the Capitol Theatre, New York, recently, and was received by the critics of the New Yark newspapers with the same enthusiasm that the reviewers on the motion picture trade journals had accorded it earlier after seeing it at private screenings, Goldwyn says.

"'Hungry Hearts' registered an emphatic hit," wrote Robert E. Sherwood in his review in the New York Herald. Rose Pelswick in the American said: "An appealing picture—a vivid account of immigrant life, with an understanding blend of humor."

R. W. Baremore, in the Telegraph, said: "'Hungry Hearts' is the best thing since 'Humoresque.' The Journal of Commerce stated: "Takes its place with the best of the year's screen offerings by virtue of its outstanding qualities of heart interest and amazing realism."

E. V. Durling in the Globe: "'Hungry Hearts' is one of the finest things of its kind ever done with any medium of expression." Journal: "The entire production is appealingly and sympathetically handled."

Metro Film Highly Praised by Critics

"The Forgotten Law," a Max Graf production made in San Francisco, received an enthusiastic ovation by newspaper critics when it made its world premiere at the Warfield Theatre, in the same city in which it was produced, Metro reports. Here are some of the extracts from reviews:

"Scored a big success. The Graf people are entitled to congratulations for the excellent work they have turned out," said the San Francisco Call and Post. "The picture is well made and is acted with virile power by a good cast," said the Chronicle. "Is a picture that will prosper on its own merits," stated the Examiner.

This photoplay was adapted by Joseph Franklin Poland from Caroline Abbott Stanley's novel, "A Modern Madonna." The direction was by James H. Horne.

National Campaign for Goldwyn Film

In connection with an early national advertising campaign for its first Marshall Neilan production, "The Strangers' Banquet," from Don Byrne's novel. Goldwyn Pictures Corporation will post a six-color twenty-four sheet poster in twenty-nine of the biggest cities in the country. The primary colors are black and red.

The poster was devised and executed by Howard Dietz, director of publicity and advertising for Goldwyn, and Hal Burrows of that firm's art department.

The advertising campaign for "The Strangers' Banquet" will begin in December, the release date having been fixed some time ago for December 31.

The poster features the director and the cast, which numbers twenty-five.

Schedules Two New Films for December

Associated Exhibitors says it has two smashing features for December release, each of them with an outstanding star. The first to appear, "Conquering the Woman," from the novel by Henry C. Rowland, is to be one of Florence Vidor's pictures, while in "A Bill of Divorcement," from Clemence Dane's stage play, Constance Binney is said to rise to new heights.

"Conquering the Woman," set for release December 10, is in six reels, and was directed by King W. Vidor.

"A Bill of Divorcement," which is in six reels, is to be Associated's Christmas week offering, December 24 having been fixed as the release date.

"A Bill of Divorcement," on the stage, is now touring the country after its all-season run last year in New York. The play ran for two years in London.

EXHIBITORS

Don't Fail to Read Regularly Our Department, "Straight from the Shoulder Reports," and Send in Reports on All the Pictures You Show.

Walker Enters Ranks of Producers

Johnnie Walker, who was recently elevated to stardom by the Film Booking Offices of America, now makes his debut as a producer.

Walker has just secured the screen rights to H. C. Witwer's story, "The Fourth Musketeer," which appeared in the September issue of the Cosmopolitan Magazine, this fascinating story will be used for his initial producing venture. In line with the usual Witwer stories, "The Fourth Musketeer" will be a story of sporting life. One of the big episodes on the play, according to Witwer, is based on an actual incident in the career of Bob Fitzsimmons.

The new producer-star has just completed his R-C production, "Captain Fly-By-Night," which is scheduled for December release on the F. B. O. program.

Film Booking Offices of America, Inc., will distribute the new Walker production.

Students Flock to "Knighthood"

Believing, says Cosmopolitan, that "When Knighthood Was in Flower" is the best historical motion picture ever made and that it offers exceptional opportunities for obtaining a graphic idea of Tudor times, four hundred and ninety-two students of the Evander Childs High School, 184th street and Creston avenue, saw the Cosmopolitan photoplay starring Marion Davies, at the Criterion Theatre, New York.

Because it was impossible to procure seats for all of them at one performance, the students viewed the film at four separate matinees.

Recommends it for Entire Family

"When Knighthood Was in Flower," the Cosmopolitan picture starring Marion Davies, has been recommended as a film for the entire family by the joint committee on better films from the Illinois Council of Parent-Teachers' Associations, the Illinois League of Women Voters and the Chicago City Woman's League.

Two Big Policies

Goldwyn Pictures Corporation has taken out two $1,000,000 insurance policies—one on its newly engaged director, Eric von Stroheim, and one on June Mathis, recently engaged as editorial director.

Goldwyn was impelled to take out these two million dollar insurance policies because of the big productions in view, involving millions of dollars, in which Mr. von Stroheim and Miss Mathis may individually be concerned.

Warning!

Do not let anyone sell you a subscription to MOVING PICTURE WORLD or any other paper, offering either a special bulletin service of projection helps or Richardson's new Fourth Edition Handbook of Projection as a premium.

Such a proposition has never been authorized by the publishers of MOVING PICTURE WORLD and anyone making such false representation is liable to arrest.

Lavish Scenes Made Abroad for Picture

Cosmopolitan says that all the artistry. perfection of detail and lavishness of production which featured the creation of its epoch-making photoplay, "When Knighthood Was in Flower," are now being employed in the making of "The Enemies of Women," a Cosmopolitan picturization of Vicente Blasco Ibanez's latest and as many consider, his greatest romance,

Cosmopolitan sent an entire company to Europe on location for the making of the picture. The company spent six weeks in Monte Carlo, Nice and Paris, where the author located his story. The trip abroad brought the company into direct contact with Ibanez, and his assistance in the direction of many of the scenes taken abroad is considered invaluable.

In one of the palace scenes, beautiful women of various types predominate. In order that they would be every bit as beautiful as visualized by the author, Cosmopolitan engaged more than a score of Broadway's most famous stage beauties, including an octette of Ziegfeld "Follies" girls.

In picturizing this famous story as a super special, Cosmopolitan is said to have assembled a brilliant cast, directed by Alan Crosland. Featured are Lionel Barrymore and Alma Rubens, of "Humoresque" fame.

Public Finds More Than Melodrama in "Pawned"

Reports from the territory indicate that exhibitors are finding J. Parker Read, Jr.'s "Pawned," distributed by Select, much to their liking.

Filled with exciting and unusual action, "Pawned" was offered by the Select company as an out-and-out melodrama but reviews in the daily press indicate that it is being accepted as finer than that. The story, written by Frank L. Packard, first appeared in Munsey's Magazine. The printed version embodied considerable amount of serious thought in the author's mind when he wrote it.

Through his New York agent, Bob Davis, of Munsey's, Mr. Packard has provided the following statement which explains to some extent why "Pawned" is exciting so much comment:

"No one is independent of his fellow men, morally or socially. No one is sufficient unto himself. No one can live or act alone. We are all in pawn from the moment of our birth; we, in our millions, are the warp and woof of that strange fabric we call the community of life. And, as individual threads, as we break or hold, so does the life of that fabric endure. What you or I do must inevitably have its effect upon others—for good or evil—just as what others do must have an effect upon us. That, in its essence is 'Pawned.'

"Each one of us must play some part whether we will or no—and we are responsible for the part we play. It was ordained from the beginning that we could not be neutral in our relationships with those around us. Within every man exists a power which, despite himself, he must array either on the drab or on the sunlit side of life; but in him, and him alone, is vested the decision as to which of the two sides he shall choose. And so in 'Pawned' I have tried to picture, in miniature, the effect of some of these influences, as represented by human frailty and human strength of character, at work one upon the other—and out of that picture I have dared to hope the 'better part' would not be without its significance and its message."

Noted Dancer to Be in New Picture

Hannelore, considered by many the greatest dancer in Europe and who scored an unqualified success when she made her American debut recently in a recital at the Vanderbilt Theatre, has been engaged by Cosmopolitan Productions to appear in "The Enemies of Women," a picturization of Vicente Blasco Ibanez's latest story, now being made under the direction of Alan Crosland.

To Begin Soon on "The Easiest Way"

Final preparations for the production of Eugene Walter's "The Easiest Way" by the Selznick Pictures Corporation with Theda Bara in the stellar role are actively under way at the Selznick home offices at 729 Seventh avenue.

Negotiations which have been pending with one of the best known directors in the industry are expected to be closed within a day or two. David Selznick, who will personally supervise the production as the first picture to be made by the newly created Selznick Eastern Producing Unit, has also tentatively cast the picture.

More Picture Accesories Now in Second Edition

The success of modern book publications is measured by the number of editions the publisher finds it necessary to get out to supply the public demand.

It doesn't happen often but the Selznick company are at present handling a photoplay which is showing its unusual success in much the same way. With "Love Is An Awful Thing," starring Owen Moore, not many months old the call has gone out for extra editions of many of the advertising accessories which were prepared for the purpose of helping the picture at exhibitors' box-offices. A second edition of the "Love Is an Awful Thing" is proving a surprise throughout the trade. It followed "Reported Missing," the previous Owen Moore starring vehicle, and despite the fact that "Reported Missing" has melodramatic and spectacular features which might have been expected to give it pre-eminence among all the Owen Moore releases, "Love Is an Awful Thing" is surpassing the splendid business which the earlier picture registered.

Crowds Go to See Pickford Film

Motion picture theatre-goers of Brooklyn, particularly Mary Pickford "fans," ammed the Mark Strand Theatre, Brooklyn, all last week to see "Tess of the Storm Country," says United Artists, and that in spite of the fact that the picture had a week's previous showing on Broadway and was being held over for a second week at the Mark Strand, New York.

Ask for Prints on C. B. C. Film

Proof of the interest with which the completion of "Only a Shopgirl" has been awaited is given this week by the C. B. C. Film Sales Corporation with word .that almost without a single exception every territorial holder of the Six Box Office Winners has already wired in his order for a number of prints to be rushed to him as soon as they can be pushed through at the laboratory.

Atmosphere Without Plot Divulgence

The musical prologue, built in tune with the feature, is the most graceful way of sliding into a picture without divulging its highlights or plot. Spoken words with a view to creating atmosphere for the feature invariably are very atmospheric, but also invariably and on their own initiative dim the effect of the picture's atmosphere and foretell its plot basis. Thus speaks Hyman, or Eddie, as he is popularly called, managing director of the Brooklyn Mark Strand Theatre.

For "Tess of the Storm Country," wherein atmosphere lies thick, Hyman contrived a fetching prologue, or rather it was not a prologue, but merely an incidental vocal number that vaguely alluded to, and enhanced much, the feature.

The set is a fishing village, consisting of two set houses, fashioned after those in a scene of the picture. These are on either side of the stage. A worn picket fence connects the two, while set rocks, rising sun against a blue neutral background, fishing nets, and oars, and a boat were the other properties. For the front lighting the Nestrum and Klieg floods are medium green upon orchestra; on both sides of the orchestra pit are two transparent windows, also bathed in soft green. Four green entrance spots are focused entirely upon the ceiling. Three people were used in this number, who are costumed as Tess's father, "Tess" and Frederick Graves.

Schedules Them as "Exceptional"

Six attractions released by Associated First National are among the twenty "pictures worth waiting for" listed in "Exceptional Photoplays" issued by the National Board of Reviews for November. The pictures are Marshall Neilan's, "Minnie," "Oliver Twist," "Lorna Doone," "Brawn of the North," "The Masquerader," and "Day Dreams."

Lawrence Editing

First National has engaged Frank Lawrence to cut and edit the next Allen Holubar picture, "The White Frontier," starring Dorothy Phillips, and the new Maurice Tourneur production, "The Isle of Dead Ships," both of which are being made at the United Studios.

Be Sure to Read the ten pages on "The Dangerous Age," elsewhere in this issue.

Ideas From Two Dollars Up

Is Wednesday night a poor night for you? No night ought to be a poor one if you show good pictures.

There is bound to be some way to attract your crowd and make your weakest day into one of your strongest.

In "Selling the Picture to the Public" you will find hundreds of such ideas. It is a department chuck full of ways for building up patronage. It is conceded to be the best of its kind.

You are bound to find something useful in it every week. It isn't limited to ideas that pull for the big house: the small-town theatre man can find stunts and workable ideas that can be used as they are, or adapted to his particular needs.

Your brother exhibitors are putting it over, and in "Selling the Picture to the Public" they tell you how it's done.

Read it. Make use of the ideas and stunts.

To Help Exhibitors by Big Advertising

Decided by the results that followed the big national advertising campaigns on Richard Barthelmess in "The Bond Boy," Constance Talmadge in "East is West" and Strongheart, the dog, in "Brawn of the North," Associated First National will go in strong for this kind of advertising on its big releases.

The five half-page advertisements written by Ellis Parker Butler in a magazine of national circulation on "East is West" have, it is said, given an extraordinary impetus to the patronage drawing power of this picture.

Associated First National is now preparing national advertising for John Stahl's big production, "The Dangerous Age," made under the management of Louis Mayer, and for the Richard Walton Tully production, "Omar, the Tentmaker," in which Guy Bates Post is starred.

Three pages will be used in the Saturday Evening Post not only to help exhibitors to sell "Omar, the Tentmaker" to the public but also to list those exhibitors who book this production between Dec. 11 and Jan. 6, between Jan. 7 and Feb. 3 and subsequent to Feb. 3.

Sunday newspapers are to be used in addition to the Saturday Evening Post in the heralding of "The Dangerous Age" throughout the country.

For Cosmopolitan Film

For the picturization of Vicente Blasco Ibanez's "The Enemies of Women," now in production under the direction of Alan Crosland, Cosmopolitan has engaged the Salzedo Harp Trio, one of the most celebrated ensembles on the concert stage.

Dwan Starts Work on "Glimpses of the Moon"

Production of "The Glimpses of the Moon," Edith Wharton's popular novel, which is being translated to the screen by Allan Dwan, was started at the Paramount Long Island studio last week in a blaze of color and an investiture of exotic drapings.

The opening setting for this Paramount picture was a fashionable modiste shop in New York in which Bebe Daniels and Nita Naldi, the featured actresses, get an opportunity to wear the smartest hats and gowns and lingerie that were obtainable from fashionable Fifth Avenue shops.

In addition to Miss Daniels and Miss Naldi, the cast for the picture includes such well known players as David Powell, Maurice Costello and Charles Gerrard.

Reports Arliss Picture Going Big

Bert Adler, personal representative of Arthur S. Friend, president of Distinctive Pictures' Corporation, has returned from a trip to Chicago, Des Moines, Omaha, Kansas City, St. Louis, Indianapolis, Toledo, and Cleveland, where he visited the leading exhibitors in the interests of the current George Arliss production, "The Man Who Played God."

Mr. Adler reports that conditions are improving, especially employment conditions, which directly affect theatre business in most of the sections visited. He found that the popularity of Mr. Arliss had been enhanced in the Middle West through the successful run of his stage vehicle, "The Green Goddess" in Chicago. This attraction with Mr. Arliss in person is now touring the West.

Jack Holt in Three Corner Plot

For the first time during his career as a star in Paramount pictures, Jack Holt is playing in a photoplay with a triangle love plot. Previous to "The Tiger's Claw," his current picture, Holt has been seen in fast action pictures.

In "The Tiger's Claw," two women are in leading roles. One is Eva Novak, and the other is Aileen Pringle.

Send in All the Reports You Can on Pictures You Show for Our "Straight From the Shoulder" Department.

HODKINSON has it!
The Sensation of a Century

The Greatest Title Since "The Birth of a Nation!"
BULLDOG DRUMMOND
The Greatest Melodrama Since "Go and Get it!"

Publish Photoplay Edition of Novel

Grosset & Dunlap have published a photoplay edition of Kate Douglas Wiggin's "Timothy's Quest," illustrated with scenes from the picture which is distributed by American Releasing Corporation.

The Grosset & Dunlap edition is reported to have met with favor among exhibitors in arranging book store tie-ups.

"House of Solomon" Nearly Finished

"The House of Solomon," produced by Cardinal Pictures for distribution by American Releasing Corporation, is nearing completion at the Witman Bennett studios. It is directed by Lawrence C. Windom from the story and continuity by Val Cleveland.

It is described as a comedy-drama of character and chiefly concerns I. Solomon who begins as an East Side tailor and achieves a shop on Fifth Avenue.

J. Frank Shea Back from Boston

J. Frank Shea, exploiteer for the W. W. Hodkinson Corporation, has returned from a visit to Boston and vicinity, where he went in conjunction with first run bookings and an extensive exploitation campaign on "Bulldog Drummond."

Mr. Shea reports that business conditions in Boston are good.

Claire Windsor Added

Claire Windsor, former Lois Weber and Goldwyn star, has been chosen for the role of Patricia in George Fitzmaurice's production of "Bella Donna," in which Pola Negri makes her American stellar debut for Paramount. With Conway Tearle, Conrad Nagel, Miss Windsor, Macey Harlam and Claude King in the cast, Miss Negri's support, Paramount points out, comes about as near to being all-star as is possible.

Closes 30-Week Run

The longest continuous run of a motion picture in the history of Australia, and one of the longest on record anywhere, has recently come to an end at the Globe Theatre in Sydney. At this house, one of the largest in Australasia "The Sheik," a Paramount picture with Rodolph Valentino and Agnes Ayres, enjoyed an unprecedented run of twenty-four weeks, establishing a record that promises to stand for some time to come.

To add to this already notable achievement, the picture was transferred five blocks away to the Lyceum Theatre, where it continued to show for six more weeks, a total of thirty consecutive weeks.

Goldwyn's 24-Sheet Poster for "The Stranger's Banquet."

F. P-L. Convention Going Along Fine

The district and branch managers and home office executives attending the semi-annual sales convention of the Paramount distribution department in Los Angeles last week were royally entertained during their sojourn in the film capital.

The mornings and afternoons were entirely given over to the business of the convention, with reports from the various district and branch managers, exhaustive discussions of booking, releasing and general sales problems and the completion of plans for the handling of the Paramount product to be released during the second six months of the current picture year.

On Wednesday one entire session was given over to a detailed description of the new pictures by Jesse L. Lasky, first vice-president in charge of production. On Friday morning Cecil B. DeMille gave an address on the problems of the producer. At this session also the winners of the fifth annual Paramount Week prize awards were announced.

The social festivities of the convention were inaugurated by the big banquet held in the DeMille prehistoric set on the stage of the Lasky studio, at which an elaborate program of entertainment planed by Jerome Beatty and Herman Wobber was given by some of the stars and leading players in Paramount pictures. Wednesday night the members of the convention were the guests of Sid Grauman at the Hotel Alexandria. The combined orchestra of the Grauman theatres rendered a fine program of classical and popular music, Hugo Riesenfeld conducting one of the numbers on the invitation of Mr. Grauman. There were also singing and dancing numbers and impromptu speeches by Sid Grauman, Marcus Loew, Walter Hiers, Robert Cain, Conrad Nagel and others. Later on in the evening the entire party inspected Grauman's nearly completed Metro Theatre, one of the most magnificent structures of its kind in the country.

Thursday evening Mr. and Mrs. Cecil B. DeMille entertained at a reception and dance at their beautiful home in Laughlin Park. This was the only open affair of the convention and was graced by the presence of the most representative group of motion picture celebrities in the history of Los Angeles. Among those present were Charles Chaplin, Gloria Swanson, Pola Negri, Jack Holt, Agnes Ayres, Claire Windsor, Dustin and William Farnum, Mr. and Mrs. Edwin Bowes, Mr. and Mrs. Thomas H. Ince, Jeanie Macpherson, Mr. and Mrs. Charles Eyton, Mr. and Mrs. Rupert Hughes, Abraham Lehr, Milton Hoffman, Mr. and Mrs. Victor H. Clarke, Mr. and Mrs. Sam Wood, Mildred David, Hal Roach, Mr. and Mrs. Conrad Nagel, Winifred Kingston and scores of others.

Mr. and Mrs. DeMille were assisted in receiving by Mr. and Mrs. Jesse L. Lasky, Adolph Zukor and S. R. Kent.

On Friday the entire party visited the studio and on Saturday the day was spent in an automobile tour of the beautiful country south and east of Los Angeles made world-famous in motion pictures. Plans for the return trip included a day's stop-over at the Grand Canyon.

Film Critic Weds Leading Lady

Announcement has recently been made of the marriage of Robert E. Sherwood, whose keen understanding of photoplay technique has made his film criticisms in the magazine, "Life," a department of great interest, to Mary Brandon, leading lady in the Triart production, "The Bashful Suitor," released through the W. W. Hodkinson Corporation.

A Sale

Weiss Brothers, Clarion Photoplays, Inc., has sold the film exposé of "Sawing a Lady in Half" to Creole Enterprises, New Orleans, La., for the States of Louisiana and Mississippi. Included in this deal are certain towns in Texas, Florida and Arkansas. With this sale only four territories remain unsold.

Stop Now and Read Every Word of the Ten Pages on "The Dangerous Age," elsewhere in this issue.

"Harbour Lights" Is Finished

From England comes word of the enthusiasm with which Tom Terriss, who sailed four months ago for John Bull's island, regards "The Harbour Lights" which he has just completed.

Tom Moore plays the lead in this melodrama. The leading lady is Isobel Elsom.

"The Harbour Lights" will probably be shown in this country around the middle of December.

Will Soon Release Griffith Film

The necessity of closing the Apollo Theatre, New York, to permit remodelling the stage for a German production soon to go into that theatre has forced D. W. Griffith to shorten the Broadway run of his mystery picture, "One Exciting Night," from ten to eight weeks, and this is the final week of the showing. The production will shortly be released by United Artists Corporation.

To Be Leading Woman

Lila Lee, the leading woman for Thomas Meighan in his latest picture, "Back Home and Broke," which will be released soon by Paramount, is having a short vavation in New York while waiting for her new role which also will be in support of Meighan. Miss Lee is doing her Christmas shopping early and seeing all the worthwhile shows along Broadway.

Producers to Handle "Hypocrites"

The filming of "Hypocrites," the famous Henry Arthur Jones story and play, is nearing completion in the Hollandia Studios, and Producers' Security Corporation, which will handle releasing arrangements for it in America, are anxiously awaiting the first prints.

The director, Charles Giblyn, and the star, Wyndham Standing, were sent to Holland several weeks ago to secure important scenes, and advance reports state that "Hypocrites" will be one of the greatest features of the year.

Producers' Security handles all of Hollandia's product in America.

Given High Rating

The National Board of Review of Motion Pictures has given the Associated Exhibitors feature, "A Bill of Divorcement," a high rating by placing it in its select list of "Exceptional photoplays." Associated has fixed December 24 for the release of this feature, which is a Denison Clift art production.

Lunt to Lead in "Backbone"

Alfred Lunt has been signed to play the male lead in "Backbone," which has been adapted for the screen by Charles Whittaker from the Saturday Evening Post story by Clarence Budington Kelland and will mark the first all-star production of Distinctive Pictures Corporation and the first of the new Distinctive units in addition to the George Arliss pictures, it is announced by Arthur S. Friend, president of the company.

Mr. Lunt, who was co-starred with Lola Fisher in the Savoir-Clare Kummer stage play, "Banco," which has been holding forth at the Ritz Theatre all season, leaped into fame as the creator of the name part in Booth Tarkington's "Clarence," which had a long run at the Hudson Theatre, New York, two seasons ago.

This marks Mr. Lunt's first motion picture appearance. He will have the role of John Thorne, the hero of the story.

Presents Bouquet to Queen

Gus Hager, manager of the Universal exchange system in Holland, with headquarters in Amsterdam, recently presented Universal's respects to Queen Wilhelmine of Holland in the shape of a huge bouquet of roses. The presentation was made personally, in front of the Universal office in Amsterdam and attracted great attention to the Universal activities in the Low Countries.

Fox Pictures

Among the releases of Fox Educational Entertainments appear parts of the city of Berlin, in the reel called "Bits of Europe." The German capital, which, Fox says is regarded as the model city of the Continent, is noted for its orderliness, cleanliness and excellent sanitation, as well as for its architectural beauty and conformity to artistic symmetry of design.

"White Frontier" Under Way

Dorothy Phillips' next starring vehicle, "The White Frontier," for First National release, is now under way, under the direction of Allen Holubar. "The White Frontier" is largely a tale of the Canadian Northwest.

The Independence Day of the Box Office

Where would the United States be if it hadn't been for Independence Day?

Where would the picture business be if it hadn't been for Independence in production?

The Independent Producer has a lot to offer you as an exhibitor. He has productions of merit that will tickle the till and keep the box office grinning.

Moving Picture World has the newsiest department going in its "In the Independent Field."

Dig every dollar out of this department. Keep wised up on the things the Independents offer; learn the dope on the winners. This department carries news gathered by a specialist—reviews based on the merit of the product from the exhibitor's viewpoint.

Read "In the Independent Field" every week.

Vitagraph to Film "Masters of Men"

"Masters of Men," a stirring story of the sea by Morgan Robertson, has been selected by Albert E. Smith, president of Vitagraph, as the second of the new series of twenty-four special productions based on stories by the foremost writers of recent years, and all of which will be completed and released in the coming year. It follows "The Ninety and Nine," adapted from the stage play by Ramsay Morris, now being edited and titled for January release, and will be directed by David Smith, who has had charge of many of the Vitagraph special productions since his work with "Black Beauty" two years ago. The cast is now being selected at the Hollywood studios and the actual filming of the picture will begin within a few days.

The Government, it is said, has promised its hearty assistance in the photographing of the sea sequences, so far as navy vessels are concerned.

Morgan Robertson was one of the greatest writers of sea stories this country ever produced. In arranging the novel for the screen C. Graham Baker has followed the original story. The tale is told on the screen just as the author wrote it originally for the Saturday Evening Post, it is stated.

B. B. Reingold Goes to Chicago

Goldwyn announces that it has transferred B. B. Reingold, manager of its Omaha branch exchange, to its Chicago office as resident manager.

Roy Churchill has been appointed resident manager of the Omaha exchange, succeeding Mr. Reingold.

Jack Holt Has Big Supporting Cast

The strongest cast ever given Jack Holt has been chosen to enact the principal characters in "The Tiger's Claw," Holt's next starring vehicle for Paramount. Eva Novak, whose work opposite Holt in "Making a Man," a recent production, was said to be her best, will again play the feminine lead.

George Periolat and George Field are two well-known character actors who will appear in the production, while the remainder of the cast includes Aileen Pringle, Karl Stockdale, Evelyn Selbie, Frank Butler, Bertram Grassby, Robert Dudley, Frederick Vroom and others to be chosen later. Joseph Henabery is directing.

Many Theatres Book Mae Marsh Film

The assertion of Associated Exhibitors officials that the William Christy Cabanne production, "Till We Meet Again," with Mae Marsh, is attracting an extraordinary demand for bookings at the very outset of its exhibition career appears justified, it is stated, by the list of theatres and circuits that already have displayed the feature or are arranging for early runs.

Some of them are the Loew Circuit, William Fox's theatres, the Stanley Amusement Company, Southern Enterprises, I. Libson theatres and Jake Laurie theatres.

Add More Novelties to C. B. C. Film

Novelties for the exploitation of "Only a Shopgirl" are being added to every day, and the C. B. C. Film Sales Corporation announces that co-incident with the launching of this second of the Six Box Office Winners in any territory all the novelties of an unusual number and variety, will be actually ready for use at the same time.

Listed among these are balloons of varying shapes and sizes imprinted "She may be only a Shopgirl, but she'll keep you up in the air." There are also shopping cards for the women and memorandum cards for the men; two colored blotters; shopping bags; soap, properly imprinted; wrist watch give-aways for tie-ups with local department and jewelry shops. It is also announced that two-color heralds are in process of preparation.

HODKINSON has it!
The Sensation of a Century
The Greatest Title Since "The Birth of a Nation!"
BULLDOG DRUMMOND
The Greatest Melodrama Since "Go and Get it!"

Exceptional Cast

Metro's screen version of "Quincy Adams Sawyer" will be shown at the Capitol Theatre, New York, the week beginning December 17.

The first print of the picture, arriving this week from the studios in Hollywood, was reviewed by officials of Metro Pictures Corporation and pronounced even better than the favorable advance appraisals from the Coast staff indicated. It is based upon Charles Felton Pidgin's novel of the same name.

Among those who take part in this Metro-SL Special Production are Blanche Sweet, Lon Chaney, John Bowers, Barbara La Marr, Louise Fazenda, June Elvidge, Hank Mann, Elmo Lincoln, Billy Franey, Edward Connelly and Victor Potel. Clarence G. Badger directed.

All Pathe Product Share in Big Drive

Pathe reports that the Eschmann sales contest, which opened at midnight on November 4 and will close at midnight on December 30, is already showing results considerably beyond expectations. With Los Angeles at present in the lead, all of the thirty-five branch exchanges are responding with a volume of new contracts which indicates widespread optimism regarding the season's business prospects.

Every type of Pathe product is declared to be sharing the benefits of the prompt exhibitor response to the additional selling enterprise represented by this contest. It was expected as a matter of course by the Pathe field forces that both the new and old Lloyd comedies and the whole line of standard and new short subjects would show accelerated activity, and this expectation is said to be fully realized. What was not anticipated, however, was any noticeable advance in bookings of product which has been before the public now for from three to half a dozen years.

A surprise noted in this particular is attributed to the general improvement in picture attendance, and to the existing shortage of standard dramatic features. Reports from many Pathe branches show that its entire list of features is doubling and trebling the ordinary demand.

In this connection, Pathe general sales manager, in whose honor the current sales contest is named, expresses the conviction that, with his steadily increasing attendance, the exhibitor's chief concern is the booking, not so much of untried novelties as of product which both he and his patrons recognize as standard therefore practically certain likely to prove entertaining.

Geddes Praises I

Sir Auckland Geddes, British ambassador to the United States has written an enthusiastic approval of "Oliver Twist." He has added his praise to that given to this First National release by the trade and newspaper critics. Sir Auckland even goes further by declaring that this production "should attain popularity in England," so true is it to the Dickens' story.

The British ambassador and members of the British embassy with their wives were given a private showing of this Jackie Coogan picture in the dining room of the British Embassy in Washington, on Nov. 14.

Pyramid's Third at Cameo Theatre

The week of November 26 marked the opening of Pyramid's third successive picture attraction at B. S. Moss' Cameo Theatre, on West Forty-second street, when "What Fools Men Are," directed by George Terwilliger, with a typical Pyramid star cast, made its initial New York bow. This is a story from the pen of Eugene Walter, author of Frances Starr's first Broadway success, "The Easiest Way."

F. B. O. Managers to Meet in N. Y.

Branch managers of Film Booking Offices of America from all Eastern cities will meet at the home office on Sunday, December 3, for a division sales meeting to discuss plans for the sale and exploitation of "The Third Alarm," an Emory Johnson picture of fire department life, which will open at the Astor Theatre, New York City, January 8.

Fans Will Name New F. B. O. Star

Film Booking Offices of America this week announces a new featured player. This young lady is as yet nameless, professionally speaking, and will remain so until motion picture fans, through the columns of the national fan weekly, Film Fun, select her screen name.

The contest will be announced to motion picture lovers in the forthcoming issue of Film Fun, which will also carry several photographs of the new leading lady.

The new F. B. O. featured player is no newcomer to the screen. Under the name of Derelys Perdue, she played the leading feminine role in "The Bishop of the Ozarks," a Finis Fox production which will be released through the Film Booking Offices of America in the early spring. The F. B. O. scenario department is now selecting a new story for the unnamed star and this will go into production at an early date, so that both pictures will be available to exhibitors shortly after the close of the Film Fun-F B. O. contest. The star, under her new name, will then have been given an unusual amount of publicity both in Film Fun and in the newspapers throughout the country.

The request for a new screen name was made by Miss Perdue herself, who asked the F. B. O. Home Office to select a name for her which would interest the public and suit her personality. Instead of undertaking the task themselves F. B. O. arranged to leave it entirely to the motion picture fans of the country.

Edgar Moss Honored By Film Men

Edgar Moss, recently appointed b Goldwyn as resident manager of it Philadelphia branch exchange, wa honored by the motion picture me of that city with a testimonial din ner, in honor of his appointment t that responsible position.

The affair was held at the Majesti Hotel, November 21, and more tha a hundred of Mr. Moss' friends i the film industry were present.

Promises Something New in Colors

Color photography carried t the most logical degree ye reached is promised by Para mount as a special feature o "Adam's Rib," Cecil B. DeMille' new Paramount picture by Jeani Macpherson, in which Milto Sills, Elliott Dexter, Theodor Kosloff, Anna Q. Nilsson an Pauline Garon are featured.

WALTER HIERS

Who has signed five-year contract to star in Paramount Pictures.

London Acclaims "Masqerader"

Richard Walton Tully has cabled the officials of First National that his production, "The Masquerader," has been received in London with the same enthusiasm that marked its release in this country and Canada. The novel by Katherine Cecil Thurston, from which the stage play and the picture were adapted, was originally called "John Chilcote, M. P.," in England and it has been released there under that title. Mr. Tully will soon leave for Paris to photograph "atmosphere" scenes for "Trilby," in which Guy Bates Post will star in the role of Svengali.

Delegates See Film at Private Showing

A private showing of Pyramid's production, "What Fools Men Are," directed by George Terwilliger with a typical Pyramid cast, including Faire Binney, was held at the Pyramid office for a committee of three, representing Teachers' College of Columbia University on the eve of their departure to attend the Students' Government Conference now being held at the Randolph Macon Women's College at Lynchburg, Virginia. Delegates represent every women's college in the country which confers an A. B. and an F. B. degree.

At this conference, ways and means of making use of certain types of motion pitures to further the aims of this conference and other bodies engaged in the task of improving the deportment of the "modern" girl, are being discussed, with the Pyramid picture, "What Fools Men Are," forming the background.

Books Aesop's Fables

Aesop's Film Fables, the animated cartoon series distributed by Pathe, have been booked by the Capitol Theatre, New York. These unique creations by Paul Terry and his staff of animators, made at the studios of Fables Pictures, Inc., are shown on the big circuits.

Madge Bellamy WHO HAS BECOME AN ASSOCIATED EXHIBITORS STAR

Thomas H. Ince presents Douglas MacLean and Madge Bellamy, in "THE HOTTENTOT"
A First National Picture.

"BROKEN CHAINS" A Goldwyn Picture.

Bobby Vernon in "CHOOSE YOUR WEAPONS" A Christie Comedy Released Through Educational

John Gilbert in "THE LOVE GAMBLER" A Fox Picture.

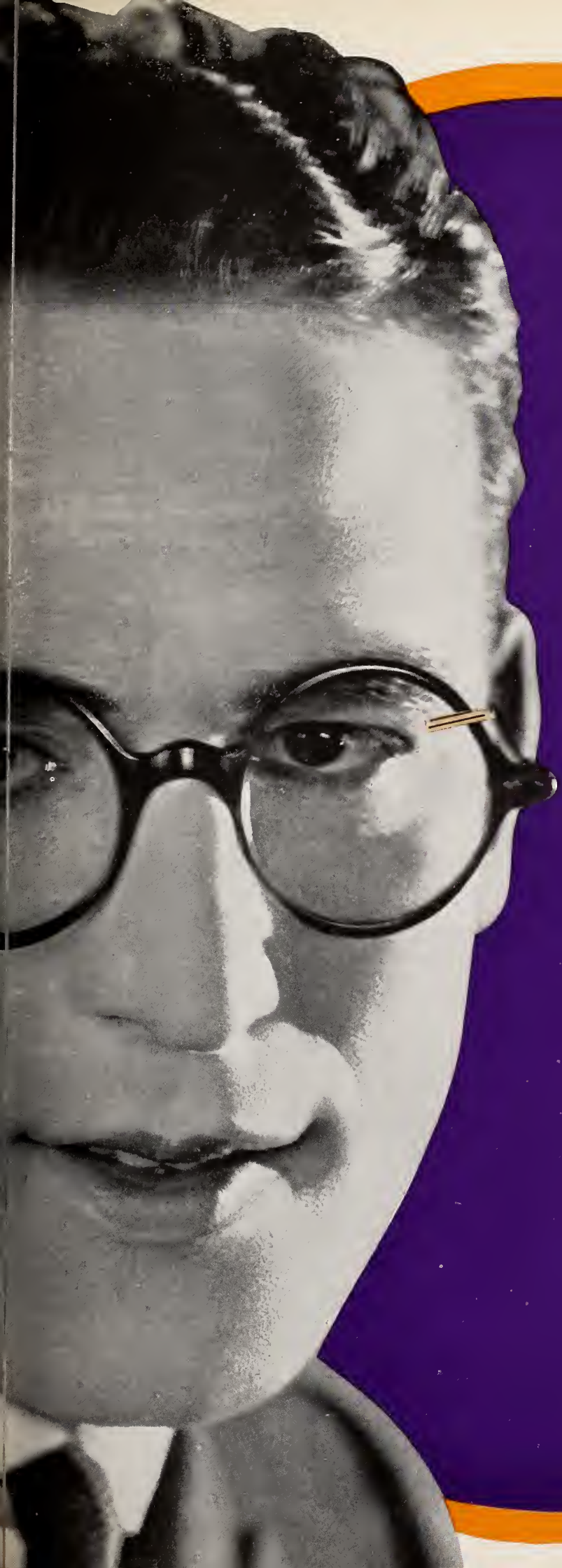
Bebe Daniels and Conrad Nagel in "SINGED WINGS" A Paramount Picture.

Ed. (Hoot) Gibson in "RIDIN' WILD" A Universal Picture.

Alfred Weiss

presents "BETWEEN WORLDS"

An Artclass Picture.



The laughs you'll never forget—

HAL ROACH
prescribes

Harold Lloyd

in

"Dr. Jack"

his latest
and greatest
—a feature

Pathépicture
TRADE MARK

Harold *in* "DR.

A picture to rouse you to uncontrollable laughter; to talk about; to think about; to rave about; and to remember forever.

Pathépicture

Lloyd

JACK"

In its originality, swift action, ludicrous incidents, fast recurring climaxes of irresistible comicality, Lloyd's greatest, a veritable masterpiece of mirth.

Pathépicture

Harold Lloyd
in
"Dr. Jack"

The need of the busines today is big pictures.

Pictures big enough to fill the biggest houses; pictures big enough for people to talk about—to tell their friends to see; pictures so big that the little houses, as well as the larger, will have a constant turnaway.

Hal Roach presents the supreme attraction of the world, Harold Lloyd, in such a picture, "Dr. Jack"

Pathépicture

Famous Players to Star Walter Hiers

Jesse L. Lasky announced in Hollywood Monday that a five-year contract has been signed with Walter Hiers whereby the latter will be starred in Paramount pictures. Hiers' first starring picture will be "Mr. Billings Spends His Dime," by Dana Burnet.

Albert Shelby Le Vino has already completed the scenario and work on the picture will be started at once at the Lasky studio under the direction of Wesley Ruggles, who has been specially engaged for this production. Jacqueline Logan, who is just finishing work in George Melford's "Java Head," at Paramount's Eastern studio, will be featured opposite Hiers and the supporting cast will also include George Fawcett, Robert McKim, Clarence Burton, Patricia Palmer and Lucien Littlefield.

Requests from all quarters for comedies of a light, romantic type indicate that the kind of pictures decided upon for Mr. Hiers will be extremely popular. Moreover, in this connection it may be stated that Paramount's decision to star Mr. Hiers followed the receipt of hundreds of letters from exhibitors and fans during the past few months, all of whom emphasized his tremendous popularity with the picture-going public and urged that he be placed in stellar comedy roles.

Popular Comedy Drama Bought by Universal

Following the instructions from Carl Laemmle, president of the Universal Pictures Corporation, Leon d'Usseau, eastern scenario chief of that corporation, has obtained the screen rights for Kate L. McLaurin's stage success, "The Six-Fifty," which had a run in New York last year.

It has not yet been determined who will be starred in the picture. It is possible that Virginia Valli may receive the leading role, although present indications point to the possibility of an all-star cast production, with featured players.

The play, when produced at the Hudson Theatre by Lee Kugel, received great praise at the hands of the reviewers. It is expected, however, to make a picture even more forceful than it was as a play. Lillian Albertson played the leading feminine role, and Reginald Barlow took the leading character part, in the stage version.

Miss McLaurin, who wrote "The Six-Fifty," is the author of "Whispering Wires," the mystery play which now is enjoying an extended run in the 49th Street Theatre, New York. She also is the author of two other plays, "When We Are Young," and "The Least Resistance," and many short stories.

"The Six-Fifty" is a comedy drama in three acts. It deals with a young civil engineer and his wife who are obliged to go back to the farm, and of how she pines away because the only excitement in her life is in watching the 6:50 express rush by. How a train wreck brings adventure to their door and results in dramatic complications, forms the motivating force of the plot.

N. Y. Critics Praise "The World's a Stage"

Principal Pictures Corporation's initial release, "The World's a Stage,' with Dorothy Phillips and an all-star cast, was given a rousing sendoff by the most fastidious critics of the trade press last week following a special showing. This Elinor Glyn story, as one writer so well phrased it, is "one of the revelations of the year" and will "make the box offices of motion picture theatres of the country jingle with prosperity."

The Moving Picture World critic said that, in view of the unusual interest taken by the public in the domestic affairs of movie stars, as evidenced by the much notoriety given them by newspapers, "could not help but register as a distinct box office hit." Then he went on to praise the individual acting of the players, praising Miss Phillips, whose services were obtained by permission granted by Associated First National.

Motion Picture News' reviewer was equally enthusiastic over "The World's a Stage" and also predicted a successful run for this production, which he characterized as "sure-fire," brimful of action and clever acting.

Exhibitors Trade Review was also liberal in its praise, particularly concerning the story, while The Morning Telegraph characterized it as one "of the very few truly great pictures of the year." This writer then went into details concerning the nature of the story.

Exchanges who have acquired territorial rights to "The World's a Stage" already report heavy bookings. Gene Marcus, of Twentieth Century Exchange of Philadelphia this week signed the entire Wilmer & Vincent circuit for this feature.

Hyatt Joins Big "U"

Jack Hyatt, of the New York Evening Journal, has been engaged by the Universal publicity department. Hyatt is a newspaperman and free lance writer of many years' experience. Before joining the Journal staff he was on the copy desk of the New York Evening World. He has been associated with various other metropolitan dailies.

"Ebb Tide" Listed for Release Dec. 4

Listed among new records in the record-smashing business of making motion pictures is said to be the achievement of George Melford in conquering every possible natural element during the production of "Ebb Tide," his Paramount picture version of the story by Robert Louis Stevenson and Lloyd Osbourne, which is released December 4.

"Ebb Tide" was taken on land, on the water and under the water, while transportation to and from a Pacific Island location required traveling over the water in a hydro-aeroplane.

Scenes on land included a reproduction of the waterfront at Papeete, Tahiti, at night, a scene which required the transportation of sufficient electrical equipment to light a town of 10,000 inhabitants. This constituted a new record for across water transportation and illumination. On the water there was a dramatic scene, in which a 330-foot schooner was burned. And also on the surface one sees the beginning of a strenuous fight with an octopus by Lila Lee and James Kirkwood, which is the big punch.

The octopus fight and scenes of pearl diving are continued under water through the use of a diving bell holding the cameraman, Bert Glennon. Expert Hawaiian divers worked in these scenes.

Strange is the trio of men on the beach at Papette, Tahiti, one an Oxford scholar, who has "made a success of failure"; the second, a mean, slimy, totally bad ex-London clerk, and the third, a mariner, whose ship piled on the rocks while he was drunk in his berth. They are on the ebb tide of life when the story opens—derelicts—and strange are the adventures they experience before the story ends. That the picture has been done in the big way it deserves is assured by an all-star cast, which comprises James Kirkwood, Lila Lee, Noah Beery, George Fawcett, Raymond Hatton and Jacqueline Logan.

HODKINSON has it!
The Sensation of a Century
The Greatest Title Since "The Birth of a Nation!"
BULLDOG DRUMMOND
The Greatest Melodrama Since "Go and Get it!"

CHARLES DE ROCHE
Famous French screen actor, who has come to this country to star in Paramount Pictures.

Burnett Story for Priscilla Dean

Universal announces the purchase of another well known and popular novel by a famous author to be made into a Universal Jewel production starring Priscilla Dean. It is "A Lady of Quality," one of the best known works of Frances Hodgson.

"A Lady of Quality," besides being widely read as a novel, was dramatized and made into a big stage success with Julia Arthur as the star. The part of Chlorinda, such a sensation with the reading public at a time when "the new woman" was a subject for cartoonists and gloomy stove-side speculation, and which later was the talk of the town as interpreted by Miss Arthur in the stage version, is said to be admirably suited to Miss Dean.

"A Lady of Quality" was the second Burnett book to be dramatized. The author's first success was "Little Lord Fauntleroy," which supplied Mary Pickford with one of her recent great roles.

Dorothy Dalton Says "Wonderful"

Charles de Roche, the French cinema star who has come to the United States to appear in Paramount pictures, has passed his first test. He has won the approval of Dorothy Dalton, the star opposite whom he is to play in his first American picture, "The Law of the Lawless."

"He's wonderful," said Miss Dalton after her first meeting with Mr. de Roche. "He will be marvelous in the role which has been assigned to him in my new picture!"

More Reports Mean Better Pictures—Send All Reports You Can for Our "Straight From the Shoulder Reports" Department.

First National Gives List of Coming Films

Associated First National has just anounced the attractions it will release during the second half of the present season beginning January 1. Twenty-five pictures are included in the list, which carries the set releases of First National well into June, 1923. It is a notable list of stars, directors and big stories.

In the line-up of stars contain such names as Norma Talmadge, Constance Talmadge, Richard Barthelmess, Dorothy Gish, Jackie Coogan, Guy Post, Katherine MacDonald, Dorothy Phillips, Douglas MacLean, Strongheart, the famous dog of "The Silent Call" and "Brawn of the North."

Among the directors whose names appear in the list are John Stahl, Thomas Ince, Edwin Carewe, Allen Holubar, John S. Robertson, Frank Lloyd, Victor Schertzinger, E. Mason Hopper, Maurice Tourneur, Laurence Trimble and Jane Murfin.

As to stories, these releases will contain adaptations from such stage successes as "Within the Law," in which Norma Talmadge will star; "The Girl from the Golden West," the Belasco play, which will be made in the West by Edwin Carewe; "The Voice from the Minaret," which will also be a Norma Talmadge vehicle; "Trilby," which is now famous as both a book and a stage production, will be made by Guy Bates Post as "Svengali." "The Bright Shawl," Joseph Hergesheimer's latest book, will be a Richard Barthelmess starring vehicle, most of the scenes being made in Cuba. Maurice Tourneur will put on the screen "The Isle of Dead Ships," adapting it from Captain Marriett's fascinating tale of the sea.

With the release calendar all set until next June and with further releases safely mapped out Richard A. Rowland, Harry O. Schwalbe and other members of First National executive committee have gone to the coast to sign up more independent producers for First National release.

As the First National program is now made up the big pictures will be released as follows:

During January: "The Dangerous Age," a John M. Stahl production of thrilling, amusing, modern matrimonial mix-up; "Man of Action," a Thomas H. Ince production with Douglas MacLean; "Fury," Inspiration Pictures, Inc., with Richard Barthelmess and Dorothy Gish, directed by Henry King. This is a dramatic sea story. "Money, Money, Money," B. P. Schulberg production, starring Katherine MacDonald with Tom Forman directing. This is an adaptation of a story by Larry Evans. "The Voice from the Minaret," Joseph H. Schenck production with Norma Talmadge starring and Frank Lloyd directing.

During February: "What a Wife Learned," a Thomas H. Ince special; an Edwin Carewe production, title now being selected; "Bell Boy No. 13," an Ince production with Douglas MacLean; "Daddy," with Jackie Coogan, directed by E. Mason Hopper.

During March: "The Sign," a Murfin-Trimble picture; "Scars of Jealousy," a Thomas H. Ince production; "The White Frontier," a Jeffry de Prend story made by Allen Holubar with Dorothy Phillips starring; a Constance Talmadge production, the title of which has not been selected.

April will bring to exhibitors: "The Lonely Road," with Katherine MacDonald, directed by Victor Schertzinger from a story by Charles Logue; "The Bright Shawl," Hergesheimer's late novel in which Richard Barthelmess will star. The greater part of this picture will be made in Cuba under the directiton of John S. Robertson. "The Sunshine Trail," an Ince production with Douglas MacLean. "Within the Law," adapted from the great stage success with Norma Talmadge as the star and with Frank Lloyd directing. "The Girl from the Golden West," adapted from the famous Belasco play, to be made in the "golden west" by Edwin Carewe.

For May: "Money, Love and the Woman," an original story which John Stahl is making; "The Scarlet Lily," adapted from the story by Fred Sittenham in which Katherine MacDonald stars, Victor Schertzinger directing; James Young's initial First National production, for which no title has as yet been selected. Sam Rorke is Mr. Young's associate in this enterprise.

For June: "The Isle of Dead Ships," a Maurice Tourneur production adapted from Captain Marriott's fascinating story of the sea will be produced at M. C. Levee's United Studios; "Trilby," a Richard Walton Tully production starring Guy Bates Post as "Svengali." Some of the scenes for this picture are being taken by Mr. Tully now in France. A Jackie Coogan picture as yet unnamed.

Allan Dwan's Cast Is Announced

The cast for Allan Dwan's production of "The Glimpses of the Moon" for Paramount is rapidly assuming all-star proportions. In addition to Bebe Daniels and Nita Naldi, who have the principal parts, an important role has been assigned to Rubye de Remer, who has been starred in a number of productions.

The male members of the cast selected up to the present are Maurice Costello, who was Vitagraph's leading male star for a number of years, and Charles Gerrard, known as the most interesting "villain" on the screen. The leading man has not yet been decided upon.

The new F. B. O. leading lady, who is leaving the selection of her screen name to the Picture fans of the country. She has appeared on the screen heretofore under her real name, Derelys Perdue.

Filming Interiors for New Picture

During the last week, in a studio near New York City, the photographing has been going on of the interior scenes of "The Broad Road," the first of the productions of Associated Authors for Associated Exhibitors. May Allison is starred in this picture, which is from the story of the same name by Hapsburg Liebe. Edmund Mortimer is directing.

'Strongheart' Lauded in Los Angeles

The dog, Strongheart, received a big ovation in the First National release, "Brawn of the North," at the showing of the picture in the Kinema in Los Angeles. The papers that praised the film highly are the Los Angeles Times, the Los Angeles Herald, the Express and the Record.

Returns to Coast With "Temptation" Plans

Definite plans for the production of "Temptation," third of the C. B. C. Film Sales Corporation box office winners, have been definitely set, it is announced this week, and Director Edward J. Le Saint has returned to the West Coast production center with plans outlined for immediate casting, and for actual production to begin at once.

It was made known this week that preliminary work on this third feature has been under way for some time and that Mr. Le Saint, who also directed "Only a Shopgirl," brought with him from the Coast the outline of the story and some definite plans lined up by him and Harry Cohn at the Coast.

Fox Opens Exchange Building in Buffalo

New Fox Exchange Building Recently Opened in Buffalo, N. Y.

More than 500 exhibitors from all sections of the United States and Canada, city and state officials, and many men prominent in the film industry attended the musicale and dinner which formally opened the new exchange building of the Fox Film Corporation at 496 Pearl street, Buffalo, last Thursday.

The romantic significance which attaches itself to the event lies in the fact that the imposing, two-story edifice is situated on the very site where Winfield R. Sheehan, general manager of the Fox organization, and Clayton P. Sheehan, district manager, were born. Buffalo newspapers heralded the opening as one of the gala occasions of the year and a large assemblage of Buffalo friends turned out to greet Mr. Sheehan on his return to the city to attend the ceremonies.

The other Sheehan brothers present were Howard J. of San Francisco, and Norman C., of the Buffalo office.

Telegrams congratulating the organization came from every center in the world where motion pictures are known. Theatre owners in Mexico, Japan, China, Australia, and England, cabled their best wishes.

Governor-elect Alfred E. Smith headed a distinguished list of state and national officers and notable men and women of the state who sent their congratulations.

Among these was Will Hays, who expressed his regrets at being unable to be present and extended his personal well wishes.

Governor Smith's telegram was a gracious compliment to General Manager Sheehan. The wire read as follows:

"The already well-developed world-wide scope and great influence of Fox Film Corporation make its activities of value and growth and success could be presented than the extension of your business to the great city of Buffalo, which you, as a native son, have so signally honored by your own individual and distinguished success in the motion picture world. Upon the opening of your new exchange building permit me to felicitate you and wish you the continuance of the success which your devoted and conscientious efforts to entertain and enlighten the public deserve. Good luck and kind personal well wishes and congratulations."

State Senator James J. Walker, who will be the next majority leader of the State Senate, also wired his regrets at being unable to be on hand.

Charles L. O'Reilly, president of the Motion Picture Theatre Owners of America, Martin J. Quigley, editor of Exhibitors' Herald; W. A. Johnston, editor of Motion Picture News; Robert E. Welsh, editor of Moving Picture World; Louella Parsons, motion picture editor of The Morning Telegraph, were some of the others who wired congratulations.

The new building of the Fox Exchange was handsomely decorated, and lively music was furnished while throngs circulated through the building. An excellent musical program was furnished under the direction of Manager Charles N. Johnston and Frank A. Tierney, of the executive force of Mr. Sheehan's office of New York City, presided.

Another feature of the opening was the fact that it also came as a farewell to Clayton P. Sheehan, who sailed on Saturday for South America to make an extensive tour through the countries of the southern continent in behalf of Fox interests. He will return about March 1. Fox Film Corporation hopes through the missionary work of Mr. Sheehan and other Fox representatives to bring about a closer mutual interest between this nation and the South American governments.

"A Woman's Woman" Highly Praised

"Women will enoy it. So will men," said the critic for the Examiner when 'A Woman's Woman," an Allied Producers and Distributors Corporation release, was shown recently at the California Theatre, San Francisco.

"The story of 'A Woman's Woman' is a good story, and so is the picture. It doesn't slacken up for a minute," said the critic for the News.——"'A Woman's Woman' tells in dramatic fashion the story of what might be the home life of the average American family," said the reviewer for the Call.

"'A Woman's Woman' is a film that should work a benefit for the home, and particularly the home where the mother is not appreciated to her fullest worth," wrote the critic for the Bulletin.——"It is a well made picture," said the Chronicle's critic.

Doris Hill in Film

Doris Hill, of San Francisco, who won a "Movie Opportunity" contest undertaken by a San Francisco newspaper in conjunction with Allen Holubar productions, will probably have a small part in Mr. Holubar's new production, "The White Frontier," starring Dorothy Phillips, now in the making for First National release.

M. P. World Classified Ads Bring Results.

Moving Picture World Reviews are the BEST Be guided by them

ALFRED LUNT

Who will play the male lead in "Backbone," the all-star production now being made at the Biograph Studios by Distinctive Pictures Corp.

Big "U" Workers Boost Sales

Officially designated as Brown Week by the force of the Washington branch of the Universal Film Exchanges in honor of Harry S. Brown, the local manager, the week of November 27th was a red letter event in Universal's Washington office.

From the sales force to the shipping department, everyone did his best to break records previously held in that office, and to make Brown Week a shining light in the history of the exchange. Indications late in the week pointed to many broken records.

Brown recently went to Washington from the Cleveland branch of the Universal Pictures Corp., where he was short product manager. He has served under the Universal banner for more than five years. He is very popular with both his business associates and his employees.

The villagers of Cleaves crowd the railroad station, threatened by forest fire, and await the arrival of the hero of "The Ninety and Nine."

The camera on a platform built on a locomotive tender, followed the rescue train through the forest fire.

Four cameras were ready for the hero and rescued when they arrived at Marlow.

Scenes of making scenes for the new Vitagraph special, "The Ninety and Nine," adapted from the famous stage success by Ramsay Morris.

Extended Runs Given "Dr. Jack" Everywhere

Extended runs of "Dr. Jack" at leading theatres from coast to coast were assured for Harold Lloyd's new feature length comedy more than a week in advance of the general release date, November 26, Pathe reports.

Up to November 20 the following "Dr. Jack" contracts for runs of two weeks and longer were on record—while the indefinite run of the comedy at the Mission Theatre, Los Angeles, was entering its fourth week of capacity business: Denver, Rialto and Princess; Portland, Ore., Majestic; Tacoma, Wash., Rialto; Minneapolis, Minn., Strand; St. Paul, Minn., Astor; Duluth, Minn., booked for the Reuben & Finkelstein Circuit; Newark, N. J., Strand.

In New York City, "Dr. Jack" will have its premiere at the Strand on Broadway. The Strand booking is for two weeks, opening on Christmas Eve.

In quoting the foregoing bookings for extended runs of "Dr. Jack," Pathe states that contracts then under negotiation definitely settle all controversies concerning the status of Harold Lloyd as a screen comedian—placing him, on the highest and most practical authority that exists, at the summit, and in a class by himself.

First National's December Releases

Both Marshall Neilan and Tom Ince have turned to comedy drama for their December releases through First National. For the same month on the First National schedule Oliver Morosco and Richard Walton Tully present straight dramas.

Neilan's picture is "Minnie," with Leatrice Joy and Matt Moore. "Minnie" heads the list of "Pictures worth waiting for" in the November number of "Exceptional Photoplays," issued by the National Board of Reviews.

Tom Ince features Douglas McLean and Madge Bellamy in his picture, "The Hottentot," a story of horses and horseracing. James W. Herne and Del Andrews directed under Ince's supervision.

Guy Bates Post is the star in Richard Walton Tully's picture, "Omar, the Tentmaker." James Young directed.

The Morosco picture is "Slippy McGee," adapted from the book of that name written by Marie Conway Oemler—a book that is now in its tenth edition. Colleen Moore and Wheeler Oakman are featured. Wesley Ruggles directed.

Great Praise Given to "Forget-Me-Not"

"Forget-Me-Not," a Louis Burston production released by Metro Pictures Corporation, received unusually laudatory praise from an audience of prominent figures in the religious and social life of San Francisco when it was presented for the first time at the Warfield Theatre in that city. Metro reports. Here are a few of the comments, submitted by prominent San Franciscans:

"The loveliest picture on the screen! A wonderful blending of idealism and realism," said J. Wilmer Gresham, Dean of Grace Cathedral, San Francisco.

"A beautiful, clean high type of play which is what we club women want," said Miss Jennie Partridge, president, City Federation of Women's Clubs, San Francisco.

"The most human—the most real—the most stirring home picture I have ever seen," said Rev. James L. Gordon, First Congregational Church. "Remarkable film, splendidly presented," said Rabbi Martin A. Meyer, Temple Emanu-El.

"One of the most beautiful pictures I have ever seen," stated Mrs. Edward J. Wales, vice-president, California Federation of Women's Clubs. "A picture you cannot forget! It stands alone," said Anna Blake Mequida, author. "A lingering fascination follows a view of this great production," said Mrs. Josephine Wilson, president, San Francisco League of American Pen Women.

"Forget-Me-Not" was written by Henry R. Symonds, adapted by John B. Clymer, photographed by Arthur L. Todd, and directed by W. S. Van Dyke.

To Be at Capitol

Announcement is made by the W. W. Hodkinson Corporation that "The Headless Horseman" or "The Legend of Sleepy Hollow," the film version of Washington Irving's famous classic, adapted by Carl Stearns Clancy and distributed through the Hodkinson Corporation, will open Christmas week at the Capitol Theatre, New York, N. Y.

Production at Peak in Universal City

Several productions which are said to be of wide appeal are being edited at Universal City All star casts and directors whose names are big in the professional world are being engaged for the making of forthcoming screen stories of superior merit, it is reported.

Activities in the editorial department include the final polishing of "The Gentleman from America," starring Edward (Hoot) Gibson; "The Prisoner," a George Barr McCutcheon story starring Herbert Rawlinson; "The First Degree" and "The Bolted Door," starring Frank Mayo; "The Power of a Lie," with an all star cast, and "The Ghost Patrol," with an all star assemblage.

Preparations are being made for an elaborate production of "The Hunchback of Notre Dame." It will be directed by Wallace Worsley, and Lon Chaney will lead the cast. The Cathedral of Notre Dame will be reproduced at Universal City and will be, Universal says, the most impressive structure ever built for the screen.

Stuart Paton is directing an all star cast in "The Attic of Felix Bavu," a foreign play by an American, Earl Carroll, which is being made into a Universal-Jewel special. Rupert Julian is entering the last sequences in his filming of "Merry-Go-Round." It will be a Universal-super-Jewell production.

Hobart Henley is well into the direction of "The Abysmal Brute," Jack London's pen picture of the prize ring. Reginald Denny is featured in this Universal-Jewel special. Tod Browning is preparing "Drifting," a stage success, in which he will direct Priscilla Dean.

George Archainbaud is directing an all star production, "Flesh." Edward Sedgwick is starting "Heads-Up," an original story by himself in which he will direct Edward (Hoot) Gibson. He recently completed "The Gentleman from America."

"The Social Buccaneer," starring Jack Mulhall, "The Trail Blazers," starring Art Acord, and "Around the World in 18 Days," starring William Desmond, are three other special subjects in production directed respectively by Robert F. Hill, Edward Laemmle and Reaves Eason.

Big Scenes Filmed for "Vanity Fair"

Director Hugo Ballin is working on the big ballroom scenes for his screen version of "Vanity Fair," starring his wife, Mabel Ballin, in the role of Becky Sharpe, at the Goldwyn studios. He is using several hundred persons in these scenes. The production will be a Goldwyn release.

At the same time Mr. Ballin is preparing for a spectacular reproduction of sections of the battle of Waterloo which plays such a big part in Thackeray's novel.

Besides Miss Ballin, the cast includes Hobart Bosworth, George Walsh, Eleanor Boardman, Harrison Ford, Willard Louis, Earle Fox, Robert Mack, William Humphrey and Tempe Piggott as Mrs. Sedley.

December Releases Scheduled by Fox

Four star series productions, a Clyde Cook Comedy, an Al St. John special two-reeler, two Sunshine Comedies, and two Mutt and Jeff Animated Cartoons, comprise the schedule of December releases for Fox Film Corporation, it was announced this week.

"Catch My Smoke," the Tom Mix picture, will be issued December 31. It was directed by William Beaudine. John Gilbert, the star of "Monte Cristo," will be seen in "A California Romance." It is directed by Jerome Storm. It will be out December 24. "The Great Night" is the December vehicle for William Russell. Howard Mitchell is the director.

David Belasco and Clay M. Greene, authors of the stage play, "Pawn Ticket 210," have sold the picture rights to William Fox, who has starred Shirley Mason in the screen version. Scott Dunlap directed. The picture is to be released December 24.

"The Alarm," the Al St. John fun-maker, is scheduled for December 17. The Sunshine Comedies are "The Fresh Heir," December 10, and "A Poor Fish," December 24. The Mutt and Jeff releases are "The Chewing Gum Industry," for December 10, and "Jim Jams," for the 24th.

Titles by Hopwood

Avery Hopwood, playwright, has written the titles for the First National release, "Slippy McGee," produced by Oliver Morosco from the book by Marie Conway Oemler. It will be a December release.

Kane Finds Conditions in West Improved; Showmen Give Long Runs to Big Pictures

Producers Keeping Step With Theatre Development by Offering Big Attractions

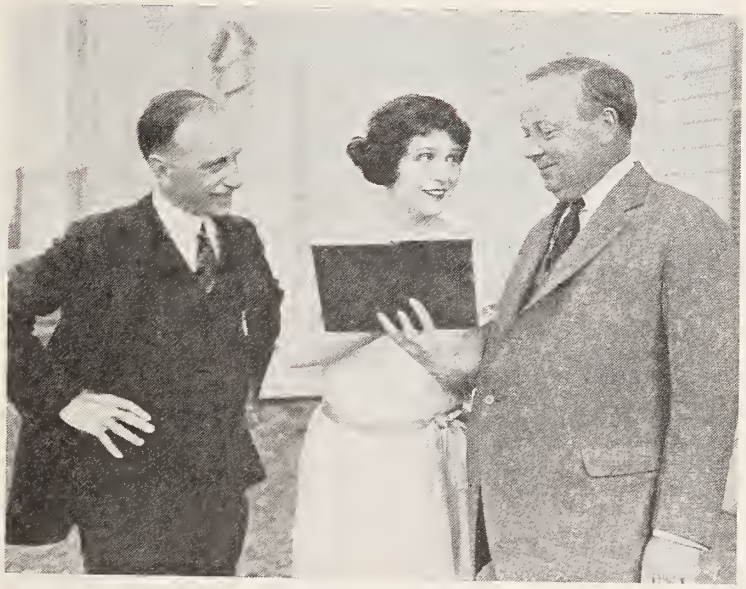
It was a story of prosperity that Arthur S. Kane, president of Associated Exhibitors and of Arthur S. Kane Pictures Corporation, brought from the West on his return to New York after a two months' tour of the West. He found that a consistent improvement in business conditions generally is being reflected in the picture industry. The building of many fine theatres has not found producers behindhand and they are meeting the demand upon them as never before.

Mr. Kane's trip took him as far south as Los Angeles, and as far north as Seattle, Butte, and Minneapolis. Throughout the entire wide territory covered conditions justifying optimism revealed themselves.

"So many big theatres of the highest class have been built that great pictures are essential to exhibitors," said Mr. Kane. "It is gratifying to see the producers keeping step with the theatre development. Never before in my experience, covering fifteen years in the distribution of pictures, have I seen such a large proportion of really wonderful attractions as have marked the opening of the present season.

"It now remains for the exhibitors, in their grasp of the possibilities in such outstanding attractions as are being shown in the houses which they control, to bring to bear every resource at their command in the furthering of these great features—effort and vision on their part commensurate to the great thought, time, care, ability, vision and money put forth by the producers.

"The long-run picture is greatly to be desired, and it is the picture that is doing the biggest business for the theatres, but, unless the management has vision and nerve, in many cases the opportunities are wasted. Los Angeles is far ahead of the rest of the country in the development of the long run, but there are other cities that are making progress in this direction. No picture ever ran for three weeks in Minneapolis until Harold Lloyd's 'Grandma's Boy' was retained for that period at the Strand. Finkelstein & Ruben are showmen who are able to visualize the opportunities created by great pictures. The possession of nerve and vision is one of the screts of the high place they occupy in the world of exhibitors. Also, 'Grandma's Boy' is one of only two pictures which, so far as I know, ever ran three weeks in Samuel Harding's Liberty Theatre, Kansas City.



Florence Vidor Reads "Alice Adams" to Willing Listeners—Arthur S. Kane and Miss Vidor's General Manager, Gus Inglis.

"Calvin Heilig ran this attraction four weeks in his Heilig Theatre, Portland, Ore. On the other hand, in Seattle, which has a considerably larger population and greater opportunities, it was pulled off after the second week, though it could easily have run three weeks, even under the rather unfavorable conditions in which it was presented there. In Spokane, 'Grandma's Boy' did an $11,000 business in a single week and was then taken off. The week that followed was the only losing week of the year in the theatre that had played it. Everybody knows that to show a picture that takes in $11,000 in one week in a city the size of Spokane is tremendously profitable and should have been continued.

"In New York a picture has been known to be pulled off when it closed to $45,000 on its second week. Such a thing as this is unheard of in Los Angeles, where exhibitors would rather continue the run of a proved success than take a chance with a new attraction. In that city the long run has been developed principally by the managers of the picture theatres and of stock houses.

"If the Symphony Theatre's management had not those qualities of vision and nerve, 'Grandma's Boy' would never have had its record breaking run of nineteen weeks. In the seventh week the weather became unseasonably hot and business fell off alarmingly. An ordinary manager would have closed the run then, but Dr. Breckwedel kept it going and after the eighth week he was rewarded. In the ninth week the house was packed again and capacity business continued until about the sixteenth week. A man without faith in long runs would have limited that engagement to seven weeks. This exhibitor continued it for nineteen, and, with the possible exception of the seventh and eighth weeks, did a highly profitable business throughout."

Summarizing conditions in various cities which he visited, Mr. Kane said: "In Los Angeles, as I have indicated, business is tremendous in the theatres that show big pictures. That city is experiencing a great building boom, with remarkable activity in the construction of residences. In San Francisco, too, outstanding picture attractions always do a wonderful business. Conditions there are good, although the industry is contending with a vastly increased seating capacity, due to the opening in the last eighteen months of three enormous houses, and the showing of photoplays by the New Curran, a legitimate theatre. That house opened in pictures with 'When Knighthood Was in Flower.'

"Portland, Ore., after a hard summer, is doing a very fine business. Seattle is doing quite well. The picture theatres in Butte are flourishing better than for two or three years previously. In that city, by the way, so convinced were exhibitors that 'Grandma's Boy' on its first run did not show to nearly all the people it would interest, that one of the leading three houses which have never played a second run are now bringing it back for a second time."

Among the important developments of Mr. Kane's stay in Los Angeles was the enlistment of a number of big stars under the Associated Exhibitors' banner, and the completion of arrangements for several new series of productions for distribution by Associated.

Helen Jerome Eddy to Star for F. B. O.

The current release of the Film Booking Offices of America is the initial Ray Carroll production introducing Helen Jerome Eddy as a star. It is called "When Love Comes," and is a story of small town life in New England. Harrison Ford is the leading man. The picture was directed by William A. Seiter.

It was written especially for Miss Eddy after several years of collaboration and discussion.

In addition to Miss Eddy and Harrison Ford the cast includes Fannie Midgeley, Claire Dubrey, Joseph Bell, Gilbert Clayton, J. Barrows, Fay McKenzie and the two "twins," Buddy Messenger and Molly Gordon. The adaptation was made by Winifred Dunn, and the photography is by Lucien Andriot.

Indianapolis Branch Opened by Goldwyn

Goldwyn's new branch exchange at 438-40 North Illinois street, Indianapolis, Ind., was officially opened last week with more than 100 exhibitors from the territory to be served in attendance.

W. W. Willman, resident manager, was the host and he was assisted by G. C. Parish, his office manager, and H. T. Snowden, Goldwynner attached to that exchange.

The exchange quarters are commodious and light and up to date in every respect. "Remembrance," "Sherlock Holmes," "The Sin Flood," "Brothers Under the Skin," "A Blind Bargain' and other of Goldwyn's big new photoplays, prints of which were in the exchange, were run off.

Luncheon was served to the assembled exhibitors.

Brockell Manager of First National Distribution

Appointment Is Part of Firm's Policy of Improving Business With Exhibitors

F. M. BROCKELL

F. M. Brockell has been appointed manager of distribution of Associated First National Pictures, Inc.

The appointment was announced this week as part of the organization's policy of improving its methods of dealing with exhibitors by centralizing distribution authority and increasing departmental scope and efficiency. Mr. Brockell's duties will comprise complete supervision over distribution, including sales policies and plans.

The selection of Mr. Brockell is in recognition of ability evidenced during his nearly three years' association with First National. He was the first executive in the New York office who devoted his whole time and attention to general sales activities, having been selected because of his wide and successful experience as branch office employee, salesman, exhibitor, exchange manager and home office executive.

His connection with the industry dates back to the days considerably prior to the organization of the old General Film Company. He began at the bottom, serving an apprenticeship in his home town, Cincinnati, under the tutelage of James Steele. When the General Film, of which he was Cincinnati manager, retired as the dominant factor in motion pictures, Mr. Brockell became an exhibitor, successfully operating two theatres in Cincinnati.

Prior to the organization of Paramount, Mr. Steele persuaded Mr. Brockell to return to exchange work, placing him in Chicago, where he successively opened and managed the exchanges of Famous Players, First National and Goldwyn. He held these managerial positions over a period of years, establishing a reputation as one of the most successful sales executives in the industry. Not long after the organization of Goldwyn he was sent to St. Louis for that company as special representative. Subsequently he went to Seattle in the same capacity, resigning to return to Chicago, where he opened and operated a State right exchange.

Mr. Brockell again joined First National shortly after its reorganization about two and one-half years ago. He established the Dallas Exchange and then came into the New York office to assume the position of supervisor of exchanges, which he held at the time of his appointment as manager of distribution.

During his connection with First National the whole plan of exchange management has gradually been altered. The tendency, under his direction as supervisor of exchanges, has been steadily toward centralization and the upbuilding of a strong selling organization. He has seen the work develop until the original exchanges have expanded into forty and his New York office staff has increased from three or four individuals to almost one hundred.

A departmental cabinet, comprising Mr. Brockell, his division executives in the New York office and the district managers, formulates the principal sales policies. This plan, put into operation by Mr. Brockell only comparatively recently, has been found so successful that its continuance is assured. The council meets quarterly, the next session being scheduled for the very near future.

Has Contracted for Entire Series

Announcement is made by the home office of the W. W. Hodkinson Corporation that Shea's Hippodrome in Boston, Mass., has contracted for the entire series of All Star Comedies featuring Charles Murray, Raymond McKee and Mary Anderson.

Wrote Adaptation

It is not generally known that Miss Adelaide Leitzbach, who scenarioized "Way Down South" for Murray W. Garsson, is also credited with the adaptation and co-authorship of "Success," the big Ralph Ince production, which will shortly be given its first trade showing. Miss Leitzbach is well known as a playwright.

"Kentucky Derby" Plays to Capacity

"The Kentucky Derby," Universal's picturization of Charles T. Dazey's melodrama, "The Suburban," had its premiere in the Detroit territory last week when it opened in the Broadway Strand Theatre, Detroit. Despite unusual opposition, it is reported to have done wonderful business.

Immediately after the opening night, Phil Gleichman, manager of the theatre, wired Carl Laemmle, head of the Universal organization, congratulating him upon the box office value of the picture.

"'Kentucky Derby,' opened yesterday in my theatre to wonderful business," reported the exhibitor. "Production well presented with suspense and smashing thrills. Audience greatly pleased, as manifested by rounds and storms of applause of crowds when race horse scene was shown throughout all performances. Strong opposition of 'Robinhood' and 'When Knighthood Was in Flower.' Congratulations."

The picture was equally well received by the press, according to reports which have been received by Universal. The Detroit Free Press was enthusiastic over the thrills and general entertainment value of the film.

From all quarters Universal has received reports of great praise for the great racing thrills in the picture and for the excellence of the actors, especially Reginald Denny, who takes the leading role. Denny, who made quite a name for himself as the hero in Universal's screen adaptation of H. C. Witwer's "Leather Pushers," and who is now making a "New Leather Pushers" series, handled his first big role in "The Kentucky Derby."

To Show Hodkinson Films at School

Washington Irving High School, New York City, will hold an "Irving Matinee" in the school auditorium Friday, December 1, at which time a Hodkinson feature and one short subject will be shown to the entire school.

The program will open with "The Life of Washington Irving," one of the series of "Great American Authors," made by Kineto for release through Hodkinson. The feature will be "Rip Van Winkle," a Ward Lascelle production.

Moving Picture World Equipment Advertisements Bring Best Results.

"Between Worlds" a Big Production

"Between Worlds," the unusual feature production which Alfred Weiss is arranging distribution through one of the leading national programs, is said to present a story which involves four complete different episodes.

Incidentally, the main theme of the story is closely woven into these various episodes, and the spectator's attention is focused throughout the picture on two principal characters around which the entire action revolves. With the locales of the opening scenes laid in America, these characters are carried through successive episodes and acted in Arabia, China and Italy.

In each particular instance many spectacular scenes are introduced. The settings in the Arabian and Chinese episodes are said to be extremely massive.

"Between Worlds" unfolds the story of a young girl who makes a strange bargain with "Destiny" in an effort to secure the return of her sweetheart who has mysteriously disappeared on the eve of their wedding day. Her adventure in this strange quest, on which she is accompanied by the character of "Destiny," brings her into the "spirit world."

The elements which enter into the story of "Between Worlds" are unusual in every particular and the quest embraces a series of striking characterizations on the part of the girl, the figure of "Destiny," the old apothecary, the grave digger, the keeper of the candles, etc.

Alfred Weiss, former vice-president of Goldwyn and now at the head of Artclass Pictures Corporation, is particularly enthusiastic regarding the production, and has gone on record with the statement that this picture will prove one of the most sensational offerings of the year when it is released by one of the leading distributors.

Returns to Universal

Nat Liebeskind, one of the best known film salesman in the New York territory, has joined the forces of the Big "U" exchange, the New York branch of the Universal exchange system. Liebeskind worked for the Big "U" exchange for four years, leaving that organization to join another film company in 1920.

He returned to Universal with the understanding he would get his old territory, South Brooklyn, back again.

WHAT THE PUBLIC WANTS

are plays with

MYSTERY DRAMATIC SUSPENSE and REAL ROMANCE

because that's what is packing the theatres everywhere today

THAT'S WHAT THEY'LL GET

in

"ONLY A SHOPGIRL"

The Great Picture with the Great Cast

Estelle Taylor	Mae Busch	Wallace Beery
William Scott	Claire Dubrey	Willard Louis
Tully Marshall	James Morrison	Josephine Adair

Directed by Edward J. Le Saint

If you don't give the public what they want
they'll go where they can get it

SO GET BUSY and reserve your dates at once

AT YOUR BEST EXCHANGE

or

C. B. C. Film Sales Corp.
New York

In the Independent Field

By ROGER FERRI

The Passing Week in Review

WHAT'S happened to the "fly-by-nighter"?

That, in substance, was a question hurled at this writer not so long ago by a gentleman who had just returned from a country-wide trip. But before we had the opportunity to answer, he furnished his own reply. And, as he had first-hand information, had carefully studied the situation in the interest of his concern, one of the leading in the independent market, we will appropriate his reply for use on this page. Here it is:

THE motion picture exhibitor and nobody else has driven him out of business. The producer has been instrumental in bringing about their elimination, but to the theatre owners must go the credit for their destruction. The opening of the current year, because of the previous disastrous season, prompted 90 per cent. of the theatre men to do some tall thinking. Well, after some study, they ascertained that what the public wanted was "something different."

THEY sought this "something different" and demanded it from every company. The independent producers and distributors, who made it their business to strain every effort to make pictures that would bring money to the box office for the exhibitor, immediately got to work. He went after established stars, standardized and popular books and strengthened this combination with the services of capable directors. This change in heart of the leading independent producers was largely brought about through invasion of that field by men who were previously prominently affiliated with program releasing corporations.

THESE latter gentlemen resigned their lucrative positions to go into business for themselves because of the possibilities they saw in independent distribution. They had ascertained from intimate investigation and observation that what the exhibitor wanted first, last and all the time was productions of box office value, productions that would bring people to his house—and these exhibitors didn't care who made these pictures just so long as they satisfied every box office qualification. These gentlemen set to work at once to effect organizations that would work co-operatively along lines that would guarantee a flow of such pictures.

EXHIBITORS didn't lose sight of this effort, for it was genuine. When the time for bookings came around they did some tall hustling and they did not choke their 1922-23 books with product booked considerably in advance. On the other hand, they safeguarded themselves by signing up with one or two program companies and left much time open for meritorious independent pictures. The Independent Number of MOVING PICTURE WORLD served as wonderful propaganda. Others, I know and the exhibitors know, tried to imitate MOVING PICTURE WORLD's original stunt, by issuing so-called "independent numbers" in the Fall, but these were published for purely selfish reasons and contained nothing of informative value to either exchangeman or exhibitor. MOVING PICTURE WORLD's lineup of 1922-23 product served the purpose and was a splendid press agent for independents, for it gave exhibitors an idea of the nature of productions that would be available in the independent market. I hope, as many others do, that this service will be an annual one with MOVING PICTURE WORLD.

BUT to get back to the exhibitor's part in eliminating the fly-by-night:

Well, with the invasion of these reputable men, with the leading concerns lining up in advance product for the entire year, with this product based on material with which the exhibitor was acquainted, the new era came. The enterprising exchanges of the country tied up with these distributors. Result was that the fly-by-night, the 'cheater' and 'junk exchange' found themselves with nothing but conceded junk stuff at their disposal. They tried all means of interesting the exhibitor, but the latter was so thoroughly busy booking the product of reputable firms, product that compared favorably with the best in the market, that the illegitimates found themselves being starved out of the business.

SO you can readily see that it was lack of exhibitor patronag that brought about their elimination. There still are a few, bu it is only a question of time when they, too, will follow in the foot steps of these has-beens. The exhibitor has certainly rendered great service to the independent and don't you forget it.

ANOTHER co-operative string of exchanges is now in the proces of formation. Its perfection is expected to be announced withi the course of a few weeks. The head of one of the leading independ ent distributing organizations has been on a country-wide trip linin up these affiliations and as soon as he gives the word this depart ment will be happy to announce this new chain. Its members ar exchangemen of reputable standing in their particular localities, me who have done things and who are well known to the trade in general

THE question of re-rating the country, territorially, is agai brought up. This time it is George Fecke, head of the Motio Picture Distributing Company of Boston, who brings up the issue Mr. Fecke strongly contends that New England is not an eight pe cent. territory and is refusing to buy pictures on that basis. It i a fact that in the last analysis, very little attention has been paic to prevalent territorial percentages by both distributors and ex changemen, for the wiser of the former have, anticipating opposition from buyers, set the valuation unusually high and then willingly come down. This method has proved a good one, seemingly, for it has, in many cases made the buyer feel that he has won his point while the distributor has usually left the territory with just what he had hoped he would get out of the territory. Who says this industry does not resemble a game?

OUR tip to the trade in general is to watch Charles C. Burr, president of Mastodon Films, Inc., and of Affiliated Distributors, Inc. His second Johnny Hines picture, "Sure Fire Flint," is a big box office winner. And the showing of his Whitman Bennett all-star feature, "Secrets of Paris" makes our view of that production absolutely absurd. Eddie Fay, back in Providence, mopped up with the picture and we heard this week that other first run exhibitors were equally as successful in their engagements. The all-star cast is drawing them to the box offce and the picture is seemingly entertaining the public, for reports on hand indicate bigger second-day business, and, after all, that is the real answer to a picture's value to the public as an entertainment vehicle.

BILL KRAFT'S stunt in Passaic, N. J., on "I Am The Law," which the New York Apollo Exchange is distributing in the metropolitan district, was one of the best of the year, for the New Jersey papers were not the only ones to fall. Every New York newspaper "fell" for the story, many of them running it on the first page. It was a prize stunt and brought record-crowds to the Rialto Theatre in Passaic. Elsewhere in this section appears a detailed account of the stunt. Congratulations, Bill.

CHARLEY SEELEYE, who was in charge of Arrow's New York Exchange, is doing business on his own. During the current week he was busy attending to the premiere showing at Ed. Reid's Strand Theatre in Providence, R. I., of "The Affairs of Lady Hamilton" starring Liane Haid, billed as "the most beautiful woman in the world." The opening show broke all motion picture house records in Providence. The attendance on Tuesday, when the local newspapers devoted much space to sending off the production, was so great that night it was decided to give seven shows a day, instead of the regular five. Clever exploitation conducted by Messrs. Seeleye and Reid attracted much attention to the picture, which is a wonder cinematographically and with a star that lives up to every claim and what is more certainly can act. Charles Seeleye will surprise thousands in the industry with "The Affairs of Lady Hamilton."

Warner Bros.' 1923 Production Plans Are Already Completed

With the completion of "Little Church Around the Corner," and the Harry Rapf production of the Charles G. Norris novel, "Brass," Harry M. Warner announced that eighteen pictures will be made for the season of 1923-24 at a cost of $5,000,000.

Production of "Main Street," the Sinclair Lewis novel of rural America, the seventh and last picture to be made this season, was begun last week at the Warner coast studios. Monte Blue, who has been placed under a long term contract, has been cast for a prominent role in this picture. Mr. Blue recently played one of the leads in the production of "Brass," which was directed by Sidney Franklin and adapted for the screen by Julien Josephson.

According to Mr. Warner, the concern is at present negotiating with several of the foremost directors in the industry, and expect to sign one to transfer the Sinclair Lewis story for the screen. The production will be made on an elaborate scale, and it is said that upon its completion the entire organization will concentrate upon the production plans for the eighteen pictures.

From present indications the eighteen productions will be made at the West Coast studios. In accordance with the present policy of the Warner organization, the stories will be adaptations of popular novels and stage plays. The first step in the production plans was made recently with the enlarging of the studios. More than nine and a half acres of ground now comprise the studio grounds, and in addition to the present structure a number of others will be erected.

The majority of the books and plays are said to have been secured, and with the consummation of several other deals an official announcement will be made. To carry out the production plan the foremost directors scenario writers and screen players will be engaged for these pictures.

A substantial portion of the $5,000,000 will be utilized in trade paper advertising, publicity and exploitation purposes.

New Lichtman Franchise Holder in Wisconsin

Milwaukee—(Special)—One of the most important film developments of the year was announced this week with the taking over of the Wisconsin distribution of Preferred Pictures by J. L. Grauman, manager of the Celebrated Players Film Corporation, of Wisconsin.

Until now, Wisconsin distribution of the Preferred output, which is handled nationally by the Al Lichtman Corporation, has been handled by the F. and R. Film Company, of Minneapolis. This company has also handled the Dakotas, Minnesota, and the upper peninsula of Michigan. The division of the territory has been made in order to secure a more intensive distribution of the Lichtman product in Wisconsin.

Grauman will be the franchise holder. Celebrated Players, of Wisconsin, is affiliated with the Celebrated Players Film Corporation of Chicago, of which J. L. Friedman is president. Grauman starts release of the Lichtman output with "Thorns and Orange Blossoms." The first two, "Rich Men's Wives" and "Shadows," will be handled by the F. and R. Film Company.

Many Sales on Weiss Bros.' "After Six Days"

Following the premier of "After Six Days" at English's Opera House, Indianapolis, recently, where this production met with an enthusiastic reception on the part of the theatre-going public, Weiss Brothers, Artclass Pictures Corporation has commenced an active selling campaign on this picture. It is being offered as a road show attraction, with special score and a complete line of material for use in promoting the picture in legitimate theatres.

The territory of California, Arizona and Nevada has already been disposed of to Jake J. Cone, of Los Angeles, California. Cone has practically completed negotiations whereby "After Six Days" will be presented for a four-week run at one of the leading theatres of Los Angeles, and for a two weeks' engagement in San Francisco. Following these presentations he will send two companies throughout the States of California, Arizona and Nevada. Louis Weiss has announced that "After Six Days" will be given its premier in New York City, immediately following the Christmas holidays. Arrangements have been worked out by Artclass whereby each State right exchange will be able to secure the co-operation and assistance of various fraternal organizations in exploiting "After Six Days," and a series of letters have been prepared by the publicity department of Artclass working out step by step the methods to be used in interesting various organizations and newspapers.

Richard Barthelmess Feature Ready

Announcement is made by Producers Security Corporation, that the final cutting of "Just a Song at Twilight," in which Richard Barthelmess is starred, has been completed and the feature is now ready for distribution on the independent market. It is stated that many applications have been made for franchises by state right operators.

Producers Security exploitation star is preparing a powerful campaign for the picture. It is adapted from the world famous song, "Just a Song at Twilight," and a music tie-up is being made in every city and town in the country.

Evelyn Greeley and Pedro de Cordoba are the featured players in support of Barthelmess.

M. R. Schlank to Go on Trip

LOS ANGELES—(Special)—Embarking on his fourth trip of 1922 in the interest of the Anchor Film Distributors, Inc., of which he is head, Morris R. Schlank will leave his new Hollywood headquarters about December first for his last sales tour of the year.

According to word from Anchor, Mr. Schlank's trip will be wholly confined to alloting territorial rights to the new series of two-reel features starring the little Arthur Trimble.

This series, which will be known as "The Adventures of Prince Courageous," are described as being the most lavishly presented short subjects ever attempted, and are favorably compared with such features as "Knighthood," "Robin Hood" and "The Prisoner of Zenda."

Bessie Love heads the cast, supporting Master Arthur, states Mr. Schlank, in the entire series.

Keaton Comedy Captures Rivoli Audience

Buster Keaton in "My Wife's Relations," a First National Attraction, captured the highest honors at the Rivoli Theatre, New York, this week. Critics of several New York papers, in reviewing the show, placed the Keaton comedy, produced by Joseph M. Schenck, above the feature being shown at the Rivoli.

Moving Picture World
Classfied Ads
Bring Best Results

Walturdaw Buys Output of All Pictures by Preferred for England

An important foreign deal was consummated this week when contracts were signed between Colonel H. A. Browne, chairman of the board of directors of the Walturdaw Company, Ltd., of London, and the Al Lichtman Corporation whereby the English distributing company secures the Preferred output handled by the Lichtman Corporation for England.

This applies to the output of the Lichtman organization for for the first year with the exception of "Rich Men's Wives," the first release which is now being trade shown in England under the auspices of the W. and F. Film Service, Ltd., which controls its distribution in the British Isles.

Walturdaw, under the contract, secures "Shadows" as its first picture. "Thorns and Orange Blossoms" the third is a Gasnier Production which, incidentally has its premiere at the Newark Theatre, Newark, N. J., this week prior to a Broadway run. The fourth is "The Hero," Gilbert Emery's stage play which Gasnier completed at the Schulberg studios last week. Tom Forman, the other featured director of the Preferred organization is now finishing "Are You A Failure?" in California while Gasnier's schedule has so far advanced that he has commenced work on "Poor Men's Wives" a companion piece to "Rich Men's Wives." In all likelihood, Gasnier's next subject to follow "Poor Men's Wives" will be "Mothers-In-Law." The remainder of the production schedule as now planned includes production of "The Girl Who Came Back," "The Mansion of Aching Hearts," "My Lady's Lips" and "The Broken Wing" the stage play for which B. P. Schulberg closed the film rights this week.

Al Lichtman is now en route to California to discuss production plans with Schulberg.

Latest State Rights News

BOSTON (Special)—"Down to the Sea in Ships," the Elmer Clifton production financed by New Bedford capitalists, following a three-week run in Providence, R. I., opened here Monday at the Selwyn Theatre for an indefinite engagement with assurances on the opening day that there would be a week of sell-out performances for the advance sale for the first four days indicated capacity houses during that period. The newspaper reviews were the most commendable ever given any production shown in Boston, with several of the Sunday sheets giving special page layouts to the picture.

PROVIDENCE, R. I. (Special)—"The Life of Emperor Hamilton," a costume special, was given its American Premier showing at the Strand Theatre here on Monday, Nov. 27, opening to a turnaway matinee. Charles Seeleye, formerly manager of the New York Arrow Exchange, owns this production, which he exploited extensively, getting 100 per cent. cooperation from the Shepard store, New England's most exclusive and conservative department store. Special hallyhoos were promoted successfully by Manager Edward L. Reed, of the Strand. One of the outstanding exploitation stunts was the tacking of a huge 24-sheet advertising the picture across the front of the Shepard store building on the Washington and Westminster street. The store also broadcasted, via radio, the engagement of the picture.

MONTREAL (Special)—Al Lichtman's initial Preferred Picture, "Rich Men's Wives," played three local houses, week runs, day and date, showing to splendid business at all shows, excepting the supper performances, which are never good in this city, despite the efforts of showmen to plug them.

LOS ANGELES (Special)—Producers Security Corporation's Dorothy Gish picture, "The Country Flapper," surprised film folks in this territory by holding up to unusual business at the Symphony Theatre at a second weeks' showing at 55 cents top.

PHILADELPHIA (Special)—Two independent productions, "More to Be Pitied Than Scorned," C. B. C. Film Sales Corporation's initial "Bix Six" release, and Phil Goldstone's "Deserted At the Altar," are doing a phenomenal business in this territory, thus upsetting the advance dope of the self-elected "wise birds." The Goldstone picture has hung up a couple of house records and is in demand, while the C. B. C. version of the old Charley Blaney melodrama is also going over like a house afire, cleaning up in the smaller towns and neighborhood, where this type of picture seems to be in great demand.

LOS ANGELES (Special)—Local first-run theatres have been for the past three weeks trying to convince independent producers that "tryout" showings at those houses would help them in disposing of their film. However, these propositions, which in addition to assuring the theatre men free film, would also be productive of additional incomes, for they are asking for a "cut-in," are being turned down unhesitatingly, but the managers are still plugging away hopefully.

LOUISVILLE, KY. (Special)—"Notoriety," the Will Nigh special handled by North & Weber, bids fair to set new records in this territory, for the local distributor, Lee Goldherg, is hammering away at this production as he has concentrated on no other picture. He already has signed five representative first-run showing dates in Louisville and other cities.

World Rights to Fecke On "Yankee Doodle, Jr."

World rights on "Yankee Doodle, Jr." have been secured by Geo. M. A. Fecke, of 28 Piedmont street, Boston, Mass.

Mr. Fecke is highly elated at the consummation of this arrangement, for "Yankee Doodle, Jr." is a picture that has fared very well indeed at the hands of reviewers and other authorities who have seen it.

With J. Frank Glendon in the leading role, this story of adventureous Americanism bids fair to make a strong appeal to the public, for it has no sex appeal, no cheap sentimentalism, but depends on clean-cut situations and artistic photography, good direction and a perfect screen story for its punch.

Mr. Fecke expects shortly to get around among the many who are already waiting for an opportunity to "go after" what he considers to be "sure-fire" screen material.

Lichtman Goes to Coast to Complete 1923 Plans

Al Lichtman left New York for Los Angeles on Friday, November 24, for an important conference with his partner, B. P. Schulberg, regarding future releases through the Al Lichtman Corporation. A number of valuable theatrical properties have been lined up and it will be one purpose of the conference to discuss these matters and reach a decision of some sort regarding them. While Lichtman has been looking over the field in the East for worthwhile literary material, Schulberg has been active surveying the professional field in the West. It is understood he has lined up a number of men and women players to appear in the future Preferred Pictures and that when Lichtman and he get together, they will have some interesting announcements to make.

During the past few weeks, Lichtman has received a number of communications from the franchise holders commenting on the calibre of the casts in the Preferred series. Before he left New York, he took occasion to promise to them the maintenance of that standard in future pictures. As a matter of fact, the cast for "Poor Men's Wives," the new Gasrier picture has just been selected and the picture placed in work. Barbara La Marr, Richard Tucker, David Butler, Zazu Pitts and Betty Francisco have been signed. Tom Forman, the other featured director under contract is putting the finishing touches on "Are You a Failure?" an original by Larry Evans who was recently signed by Schulberg. Probably by the time Lichtman reaches the coast, Forman will start work on "The Girl Who Came Back."

Lichtman expects to stay in Los Angeles from four to six weeks. The entire production schedule will be gone over during that period. Lichtman's extensive distribution knowledge and his familiarity with the types of picture the exhibitors want are expected to figure largely in the discussion.

House-To-House Canvass On Alexander's "Woman's Home"

Probably for the first time in the history of motion picture exploitation, an extensive house to house canvass, national in scope, is part of the campaign to acquaint the women of the country with the nature and purpose of the new two-reel subjects produced by Aralma Films for presentation by Woman's Home Companion and distribution through Alexander Film Corporation.

"Direct to the Theatre-Patron" advertising campaigns by producers and distributors of motion pictures are not new, but the lengths to which the sponsors of the "Woman's Home Series" are going to make sure that the mothers and daughters of the country know about "This Wife Business" and the rest of the series of screen dramas and comedy-dramas written around leading articles by well-known writers, appearing in Woman's Home Companion each month, is of unusual interest because of several features new to the national distribution of pictures.

Looks Like a Big Season in the Northwest

SEATTLE, WASH.—(Special).—Al Rosenberg, manager of De Luxe Film Corporation and distributor of the Al Lichtman product, has launched a big drive on his three big specials just received: "Shadows," "The World's A Stage" and "Thorns and Orange Blossoms.' These are three of the higgest pictures of the seaosn and are ready for immediate release. Mr. Rosenberg has sent three salesmen out to cover Washington, Oregon, Idaho and Montana. They are Ned Edris, Louis Rosenberg and Jack Rosenberg.

* * *

When asked how he always happened to have a new brother to enter the business, Al Rosenberg explained it this way: "Since I first started in business seven years ago, there have always been three of us boys in together. When Mike went to California and became identified with the Western Pictures Exploitation Co., which has recently been changed to Principal Pictures Co., I took Jack, my youngest brother in. He started in the shipping department. This week I am starting him out on the road. Lou is out and in most of the time. And then—" concluded Al, who is the proud father of a small son, still in the romper class, "There will he my boy to come in with us!" Who knows? One of these days, friend Al may be qualifying for the "Daddy of 'em all" in the independent field.

* * *

The Educational two-reel special, "Man vs. Beast," is being featured at the Liberty Theatre this week, where it is attracting much favorable comment. Press notices unite in giving it favorable mention, and the management has featured it in double column ads in company with some of the higgest attractions of the season.

* * *

The Seattle Film Exchange reports the purchase of the series of six Squirrel Comedies, from the Lee-Bradford Corporation. Arthur A. Lee and wife, who are touring the exchange centers in the United States and Canada, were here last week.

Burr Says "Luck" Is a Big Picture

Not only will the trade be surprised with the reported entertainment value in Johnny Hines next feature titled "Luck," but it will view with favor the realism of the sets that Producer Burr is building for this production. In order to get the proper locale and atmosphere of one of the big melodramatic scenes of this feature, C. C. Burr, Johnny Hines and the entire supporting cast made a three-day visit to the Buttonwood coal mine, a few miles outside of Wilkes-Barre in Pennsylvania, where some extraordinary shots were obtained not only in the vicinity of the coal mines themselves but immediately inside and 1,700 feet below the surface. Since this particular scene is the nucleus around which the great melodramatic moment in "Luck" is built, no time and pains were spared to make as much capital as possible out of the location. The miners themselves pitched in and supplied the necessary atmosphere, and they acted as if they enjoyed it heartily.

Since it was impossible to spend more than three days in Wilkes-Barre, Studio Manager Manning had drawings of the interior of the Buttonwood mine executed with the result that after a week's work with a highly trained technical force, the lower floor of C. C. Burr's studio in Glendale has been transformed into what is justly reputed to be one of the most detailed and striking mine sets devised in a long time.

The complete set measures about two hundred feet and has been so accurately built as to make it appear as the real thing. Tracks for the donkey carts spread their net-work throughout the entire underground set and the material used to make the walls appear like nature's coal is said to be as real as coal itself.

"Sure-Fire Flint" Gets Many Dates

"Sure-Fire Flint," the latest Johnny Hines feature produced by C. C. Burr, is evidently out on a record-breaking career so far as first-run bookings are concerned. Louis Hyman, of All-Star Features, who controls the distribution of "Sure-Fire Flint" on the coast, wired Producer Burr this week that first-run bookings on this production have already been arranged for the Strand Theatre in San Francisco, Goddards Theatre in Sacramento, the Liberty Theatre in San Jose, the U. C. Theatre in Berkely and the Superba in San Diego. Mr. Hyman is particularly enthusiastic about the entertainment value of "Sure-Fire Flint" and in co-operation with these first-run houses is putting over a publicity and exploitation campaign that is said to be a comprehensive one from every angle.

Edgar Lewis' "Fires of Youth" Ready Soon

Outstanding among the great casts and productions that are gradually blazing their way into the State right market and which give every indication of the further solidity and potentiality of independent production is the Edgar Lewis feature temporarily titled "Fires of Youth," featuring in its cast Mary Carr, screendom's symbol of motherhood, James Kirkwood, Doris Kenyon, Robert Edeson, Edmund Breese, and little Russel Griffin, the child actor whose polished performances in "Reported Missing" with Owen Moore and in "Sure-Fire Flint" with Johnny Hines stamped him as one of the most talented child actors on the screen.

When C. C. Burr succeeded in signing Mary Carr to a long term contract he not only gave evidence of his growing strength in the industry but he indirectly was the cause of strengthening the position of the independent market as well. Mary Carr's world-wide success in "Over the Hill" and her subsequent triumph in "Silver Wings" and other notable productions stamped her as one of the greatest screen actresses of all time and also attested to her popularity at the box-office, which after all is the only salvation of the exhibitor.

"Blind Justice" Proves Big Feature—Burr

The flood of inquiries that poured into the offices of C. C. Burr following the announcement that he had secured Edward Sloman's masterful production temporarily titled "Blind Justice," which features in its cast Milton Sills, aided by Carmel Myers, Pat O'Malley, Alec Francis, Jack Mower, Walter Long and others, caused Mr. Burr to issue the following statement on this powerfully portrayed dramatic production:

The dramatic sweep and genuineness of "Blind Justice" prompts me to state without equivocation at this time, that "Blind Justice" as a production is as great a masterpiece as the "Miracle Man," which was rightfully hailed by the industry and the public as one of the greatest triumphs of the screen. Realizing the potentiality of that statement it would be an unwise thing for me to make any sweeping comparison between the two pictures unless I was sure beyond any particle of doubt that "Blind Justice" was in the same class as the "Miracle Man." Realizing the exact import of my remarks, I wish to go on record that in my own opinion, which covers an experience of ten years in the industry, "Blind Justice" will go down as a production that is without doubt in the same class as the "Miracle Man."

"David Copperfield" Is Next

The new production of Dickens' "Great Expectations" in which the latest boy star, "Buddy" Martin, is said to establish himself as a prodigy of the serious drama, will be followed by another elaborately staged Dickens' picture of even more pretentious proportions, according to word from the producers.

The generous response of the public to the serious efforts made by picture producers to transfer the world beloved Dickens characters to the screen has prompted the Nordisk company to make "Great Expectations" and also to follow it with "David Copperfield," according to their correspondent. "The story of 'Great Expectations' is nearly ideal for the screen," he continues, "because the simple but powerful plot with little 'Pip' as its central figure is deep and interesting, but not too involved. This also applies to the story of 'David Copperfield,' which is expected to prove exceptionally good picture material."

New Exhibitor Booking Kink

During the past few weeks, officials of the Al Lichtman Corporation have been paying attention to reports from the field force with a particular object in mind.

As a result of their observations, they note what is said to be a new kink in the methods of exhibitor bookings and an indication that exhibitors are reverting to the former scheme of block bookings. Contracts now in New York reveal the fact that showmen all over the country have urged upon Lichtman exchanges, agreements for the Preferred output in series. When the Lichtman Corporation was formed, it was the plan to sell the pictures on an individual basis only. At that time, it was announced to the trade that exhibitors would never be coerced into booking any Preferred Picture which they did not actually want. After "Rich Men's Wives" got into circulation, however, exhibitors in innumerable cases insisted upon signing for the remainder of the Preferred output in bulk.

Leon D. Netter, special sales representative of the Lichtman organization, returned from the Middle West this week and brought home evidence of this condition. He said that all over, "Rich Man's Wives" had proved so successful that the value and prestige of the company was at once recognized.

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.

A Torchy Comedy

BOOK AT EDUCATIONAL EXCHANGES

Preferred Buys 'The Broken Wing' for Release Through Al Lichtman Corp.

In the face of stiff competition from other large producers, B. P. Schulberg, president of Preferred Pictures, Inc., and vice-president of the Al Lichtman Corporation, secured the motion picture rights to a much coveted piece of stage property. The transaction was closed early this week for the film rights to "The Broken Wing," the comedy drama by Paul Dickey and Charles W. Goddard, which played for almost a year on Broadway during the 1920-1921 theatrical season and later did excellent business on the road in important cities like Chicago, Boston, Washington, Buffalo, Brooklyn, Pittsburgh and Toronto.

"The Broken Wing" in its stage version contained a thrill that occasioned considerable comment in New York and in the other cities in which it played. The high light of the piece was an actual aeroplane crash on the stage, a bit of business that affords unusual opportunities for film reproduction.

Preferred Pictures, the producing unit of the Al Lichtman Corporation, intends placing the play in production in the early future. In all likelihood, the picture will be an important addition to the list of spring releases. No decision has as yet been made relative to the director. Schulberg has both Gasnier and Tom Forman under contract.

In its stage version, "The Broken Wing" opened at the 48th Street Theatre on November 29th, 1920. It immediately caught on and remained at that house until July 2, 1921. It later went on the road, its Chicago engagement totaling 12 weeks. Other important engagements included runs in the cities named above.

An English company headed by Dorothy Dix and Thurston Hall is playing in it at the Duke of York Theatre in London at the moment. All over the country, innumerable stock companies are including "The Broken Wing" in their repertoire, since the play has already been released for stock. Sargent Aborn, the producer, has disposed of the musical comedy rights to the play. In that form, it will shortly make another appearance on Broadway under the auspices of a producer whose name is familiar to all playgoers.

In the play, the cast included Louis Wolheim, Inez Plummer, Charles Trowbridge, George Abbott, Mary Worth, Henry Duggan, Alphonz Ethier and others. Its reception by New York and out-of-town critics was very gratifying.

"WE'RE ALL FOR FIVE REELS OF FELIX AND ONE REEL OF OTHER FOLKS"

That's what the *New York Daily News* said about Pat Sullivan's Single Reel Comic

"Felix Wakes Up"

which was shown at the RIVOLI THEATRE, N. Y.

You can't go wrong with the new series of the

"FELIX CAT COMICS"

They are the most ingenious single reel mirth provokers on the market.

A few territories still open

Foreign rights controlled by GUS SCHLESINGER

M. J. WINKLER
220 West 42nd Street
New York City

Kraft Sets New Mark With "I Am Law" Stunts

For the third time in one year, Will Kraft, advertising and exploitation man for Weber & North, landed on the front page of the local paper with a stunt that was carried by the Associated Press and was given two-column space in the New York and out-of-town papers. Like his two previous efforts on "School Days" and "Your Best Friend," his latest smash was clean-cut and direct, without any kick-back or bad after-effects. The publicity differed from other scoops, inasmuch as the title and description of the picture was mentioned with the story. The tie-up was as direct as an advertisement.

The picture Kraft went out to put over was "I Am the Law," the C. C. Burr special which Bobby North controls for the New York territory. The booking was at the Rialto, Passaic, where it is winding up its full week run. The feature was scheduled to open Friday last. The day before, Kraft showed the feature to the inmates of the Passaic Almshouse. This was the first time that the aged occupants of the institution were shown a movie. The generosity of the Rialto in bringing a picture to the poor won a liberal advance story in the local press, the day before the picture opened.

On Friday—the day of the opening, the newspapers of Passaic came out with a story of the sensational escape of four of the inmates of the Almshouse. As the story ran, these four men, sixty-five years old, had seen a thrilling picture of the Northwest —"I Am the Law"—the night before at the Almshouse. They had never before seen a movie in their life. It was only natural that they mistook the screen characters for real people. When the picture was over, the men were puzzled. "Where did that villain in the picture go to?" they asked. They looked behind the screen — the villain was not there. So they grabbed some rusty rifles and fared forth in the open country, leaving a note—"We won't come back till we get our man." The story got headlines in the Passaic dailies, and was broadcasted all over New Jersey and New York, where the metropolitan dailies gave it two-column space. The next day, the local papers reported that the men had returned. The follow-up story was as prominent as the escape-story.

Producers Security Reports Many Sales

F. J. Hawkins, Secretary of Producers Security Corp., who just returned from a trip to exchanges in the Mid-West, reports several important state right deals, for his company.

H. C. Simeral, Inc., of Pittsburgh, secured Dorothy Gish's "The Country Flapper," and Irving Cummings "On the Trail," and "Tricked," for Western Pennsylvania and West Virginia. Great Western Film Exchange of Cleveland secured "The Country Flapper" and Oscar Apfel's "The Wolf's Fangs," for Ohio and Kentucky. Several other deals are pending.

Mr. Hawkins reports brisk activity among independents and states that big pictures are bringing most satisfactory returns in all territories. He states that Producers Security will place several more features on the independent market in the near future.

H. M. Warner Would Make "Hamlet"

Harry M. Warner, of Warner Brothers, this week, recalling the suggestion of Augustus Thomas to Will Hays at the Friars Dinner that the industry should turn out "Hamlet" with John Barrymore in the titular role, announced that he is prepared to make that production. Mr. Warner's statement was: "Warner Brothers would be pleased to produce the literary classic or any other production of equal literary and educational value, without any other recompense than the actual production cost. Wide distribution and exploitation would be given such a picture and we believe that the motion picture industry as a whole would benefit from such a precedence."

Attractive Posters for C. B. C. Pictures

What is said to be an unusual and highly effective layout of posters was completed recently on "Only a Shopgirl," second of the C. B. C. Film Sales Corporation series of Box Office Winners.

Jack Cohn, of that company, announces that more time, thought, and expense have been given to the preparation of the paper on this new feature than to any other releases that company has made, with a view to making this the finest and most effective layout for exploitation.

Refuses Prize; Turns It Over to Hospital

The Los Angeles Children's Hospital has been enriched in the sum of $1,000 through the generosity of H. J. Bradt, of 916 Fedora street, Los Angeles, one of the eight first prize winners in the recent Cecil B. DeMille photoplay idea contest conducted under the auspices of the Los Angeles Times.

Mr. Bradt refused to accept the $1,000 check for himself and asked that it be made out to the Children's Hospital, with the special request that it be used to endow a bed to be named after the idea which had brought him the money. The bed accordingly will be known as "The Ten Commandments Bed."

The uses to which some of the other winners intend to devote their $1,000 prizes are almost equally interesting, according to their letters to Mr. DeMille and The Times. F. C. Nelson, of Lansing, Mich., will use his as the first payment on a new home.

Peter Rasmussen, of Long Beach, will clear off the last of a long-standing mortgage on his home. Marie Michael, of Providence, R. I., who had been obliged to leave high school, wrote that she would use the money for a college education.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Arthur E. Weld Gets Unusual Effects From an Oddly Designed Lobby Display

SOMETHING new in exploitation is getting rare, but Arthur E. Weld, of the Strand Theatre, Waterloo, Ia., sends in a new effect and shows two uses for the same device.

The chief oddity of Mr. Weld's idea is that the most attractive display is virtually hidden from the passerby, who must enter the lobby and either peep in or come before the box office to view the display. Generally the best front is turned toward the street. Here the better of the faces is toward the box office, though the exterior is in itself sufficiently attractive to get favorable attention.

First on Norma

The lattice was built for Norma Talmadge in "The Eternal Flame," and for this diamond shaped openings in the sides gave a view of the interior without requiring the curious to come all the way around.

Within was a shrine effect, with a red compo board heart backing a lighted candle of white wax. A pair of ornamental lanterns were placed in the corners and pedestals right and left displayed flowers; a beautiful rose for "Norma, the wife," and a wilted bloom for "Norma, the flirt." The card in the corner reads: "Is the Eternal Flame still burning in your heart?"

Butterflies on invisible wires fluttered about the flame, moving at the slightest draft. Smaller butterflies were attached to the lattice.

Then came "Grandma's Boy," and the same structure was completely changed to give a serious treatment to this theme. Weld searched the town for some old wall paper and managed to find some that had been in stock for so long that it was almost moth eaten. An old-fashioned what-not, loaded with the curios so dear to the heart back in the seventies, was placed in one corner and was balanced by a table with an old-fashioned album, stereoscope, knitting and a reading lamp. There was a comfortable looking old rocker and a rag carpet that showed wear. It might well have served as a setting for "The Old Homestead" or "The Old Nest."

Holding a Record

We believe that Mr. Weld holds the record for the most serious and careful treatment of a comedy picture, and the Lloyd production was put over as few comedies have been. The patrons realized that there must be something out of the ordinary to the picture to call for this extra care, and they entered the auditorium properly impressed.

Mr. Weld has before this shown himself to be an adroit publicity man, but we think that these two displays mark a new high standard for him. They are decidedly good and out of the ordinary.

How About It?

Oscar Kantner, Paramounteer, claims a record for having landed fourteen merchants for a tieup in thirty minutes. Can anyone beat an average of two minutes and eight seconds?

"Old Homestead" Morality Campaign

When "The Old Homestead" was due in Longmount, Col., Rick Ricketson the Paramounteer, collaborated with the Isis Theatre in getting the town sold on a campaign to play up the "Old Homestead" idea.

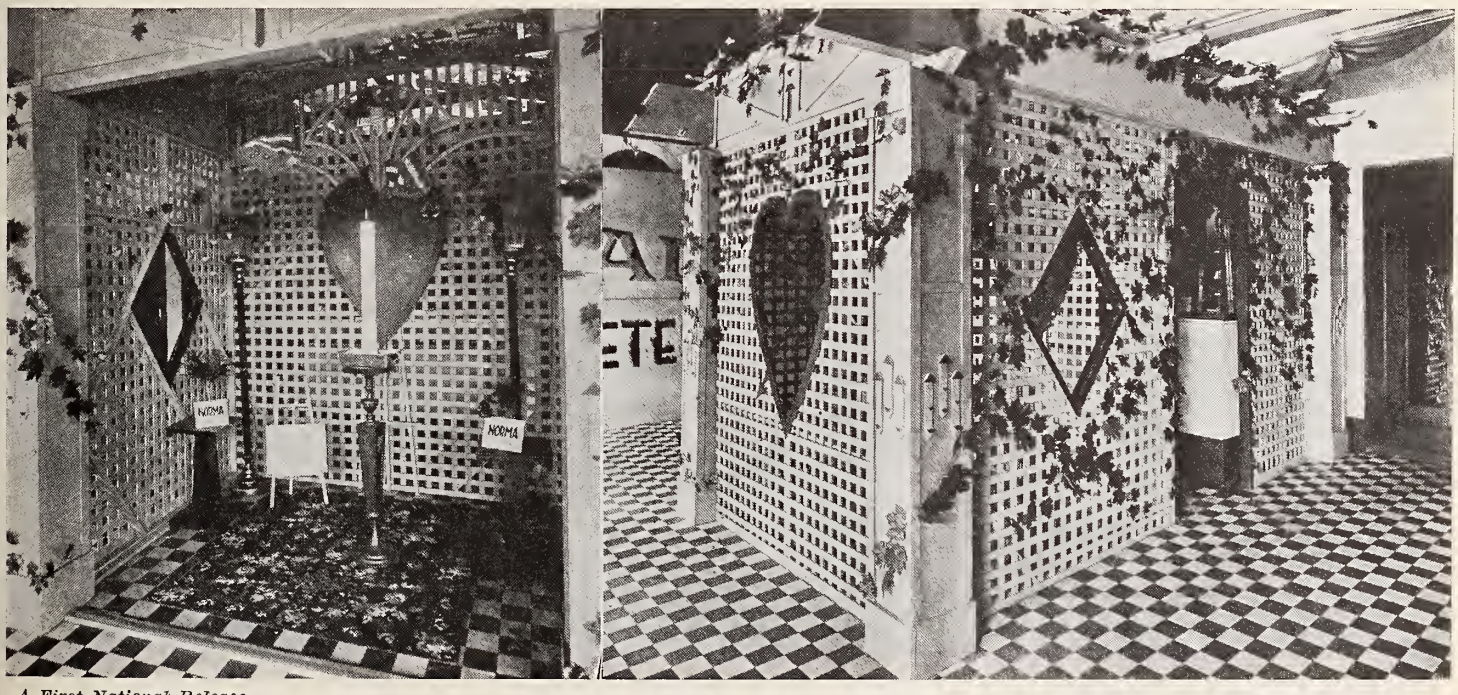
Merchants used the angle to plead with patrons to forsake the insidious mail-order houses, and the paper urged a return to the normal standards prevailing in "The Old Homestead." The paper offered a loving cup for the best dressed window depicting the crusade idea and the Isis offered $5 and ticket prizes for the best ideas to tie into the campaign.

The night of the opening a minister preached a sermon on the theme and the Isis loaned him the house quartet to sing old home songs as a part of the service.

No attempt was made to hide the advertising end. It was all frankly a town betterment movement for advertising purposes, but it seems to have accomplished some good to others than the shrewd advertiser, who sold the play to capacity.

Great Climate

They say anything will grow in Southern California. Lately, at the Pasadena, they had a perambulating book for "The Masquerader." A few weeks later, in Los Angeles, it had grown from four feet into a six-foot book for Lorna Doone. It's a fine climate for growing things. Any Californian (southern) will tell you that.



A First National Release

ARTHUR E. WELD CAREFULLY GUARDED "THE ETERNAL FLAME" FROM ALL DRAFTS

He made his display in the lobby of the Strand Theatre, Waterloo, Ia., face the purchaser instead of the prospect. On the left is seen the interior and on the right the display as it faced the spectator from the street. The diamond shaped apertures in the sides gave a view of the interior from the lobby. See the next page for another form.

Sold Lobby Train to Eager Patron

When you want to borrow something for the lobby and the merchant is slow to lend, tell him this story of A. H. Cobb, Jr.

Cobb runs the Alamo Theatre, Griffin, Ga., and is a hustler. When he got "The Fast Mail" he decided on a lobby miniature, knowing what toy trains had done for so many other houses. He built a display ten feet long, making a pretentious rural scene through which an electric train dashed on its way, working back through a tunnel at the rear of the realistic setting. It was a fine job.

The train was loaned by a local concern and when they came to take it back Cobb gave them the name of a patron who wanted the outfit. Probably the purchaser had seen the train many times in the window, but seeing it in motion, he quite agreed with his small son that they needed it to keep house with, and he put in a bid for the entire outfit.

Meantime Mr. Cobb had an attraction which kept a crowd in front of the lobby practically all day, and he bought a fifteen per cent. increase in business for only $9.40.

Made Double Drive on Serial Opening

Most managers are content if they get over the first episode of a new serial, but Charles Morrison, of the Rialto Theatre, Jacksonville, was confident that "In the Days of Buffalo Bill" would bring in a return for more effort, so he had two-day parades for both the opening and the second chapter—four in all.

The Mayor gave a parade permit on condition that no shooting be done, and told Morrison to go as far as he liked—after Morrison had argued the educational and historical value of the episodes. Then Morrison borrowed some wild west stuff from a friend and obtained horses and riders for $4 for horse and rider by the seven-hour day.

With these and a home-made prairie schooner he staged his first parade, stopping at the schools to tell the pupils about the history angle. Some of the teachers were disposed to object until Morrison showed a letter of approval from the school board.

On the second week he was able to use a real prairie schooner which came into town the night before from Los Angeles. With a sick sister of a wheel which needed "fixing" about every three blocks, he managed to make the parade last a long time over a short route.

He also formed the Buffalo Bill Club, which is merely a punch card with spaces for the eighteen episodes. All children who have the card full punched will be given an outing at the end of the serial, and Morrison plans to lay off the cost on the merchants who supply the refreshments in return for the advertising they will get out of it, while he believes that he can get the auto trucks in the same way. Meanwhile he has nearly doubled business on these days in a town none too easy to reach.

A Pathe Release

WELD'S UNUSUAL DISPLAY FOR "GRANDMA'S BOY"

This occupies the same structure erected for "The Eternal Flame," shown on the preceding page, but it was very different and a serious treatment of a comedy theme that is unusual in the exploitation of a humorous picture. See the preceding page.

Red Ink Storm

Combining two old stunts gave the Palace Theatre, Dallas, Texas, a real thrill. Manager C. A. McFarland and Paul Wakefield, a Universal exploitation man, collaborated in the production of a convincingly real eight page paper, The Texas Typhoon with a double line red ink head reading "Storm Sweeps South; to Hit Dallas Sunday," which, of course, was the opening date of "The Storm."

Ever since the Galveston tidal wave storms have had a real interest for Texas and this issue with its big red "extra" and the storm warning was snapped up by the crowds. The red ink is old stuff, but the application on this picture was so marked that it possessed a real drag.

Water With His

James T. Freeman, of the Jefferson Theatre, St. Augustine, used the toy train for "The Fast Mail," and he built up an unusually elaborate effect, including a small lake with a trestle over which the train ran. It attracted more attention than usual, and this, of course, meant more business.

A Universal Release

TWO SHOTS OF THE PARADES USED BY CHARLES MORRISON OF JACKSONVILLE FOR "BUFFALO BILL"

He ballyhooed both the first and second chapters of this serial and was told by the Mayor that he could go as far as he liked. The Board of Education approved an approach to the school children because of the historic angle of the episodes, and Morrison is planning an outing for all the children who attend each of the eighteen episodes of the picture. It is an intensive campaign for an eighteen-week run, and it paid.

A Universal Release

A BACKED CUTOUT OF THE FOREST FIRE FROM "THE STORM"

Raymond P. Whitfield made this cutout for the Majestic Theatre, Austin, Texas, as part of an intensive campaign, getting the idea from a sister house which used it for another picture.

Whitfield Got Money on "Storm" Exploits

Working like a circus agent, Raymond P. Whitfield, of the Majestic Theatre, Austin, Texas, put over a campaign on "The Storm" which the exploitation man declared to be one of the best in his territory.

Whitfield started in with blue on white stickers reading: "'The Storm' is Coming" and transferred that to a slide two weeks before the opening, to make sure that everyone was warned. He also put out a 28-sheet; the only good location outside his regular boards.

Then he started a street ballyhoo with a horse-drawn vehicle bannered on three sides and started in with more specific slides taken from the plan book.

One thousand form letters were sent to a select list, and 1,500 heralds were given the departing patrons the week in advance. At the same time he added five 24-sheets, all in good locations. The trailer was started and seven business district windows were painted with storm signals and lettered for star and title.

The central board, shown in the photograph, was a cutout from the paper backed by a hand-painted forest fire scene. Red lights were put behind the figure and whites were used in front. The lights were on a flasher and these ran all Sunday night before the opening when the house was dark. The idea was taken from a "Manslaughter" poster broadcasted by Bill Johnson.

Wakefield, the exploitation man, tied the local paper to a storm story contest and the class in journalism doing practical work on a local paper were given tickets and a prize was offered for the best written review by a member of the class, most of the reviews being printed, which took a lot of space.

C. A. McFarland, of the Queen Theatre, Houston, Texas, had two old homesteads when he played the Paramount. One was a miniature in the inner lobby. The other was a built up front to the entrance with real smoke coming out of the chimney. The windows were brightly lighted from the rear and made a fine flash. An incense burner supplied the smoke.

Another Page Idea

Something else again was brought in by Brentlinger, of the Strand Theatre, Evansville, Ind., for "Remembrance."

Taking a hook-up page, he divided it into eleven strips across the page, each of which was taken by some merchant. Each of these eleven spaces started with a heavy letter which was also the initial of the first sentence in the advertisement. They were arranged in order to spell a bold "Remembrance" down the left hand side of the page. Two tickets were offered by each merchant for the best substitute for the opening sentence, which must also be begun with the letter he had used. For example, the man who had had "B" assigned to him might have used "Before you install a new heater, look into the merits of" the system he advertised. The winning sentence also had to begin with a "B," and had to be the best phrase to work in with the copy.

This not only gives a contest, but it gives a well displayed title.

The usual hook-ins were used, and by spending about $50 above the usual appropriation many times this sum was brought in the box office.

'Manslaughter' Front Built to Curb Line

Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., hooked on the safety campaign on "Manslaughter," and the police overlooked the fact that he built his front to the curb line. It was part of a public service. The color scheme was blue lettering on orange and the marquise was topped with a cutout on a paneled back.

Just inside the building line was a miniature of which the backing was an enlargement of an 11 by 14 black and white still set into a proscenium frame.

It brought about thirty per cent. over the average at a cost of one dollar for each one per cent.

Improving the Stunt

The Universal men at Winnipeg built up on the bank storage of film when "Foolish Wives" came to Winnipeg. They not only arranged to store the film in the bank vaults, but two policemen met the film cans at the station and acted as body guard to the bank and to and from the house each day. It gave the Lyceum Theatre unusual publicity. The exploiteers do not tell how they managed to swing the police, which would be the interesting part.

A Paramount Release

CAME CLEAR TO CURB WITH A FRONT ON "MANSLAUGHTER"

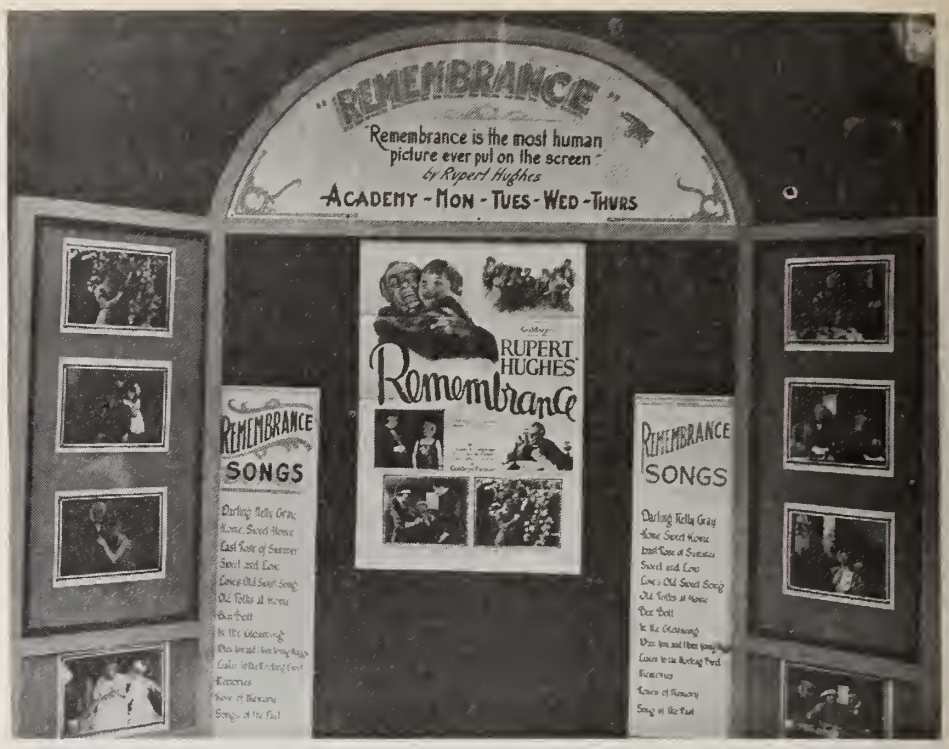
Ollie Brownlee hooked Muskogee, Okla., to the Palace Theatre on the safety campaign for "Manslaughter," and did murder on his house front because it was a public movement and the police approved his efforts to curb motorists.

Split With School to Get Big Special

Manager Accrossinni, of the Academy Theatre, Lynchburg, Va., gave special impetus to his special matinee on "Sherlock Holmes."

He gave a special showing to pupils at ten o'clock one morning, the schools excusing the children that they might attend. The tickets were sold at the regular price of twenty-five cents, of which the house donated fifteen cents to the school funds. Each teacher sold her class the tickets, and the school turned in ten cents to the house, retaining its share. You can work this more easily than you probably imagine. Give it a trial. Most live principals recognize the value of filmed classics and still more keenly appreciate additions to the school funds which are not provided for by the Board of Education.

Mr. Accrossinni did not have time to work up many window displays, but he did land a book store on Doyle's works and a phonograph store on the old time songs. For the latter he made an unusual display, as shown on this page.



A Goldwyn Release.

A WINDOW DISPLAY WITH BOTH DIGNITY AND PUNCH

It is a phonograph hook-up on "Remembrance," with old songs on phonograph records, and was designed by the Academy Theatre, Lynchburg, W. Va. A few records bearing the titles shown might help the effect if attached to the back cloth.

Crandall's Windows Set Big New Record

Milton Crandall, who is pervading the South in the interests of Mrs. Castle in "Slim Shoulders," got two of the prettiest window displays we have seen to put over the Slim Shoulders Fashion Promenade at the Rialto Theatre, San Antonio.

He hooked local clothing merchants to a ten page hook-up, which brought him about half a page a day for the entire week before the run, and he persuaded the leading store to devote three of their windows to the attraction. One was a straight clothes display, but the other two take all records.

One shows the lobby of the Paris Opera with its lavish decorations faithfully reproduced; a brilliant background to a display of new styles. The other, slightly less elaborate, but not less striking, shows a scene at the French Vechy springs. In this six figures were used.

Cuts cannot do justice to the vivid coloring, but they can convey some idea of the pretentious display, and the store found that the extra cost of careful painting was well worth while in the added interest taken in the display; an interest which was capitalized in sales.

Original Lithos for "The Old Homestead"

When Major Holloway, of the Rialto Theatre, Columbus, Ga., started in to put over "The Old Homestead," he played in luck. One of the oldest inhabitants proudly displayed to him two of the old one-sheet lithographs used for the Denman Thompson production some thirty years ago.

Holloway had them glazed for lobby displays and then got two newspaper write-ups on the antiques. They attracted more attention than all of the rest of his lobby.

To part of his mailing list he sent slips reading "Can you keep a secret?" and running on "We will give you time to think it over and in tomorrow's mail you will receive the information."

This left the reader in a receptive frame of mind for the next day's card, which announced the four day engagement and added: "It's got to be a good one to play four days. We know it will do better each day." The attention value of the teaser was strong enough to justify the double postage cost. The rest of the mail list received a well arranged postcard.

His best side stunt was a tieup with a paint store to urge repainting "The Old Homestead," the store displaying a miniature house six feet wide by four high and about three feet in depth, done in compo board and brightly painted. The slogan was "It doesn't cost much to brighten up 'The Old Homestead' with Blank's Paint."

Don't forget the midnight matinee on New Year's Eve. It means immediate money and if you spend a little extra to whoop it up, it means an advertisement that will help for a year.

A Hodkinson Release

MILT CRANDALL PUTS OVER ONE OF THE PRETTIEST WINDOW DISPLAYS ON RECORD

Working for Irene Castle in "Slim Shoulders" and the Castle Fashion Promenade, he got these handsome displays. On the right is seen the grand foyer of the Opera House, Paris, while the other shows a supposed scene at Vichy, where the continental fashionables go to show and see the styles. Full sized wax figures were used in the displays, which attracted unusual attention.

Black and White Good for Windows

The best angle in this window display of the Mary Anderson Theatre, Louisville, for "Skin Deep" is the black and white background. The display was a drug store and the articles were cosmetics and the stunt carries two cards, with four stills each and two question mark cards.

A First National Release

THE DRUG STORE WINDOW

Adapting an idea already used on several First National productions, starting with Jackie Coogan in "Trouble," a drive was made for clothing for needy ex-service men, hooking to Armistice Day and the war angle of the picture.

It got over because it was played up to the limit, but the clothing stunt promises to become as much of a pest as the newsboy parade.

Exploited by Inches

Persons are said to be dying by inches, but Fred V. Greene, Jr., the erstwhile Paramounteer, who is now out on Long Island, exploited by inches.

He dug out the old film specimen idea and gave it a revarnishing. One frame of film was attached to cards which read: "Here is one inch of 'Pink Gods,' a Paramount Picture. You must not miss the other 85,307 inches at the Rialto Theatre."

And there really was an inch of film, because while a frame is only about three-fourths of an inch high. Fred used slightly more than one frame. Unlike Max Rosenfield, he is accurate in his measurements.

Fred reports that most of the cards went home with the patrons and that the few cards he did find in the lobby had had their film cuttings detached.

Ran Second Week on "East Is West"

H. B. Watts, of the Strand Theatre, Omaha, worked up "East Is West" so effectively that he got a second week of good business out of the Constance Talmadge production.

He used to love boat prologue and dressed his usherettes in chinese dress—which did not mean Japanese kimonas but the trousers and blouse of the Celestial Kingdom. It was more unusual, and so more effective.

The lobby was lavishly decorated in the Chinese style and tea was served by a little maiden properly costumed. A large grocery firm supplied a brand tea in return for the advertising, and the Loose-Wiles people contributed the wafers on the same payment plan. It all worked for the general effect and brought a first week's business which assured a successful continuation.

The tea stand will help in any house, and you can work off the cost if you start early enough, even in a small town. Give your grocer time to write his jobber and you can get the goods free.

Horned In

Omaha is in the throes of a Cleaner City movement, and the populace is being educated to throw trash into the metal containers and not on the sidewalk or into the gutter.

Each container was tagged with the appeal "Help Keep the City Clean." Advertising space on the cans is rented and Harry Goldberg of the Sun Theatre, saw his opportunity. He took the space directly below to tell of "The Silent Call" at his house. The strips were chiefly title, which gave the impression that the Sun was hooking the First National to the movement. It was effective work.

Revived

The clothes line lobby bobs up every now and then, and the Empire Theatre, Syracuse, used a line containing worn garments and new clothes, so disposed that the title "Rags to Riches," represented by gilt cutout letters, rested against the old garments for the "rags" and the new for "riches."

What else do you suppose they did for this Wesley Barry picture?

Of course! A newsboy's matinee. It's no longer very original, but it made a good ballyhoo.

Hired Real Arabs for "Under Two Flags"

Since New York is the center for Arab acrobats who are not playing, it was no trick at all for Jack Staub, Universalist, to dig up a couple for the Bishop Theatre, Hoboken, for "Under Two Flags."

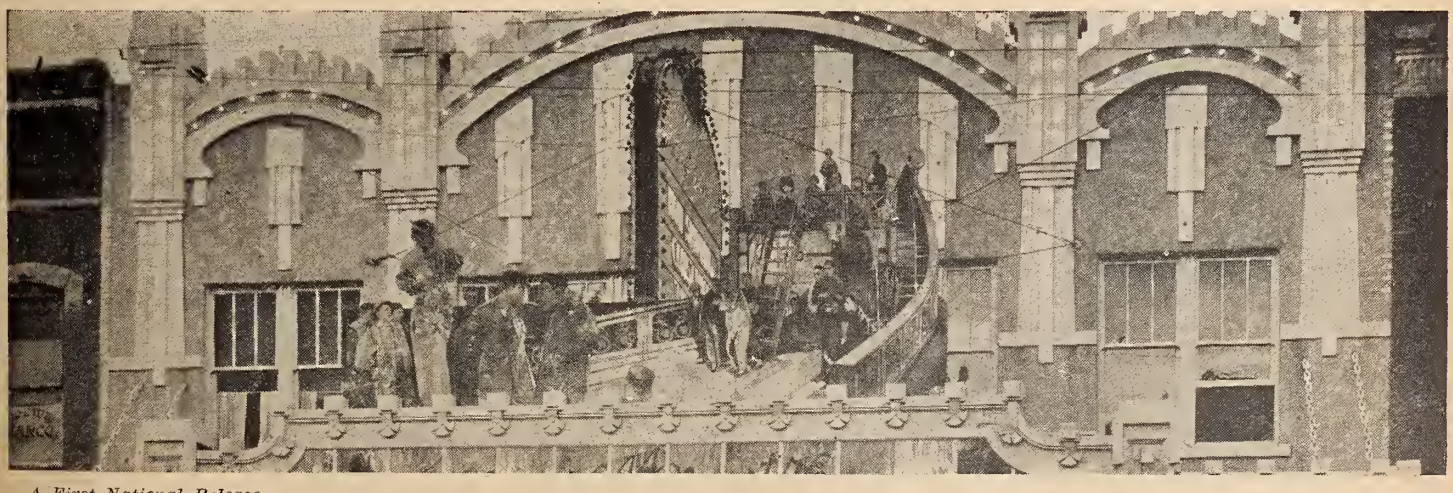
A Universal Release

RICE AND MULEY

They are Rice Hassan and Muley Ali, and they are getting on this page to give a line on real Arabic dress. You can fake the robes by sewing up the front of a gaily colored bathrobe. The desert head dress on the left is easier to handle than the turban, which requires skillful winding. It is a skull cap of white cloth of several thicknesses, with an extension to cover the back of the head and lower part of the face, preventing the desert sands from working down inside the shirt. The shirt can be a dicky of any bright cloth, preferably pleated. It is really very simple to fake such a costume for the numerous desert plays.

"As human as a hole in your sock—as funny as a baby's first tooth" is the way Ralph Ruffner put over "Clarence" at the Capitol Theatre, Vancouver. It got them despite the fact that Wally is not over popular in B. C.

Another stunt was an essay contest on the comparative values of "The Old Homestead" and "Way Down East," which got



A First National Release

HOW TOM BOLAND, OF THE EMPRESS THEATRE, OKLAHOMA CITY, SOLVED A DISPLAY PROBLEM

He built up the love boat scene from "East Is West" on top of his marquise, skillfully working cutouts into the new building. To get visibility, he set the display on so sharp an incline that it was completely visible from across the street, as this photograph demonstrates. The same idea can be applied to a dual display facing both ways from the house on the same side of the street. Looks as though Mr. Boland were due to receive a vote of thanks.

Some Capital Ideas for "East Is West"

Bamboo canes instead of the usual white lattice was one of the means used by Richard Doering, of the Arcade Theatre, Paducah, Ky., to get Chinese atmosphere for "East Is West." The cane lattice, with some gay streamers and red and black banners gave more or less the suggestion of a tea house. Only about two dozen canes were required to give the frame. Most florists sell bamboo for bean poles if you want to know where to get them.

Note the use of the explanatory pedestals for the cutouts. That for Miss Talmadge, for example, reads: "I'm Ming Toy. Me speak dignified American language (some Chinese characters). Get me Steve? Portrayed by Constance Talmadge in 'East Is West.'" There were similar feet for the cutouts of Edward Burns and Warner Oland.

A perambulator in the form of a sedan chair, with the celestial dragon forming a frame for the painted sign was carried through the streets by two fake Chinamen.

A First National Release

A NEW IDEA IN EXPLANATORY CAPTIONS FOR CUTOUTS

They were used by Richard Doering, of the Arcade Theatre, Paducah, Ky., for Constance Talmadge in "East Is West." Bamboo and parasols were employed in place of the lattice and vine idea to suggest a tea garden effect.

Perambulating Book Has Practical Page

Tod Browning, of the Grand Theatre, Middletown, Conn., read of the perambulating books used on "The Masquerader" and decided to have one. He decided to have a better one.

His book was three by four feet and one side was provided with an extra panel, hinged to one side. When a crowd was attracted, the perambulator navigator released a catch which permitted the panel to swing out, displaying a two "page" selling talk on the story. Naturally this was a very great deal more effective than a straight perambulating book, and capitalized the interest the cover had aroused.

It is very little extra trouble and it multiplies the result tenfold.

For "The Masquerader" the perambulator man was masked, and wore a silk hat, of uncertain vintage, to match up with the portrait of Guy Bates Post on the outside cover.

Sands and The Sheik

"The Sheik" made good for C. W. Irvin, of the Imperial Theatre, Columbus, S. C., so he got out the old tent front display on that attraction when he played "Burning Sands," taking care that the title was so well displayed that people would not confuse this with a return date. Then he sold on "The flaming answer—" angle. People remembered the earlier play and figured that they would like to see another. It not only made money, but it saved the cost of a new display, for the awning material had been saved for future use.

Several weeks in advance of the showing Mr. Irvin talked the local music dealer into buying several hundred copies of the plugger song, and the dealer had to make a big display of the music to avoid getting stuck with unsold copies, so he worked almost as hard for the play as did the manager.

Weber and North Have New Trailer

Weber and North, producers of Will Nigh's "Notoriety," insist upon it that newspapers will hook up to the title, since newspapers are the chief source of notoriety.

To prove the point, they have invented a new trailer to supplement the usual effect, which is also supplied.

Taking the scene where the newspaper is read for an introduction, a title follows "Have you read today's ————" the blank being filled in with the name of the co-operating paper. Then follows a flash of the newspaper, and clippings from its pages, each appropriately illustrated with some scene from the play.

Apparently the trailer is remade each day, which involves considerable work, but the co-operation of the newspaper which is supposed to reciprocate with additional news stories of the stunt, is counted to offset the cost.

If it works, it's a great scheme, but it is to be questioned whether the stunt is within the scope of the resources of most houses.

An American Release

AN ELABORATE FLOAT FOR "THE QUEEN OF THE MOULIN ROUGE"

This was effectively used by the Cameo Theatre, New York, during the run at this house. A red mill with electrically lighted arms, faced in two directions, was used on the marquise roof, about the first time this Moss house has used an attractor.

Too Numerous

So many lobbies for "The Old Homestead" have used the rural setting that the Paramounteers have been instructed not to photograph any more. Looking over the numerous displays sent in by Southern Enterprises it would appear that the lobby miniature gives better results than the full sized lobby. Guy A. Kenimer, of the Arcade Theatre, Jacksonville, offers one of the best of the small settings, but H. C. Farley, of the Empire Theatre, Montgomery, Ala., made a very pretty window miniature and A. B. Morrison, of Loew's Palace Theatre, Memphis, used a small design in the lobby for advance work, and then moved it to a store window on the main thoroughfare for the run.

Warren Irvin, of the Imperial Theatre, Columbia, S. C., got one of the simplest effects. His lobby is rather narrow and a hut over the box office and two short lengths of paling fence gave him all the atmosphere at small cost. He built his fence with back braces so that the sections could be lifted out of the way before the house was emptied.

A Lichtman Release

PUTTING OVER "RICH MEN'S WIVES" IN YAKIMA, WASH.

The Liberty Theatre made a board for this picture which worked so well that they made it a continued stunt for the time being. To avoid argument with the fire department, asbestos board was used for the foundation instead of compo board.

Used "World" Lobby

Like most of the lobby display suggestions given in this department, the front for "Blood and Sand" has been widely used, but Earl Settle, of the Palace Theatre, McAlester, Okla., followed it almost line for line—and gained a pretty effect. He put a balance around the marquise and this was lettered with star and title to face three ways. The lights were dyed yellow and red to match the colorings of the awning cloth. It made a wonderful flash for less than $20.

A song tie-up was effected and a sporting goods house loaned one of its windows to be turned into a bull ring with a cutout of Valentino. Now the Palace has a new big business record.

Let George Do It

Believing in laying off costs where possible, the Orpheum Theatre, somewhere in Rick Ricketson's territory, let an automobile company stage the ballyhoo. In the space in front of the theatre the accident scene was staged, and along side the car was the statement that Lydia Thorne ran down and killed a motorcycle cop and was charged with "Manslaughter," adding that if she had used a car of the advertising make she could have throttled down to three miles an hour, avoiding the accident and the subsequent trouble.

The motorcycle was supplied by another agency, which also got a credit card. The Orpheum supplied the idea and got the business.

Four "Manslaughter" targets were used to fence off the space taken up by the display. The tableau was staged in the street because it was part of a local safety first campaign.

Some Slam!

The First National publicity department starts off a story with the remark that "Even the unlimited resources of the Western Union and Postal Telegraph companies were taxed to meet the demands" of a 15,000 distribution of fake telegrams.

Something must have happened to the well organized supplies departments of the telegraph companies very lately. They used to print blanks in quantity.

The stunt was used by the Garden Theatre, Davenport, Ia., on "East Is West."

Slick snd Slicker

There was not much cost attached to the stunt used by the Melrose Theatre, a New York locality house. Manager Kraus found a man who owned a yellow slicker, sent him out with a sign on his back telling the world that "The Storm" was coming. Seeing that he was dressed for wet weather, they believed him. Jack Staub, a Universalist, helped him put the picture over.

Hyman's Overture Gets Them Early

Figuring that the earlier they come, the sooner they get out to make room for others Edward L. Hyman, of the Mark-Strand, Brooklyn, has been playing up his overtures as a feature, and getting them in earlier than usual. For the first effort he used a self playing piano to reproduce Paderewski playing Chopin's March Militaire, with orchestral accompaniment, working the piano on the production stage in a handsome setting and giving the number importance by playing up the stunt as a feature in his advertising.

The point in the idea is not the use of a reproducing piano—which is old, but in making the overture so important that the crowds come early. That is where the profit lies.

A Change of Front Marked New Policy

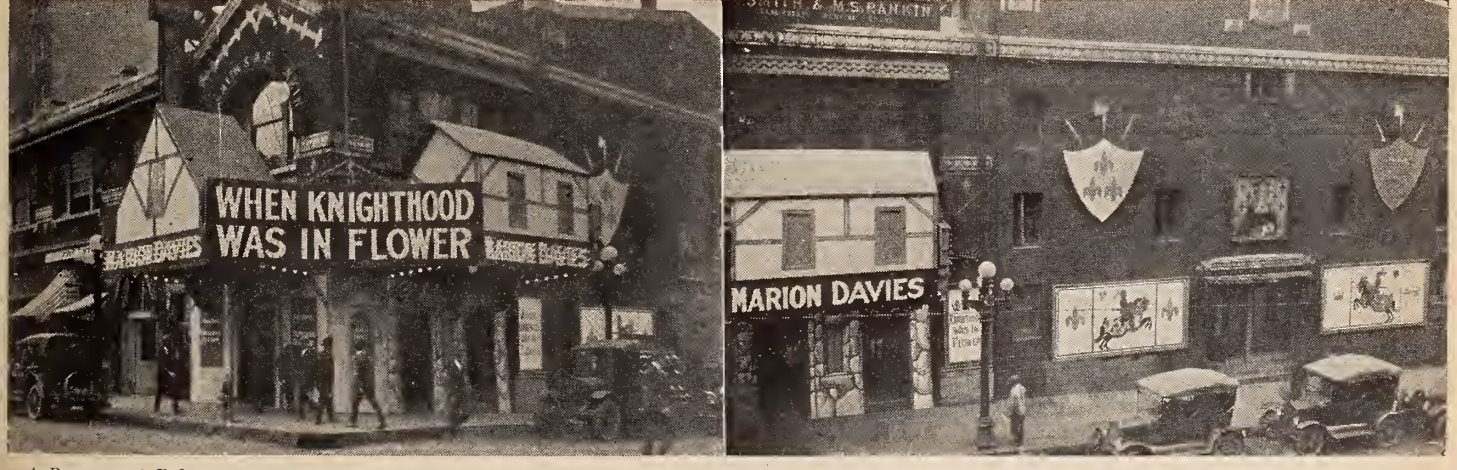
Changing a house over from a thirty cent, continuous policy to two-a-day and a dollar top, plu stax, is something of a problem. William Bedell, of the Rialto Theatre, Atlanta, accomplished the result very effectively by changing over the front.

Marion Davies in "When Knighthood Was in Flower" was to be the attraction. The Hearst paper was back of the engagement, but Mr. Bedell figured that they could not reach everyone. He made over the corner lobby to suggest the old English style of architecture, with dark beams and roughcast plastering, altering the lobby doors to harmonize. These look rather crude in the photograph, but the actual effect was pleasing. After the photograph was made vines were trained over the walls to further enhance the effect and to more accurately carry out the suggestion.

At night the main building could not be seen, and the effect was that of a low-hung, two-story Tudor period cottage, with only the electric lights contributing to the modern aspect.

A double for the star, supposedly in one of the costumes worn in the play, appeared at a fashionable card party and a parade of knights was made between the halves of a football game which had drawn some 15,000 persons.

The net result was that practically no one objected to the increase and the business was well supported.



A Paramount Release.

CHANGING THE FRONT OF A THEATRE FOR "WHEN KNIGHTHOOD WAS IN FLOWER" HELPED A RAISE

The Rialto Theatre, Atlanta, was a thirty-cent continuous house. The Marion Davies feature was to run twice daily at one dollar plus tax. To get the patrons thinking of the house in a new light, William Bedell, the manager, remade the front into the suggestion of an old Tudor house and the change in the familiar corner gave emphasis to the altered policy. At night the lighting is such that the upper stories do not show at all.

Beauteboxes Sell Paramount Players

Tying the Clive paintings of Paramount stars to a new tin container, elaborately lithographed, has put the stars of that company into hundreds of windows for the Christmas season.

The name is the trade designation of a series ot containers produced by means of a new process of lithography on tin. The boxes come in a variety of shapes, including tobacco cannisters, jewel boxes, containers for candy and similar wares and for the toilet table. They are richly colored and tastefully designed and a window display of these will give a better result than a tieup with other merchant articles, since they are a direct hook-up and yet part of the wares of the store and not merely space users. As all of the portraits are of the Paramount players, it makes a direct hook-up, and the boxes are so attractive that the store can clean them out in quantity.

CHRISTMAS CONTAINERS TIED UP TO CLIVE PAINTINGS

This display is from Toronto and shows the possibilities of exploiting through window work with the Beauteboxes, put on the market to anticipate the demand for Christmas dainties.

Blowing It Up

The Queen Theatre, somewhere, probably in Texas, where there are several houses of that title, sends in a baby's rattle with a big-toned horn in the handle. Attached is a baggage tag for "The Five Dollar Baby" with the catchline "A rattling good show," which is decidedly apt.

The rattles are inexpensive, but they get a laugh which is worth much more than they cost.

The novelty came very carefully packed, but there was no "from" card on the address and the sender evidently trusted to the postmark telling the town, but the postmark was illegible and we are unable to give the proper credit and so can merely pass along the idea.

White Mule Helped

What A. O. Gill of Oklahoma, calls "nub-bin wine" put a simple ballyhoo into the front page class in Athens, Ga.

The Palace Theatre picked up a tramp who looked pretty much like von Stroheim, washed him up, stowed him into an old naval uniform and set him out to ballyhoo for "Foolish Wives."

For a couple of days the perambulator did the streets with fine effect, but they gave him his money each night and he met up with a bootleg dealer in corn whiskey, with the result that he was haled into court on a charge of intoxication and was given thirty days.

Of course, the papers hailed the story with delight and it made the front page for two days because it was so clearly not a fake. And the unpaid part of the ballyhoo was vastly more effective than the straight street work.

Well Done

The most effective single bit of work on the "Old Homestead" at the Imperial Theatre, Charlotte, N. C., was an old well with a card at the bottom.

The well was a stock prop of one of the drama houses, moved over into the Imperial lobby and repainted. The announcement card was put on the floor inside the curb and Ray Beall writes that a surprisingly large number of persons read the card. It's old stuff, but well curb or barrel or box it never fails to capitalize curiosity.

Beall made a very effective use of the paper for the lobby, painting out the lettering on the lithos and extending the design. He is unusually clever with the brush and frequently repaints where he cannot get entire figures for his cutouts. For the well stunt he took the upper half of a picture of Roberts and painted in the legs to get a standing figure.

Burned the Lobby

For "The Storm" lobby, W. A. Doster, of the Strand Theatre, Montgomery, Ala., used a silhouette forest of compo board extending almost across the lobby. Strips of yellow and red crepe paper, torn to represent tongue of flame, were pasted to the outlines and kept in motion with fans. Red lamps on flasher sockets set behind the trees illuminated the paper and made a very good forest fire effect.

A cutout House Peters with the girl was placed in front of the trees and lighted with a spotlight.

Another stunt was a set of seven cards set in boxes with cutout lettering on red transparent paper. Flashers were placed in the boxes, which were then set in prominent downtown locations where current for the lamps could be obtained.

These and the usual storm warnings made business all that could be desired.

A Vitagraph Release

AN EFFECTIVE HOOK-UP FOR "MY WILD IRISH ROSE"

Cut-outs and copies of the song were displayed in the window of Sherman Clay, Seattle, during the run of the picture at the Blue Mouse Theatre, and interest in the song and records was capitalized for the engagement of the picture.

Papered for Paint

When the Gem Theatre, El Dorado, Kan., played "The Eternal Flame," it felt that it must be first cousin to the gas company, so they borrowed the gas company's window to reproduce the branding scene. The portable forge was constructed of a tin pan, the base of a music stand and a red electric light concealed in some coal. Cutting out the three sheet gave the tableau figures.

But the high light of the story is the fact that using wall paper instead of paint cut the decoration cost to forty cents.

Get yourself a copy of Picture Theatre Advertising for a Christmas present. You'll like it.

Records Go Blooey on Brisk Campaign

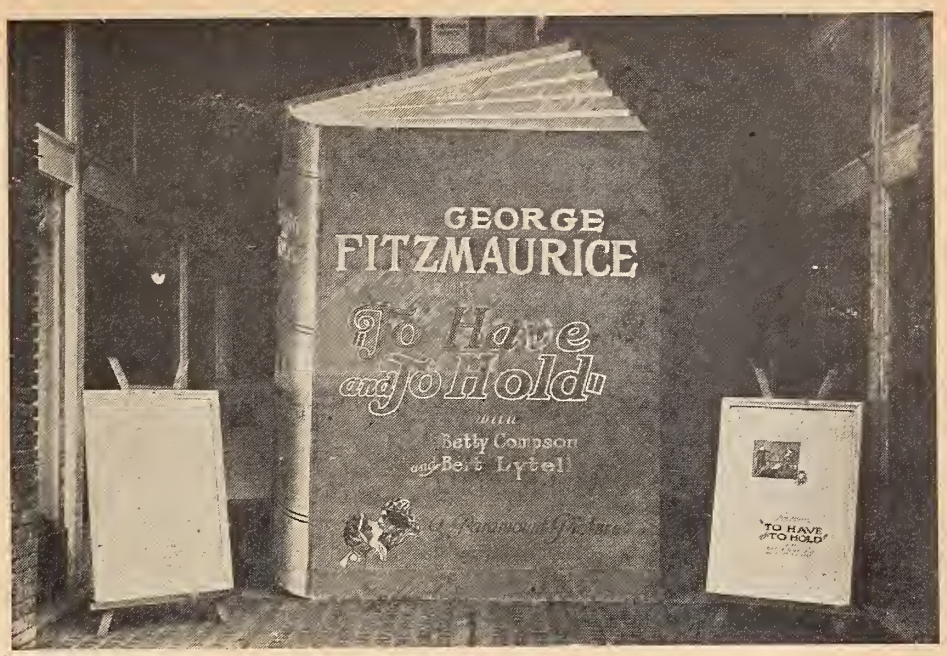
Three times in succession lately the records at the Rex theatre, Spartanburg, S. C., have been badly fractured, the last time with "To Have and To Hold," which, under A. C. Cowles' well-directed campaign, took in more money in two days than the treasurer can remember having had before in a similar period.

Mr. Cowles simply followed the campaign outlined by Lem Stewart for the Howard Theatre, Atlanta, but he used it all, and put back of it the force of his own personality.

Three window displays were arranged, two music stores being induced to wire New York for the plugger songs. They are glad they did, for they sold to a profit.

Two hundred personal guarantee letters were sent to a select list and 300 postcards were also used. These last were endorsements of the picture signed in ink by the Better Films committee.

The hook-up page from the Paramount exploitation was used on Saturday afternoon and Sunday morning, six stores cooperating, and a particularly well built book was used in the lobby. The color scheme was dark green, picked with gold, and the board was extended at the top to suggest the half-opened pages. The lettering was in white, orange and light green, and a cutout was used for a decoration.



A Paramount Release

A CLEVER BOOK FRONT DESIGNED BY A. C. COWLES

He used it on "To Have and to Hold" for the run at the Rex Theatre, Spartanburg, S. C., and backed it with an intelligently executed campaign designed by the exploitation department of Southern Enterprises for this picture.

New New York Stunts for Goldwyn Release

For the New York opening of "Brothers Under the Skin," the inventive Eddie Bonns developed several good ideas other than the Humiliating Order of the Henpecked.

About the best gag was sending through the theatre and shopping district a furniture van fairly exuding second hand stuff. The side cards stated that it was installment furniture being taken back because of the failure to meet the weekly payments.

It struck home with a lot of those who saw it, and the others felt superior and therefore interested.

The next best bet was a phoney match stuck through a small hand card, the text reading: "The record shows 362,741 divorces in the United States last year. Most matches are failures. Don't get married until——," and the title and theatre.

The "Don't get married until—" was also printed on envelope containers and the card inside continued "until you have seen 'Brothers Under the Skin' at the Capitol this week." The envelopes were sealed to ensure their being opened and the contents read. This was a bit of psychology that helped. Some people will not take the card out of an unsealed envelope, but if they have to go to a little trouble to get the message, they will take that trouble.

Just Quick Thinking

Keeping his right eye peeled, and also giving some attention to the left, gave J. P. Barkwill, of the Mayflower Theatre, Peabody, Kans., an ideal location.

He noted that a department store was being removed to larger quarters. They had nothing left to put in the old windows. Barkwill persuaded the manager of the store that the bare window suggested deadness, and very obligingly framed a display for "Smilin' Through" to call attention to the removal notice.

He got a 20-foot window in a splendid position at no cost, just by staying alive to things that were happening.

THIS FURNITURE IS BEING RETURNED
FOR NON PAYMENT OF WEEKLY INSTALMENTS
DONT GET MARRIED
UNTIL YOU HAVE SEEN
"BROTHERS UNDER THE SKIN"
CAPITOL THEATRE ENTIRE WEEK NOV. 12

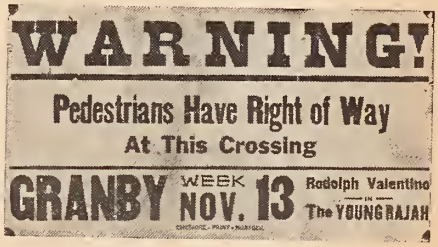
A Goldwyn Release

A DOLLAR DOWN BUT NO DOLLAR A WEEK ON THIS

One of the street stunts for "Brothers Under the Skin," when it played at the Capitol Theatre, New York. Parading the theatre district, it got ample attention at small cost simply because it hit home on a majority of the spectators.

Manslaughter Idea Repeated for Rajah

Leslie F. Whelan, the Washington Paramounteer, who originated the "It is manslaughter" warning cards, figured that one good turn deserves another, so he went down to Norfolk, Va., and produced this placard:



The Pedestrian Card

They were attached to every police semaphore in town and where there was no traffic control they were tacked to the nearest telegraph pole or tree at each crossing.

The Granby Theatre had to pay for the cards, but they could have afforded to do them in three colors, in view of the results they obtained. The beauty of this scheme is that you do not have to work it on any particular picture.

Eyes Right

Figuring that Strongheart would be the best appeal on "Brawn of the North" through the connection with "Call of the Wild," Tom Boland, of the Empress Theatre, Oklahoma City, gave a one sheet cutout with green incandescents of small candle power for eyes and then covered the cutout tongue with red tissue paper behind which was a small light.

This gave a good movement piece, the eye lamps being flashed on and off. If you can get hold of some of those paste jewels known as "cat's eyes" you will not need lamps and will get almost as good an effect. Some bicycle stores sell them for attachment to wheels as a substitute for rear lights. They flash in the reflected light of any oncoming car.

A Goldwyn Release

A GOOD EXAMPLE OF STRAIGHT ACCESSORY ADVERTISING

Two painted banners and the typical cut-out from the six sheet were all needed to make a dignified and selling lobby front for the Empire Theatre, Syracuse. It is not always necessary to load the lobby down to get attention.

Gave Added Value to Toy Train Run

Oscar White, of the Rex Theatre, Sumter, S. C., used a toy train in the lobby for "The Fast Mail."

So have scores of others, but Mr. White went beyond the main idea. Sumter is rejoicing over a brand new "white way"; an illuminated area in the business section. Mr. White made his station a miniature of the local station of the A. C. L. and used small bulbs to reproduce the white way. The result was that his display had many times the value of the usual landscape; and even that is one of the best pullers we know of.

Above the table he placed a picture of the steeplechase and the card below gave the "leaving time" of the train, and added that there was not a dull minute on the entire trip.

After this give the local touch to your train display and you will thank Mr. White. This also makes possible an earlier repeat on the idea.

Novel Lobby Helped "The Eternal Flame"

Because "The Eternal Flame" opened on a Monday at the Palace Theatre, Maryville, Tenn., and the house was closed Sunday, J. H. Everett put out his lobby after the Saturday night show.

This was a built-in lobby of compo board with only one opening, facing the box office. The front was painted to give the castle effect, and a wrought-iron lantern was placed above the opening.

Back of the false front the electric lights were cut off with the exception of one vivid red lamp above the box office. All of the other inside illumination was from candles. People wondered, and then went in to see.

A hit was made by inviting the French class in the public school to attend the opening performance, because the play dealt with life in France. This got good verbal advertising, both from the pleased pupils and because the stunt was unusual.

Mr. Everett spent only $20 and more than doubled his business.

Twisted Treasure

Using the old treasure hunt, the Circle Theatre, Indianapolis, combined with the Times to give it a new angle.

Presents and passes were announced, and clues given as to the locations, but the treasure hunter was reminded that "East Is West." Also north was south and south was north and west was east. If you were told to go west and then turn south, you went east and turned north if you were to achieve your quest.

It would be better to use the reversed directions and simply stress the title of the play, leaving the wise ones to guess the rest. Then if the search lags you can, if necessary, add the remainder of the direction. But give the wiser ones first chance to get the cryptic message.

Beat the Original on "Pharaoh" Poster

Herschel Stuart, of the Missouri Theatre, St. Louis, has been pulling some good ones since he took hold of the house, but this one-sheet in three colors for "The Loves of Pharaoh" tops the lot.

Stuart's Poster

It is better, we think, than the paper designed for Paramount—and that was by no means poor. Herschel is making a noise like a hustler and it is a long-continued sound and not an intermittent series of yawps.

Having already dressed his lobby men and ushers in Spanish costumes to help advertise "Blood and Sand," it cost Tom Clemmons, of the Tivoli Theatre, Beaumont, Texas, nothing extra to send them out ahead of the Armistice Day parade, distributing heralds.

It helped the parade and it meant a lot to the theatre.

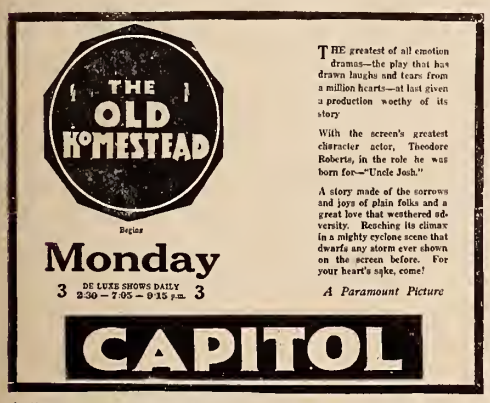
A Paramount Release

THE BEST WINDOW DISPLAY USED FOR "BURNING SANDS"

It was planned by H. B. Clarke, of the Majestic Theatre, Memphis. All of the material in the foreground was borrowed from a toy shop for a few passes. If the hill were made a ground piece with light effects behind, it would be even better.

Ruffner's Solution on the Long Film

While others have been talking of the long feature and the best way to handle it, Ralph Ruffner has been working it out to his own satisfaction at the Capitol Theatre, Vancouver, and doing it in a thoroughly Ruff way. He booked in "Orphans of the Storm" and he wanted to get his money back on it. He knew that an increase in prices would result in a decrease in attendance. He could not give two shows at advanced prices and break it that way. He had to adhere to his maximum fifty-cent top, and he held off the picture until he could play it at regular prices. But even at regular prices he had to sell intensively if he hoped to break with a little profit, so he decided to grind the show. He wanted two night shows, and he is far too good a showman to race the film. He allowed it the full two hours and a half. This made it necessary to stage the first night show at seven, with a second at nine. He put in an extra matinee, which shoved his de luxe matinee up to two o'clock. He did not want such a late start where his patrons had been trained to come in around half past twelve, so he put in a second extra show which started at 11:40 and admission to which was only 25 cents. To test out his idea he gave only four performances on Tuesday, starting at 12:15, 2:50, 5:25 and 8. He writes that he played his morning show to the average afternoon matinee attendance, played to a large house at the regular matinee, got some in for the supper show and played to two large houses in the evening. The Tuesday result proved very conclusively that the other scheme was not only more profitable but more to the liking of the patrons, and he offers this as the solution of the extra length picture. Suppose you try it out on your next long picture. He worked the same idea on "The Old Homestead," giving the de luxe shows at 2:30, 7:05 and 9:15. For this he used some pictorial displays, but we


THE OLD HOMESTEAD
THE greatest of all emotion dramas—the play that has drawn laughs and tears from a million hearts—at last given a production worthy of its story
With the screen's greatest character actor, Theodore Roberts, in the role he was born for—"Uncle Josh."
A story made of the sorrows and joys of plain folks and a great love that weathered adversity. Reaching its climax in a mighty cyclone scene that dwarfs any storm ever shown on the screen before. For your heart's sake, come!
Begins
Monday
3 DE LUXE SHOWS DAILY 2:30 — 7:05 — 9:15 p.m. 3
A Paramount Picture
CAPITOL

A Paramount Release

RUFF'S "OLD HOMESTEAD"

like better this characteristic decagon, though this would have been even better had the white outline circle been angled to conform to the design. The play is sold simply but thoroughly, and the initial impression is then strengthened with the use of cuts for later displays. Ruff handles particularly well these type displays, and he has the happy faculty of making his talk convincing.

—*P. T. A.*—

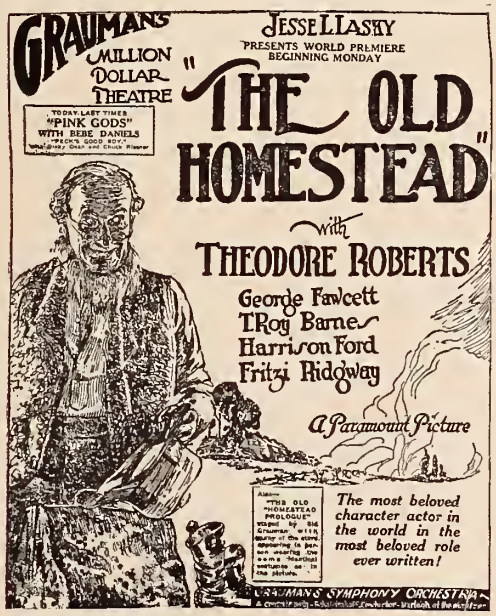
This Reverse Strip Keeps Dark Secret

J. H. Lichtenstein, Fox exploiteer at Cleveland, send in a strip advertisement he prepared for the Strand Theatre. It shows the house name and the title very clearly, and some of the rest will come up in a good printing, but in the newspaper the most of it was lost in the grey reverse. Only the title stood out. This is 100 lines on seven, which is a lot of money to spend telling one word. In another form it would have made a great display, but the talk and the cuts are alike lost in the mess of black ink. The same thing could have been done in black lettering on white, with some real type instead of all hand letters and it would have been a beauty, but in the reverse does a terrible flop. Advertising men never seem to learn. They always live on in the hope that they will get in the paper what they put into the drawing, and yet they seldom or never do. Here are seven hundred lines of space with only the title and the moral effect of bigness. Only the most interested will stick to the space to puzzle out the lines, and yet it has all the makings of a fine display and would have been a good one had less ink been used.

—*P. T. A.*—

Grauman Displays Growing Readable

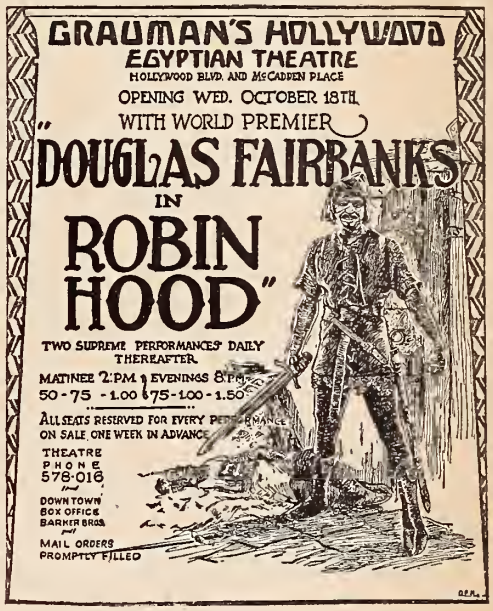
The Grauman theatres in Los Angeles are swinging back to decent displays after an orgy of ink-smeared surfaces. It is again possible to read about the attractions being advertised without taking half a day off. The Sunday



A Paramount Release

FOR THE "OLD HOMESTEAD"

advertisement for "The Old Homestead," for example, is a 140 by 4 and yet does not attempt to tell more than the offering and the prologue. A few weeks ago the space would have been loaded down with a lot of scene pictures, cuts of three or four of the players and a detailed program. This gives only a character drawing of Roberts, an announcement of some of the other players and a small panel announcing that many of the players in the picture would appear in person in the Grauman prologue, wearing their original costumes. The panel just below the signature announces the last performances of the current attraction, for the Los Angeles houses still open their engagements on Monday instead of starting on Saturday, to get the verbal advertisement of the larger houses. If you will turn back a few issues and compare this space with the intricate pen sketches then being used, you will realize



A United Artists Release

THE ROBIN HOOD PREMIER

how much more forceful the present announcements are with their strongly drawn figures and with some open space to give better display to the lines. There is little more than a suggestion of a scene cut, yet it gets over the idea of the title more admirably than would a detail cut with a multiplicity of confusing lines. In the same way the advertisement of the new Hollywood Theatre gives only a single dominant figure; that of Fairbanks in "Robin Hood," and a sketchy background which is not permitted to cloud up the announcement of "Robin Hood," which was given its premier at this house. A little type would not be amiss here and the lines below the signature if set in twelve or eighteen point type would not only have stood out better in themselves, but they would have given greater emphasis to the lines above and below through the contrast between the hand lettering and the type. It is the same idea as contrasting three bands of identical color with two bands of one color and another of strongly contrasting shade. It can be figured that red, yellow and red will stand out

STRAND
PROSPECT at E. 9TH.
STARTING TO-DAY
FIRST TIME AT POPULAR PRICES ANY PLACE ON EARTH
William Fox presents
NERO
Staged by J. Gordon Edwards
The Greatest Motion Picture Spectacle of all times
A Supreme Story of love and Sacrifice told amid the Barbaric Splendor of Ancient Rome
EXCEPTIONAL ORCHESTRA ORIGINAL MUSIC SCORE
NIGHTS SAT. & SUNDAY MATINEES WEEK DAY MATINEES
40¢ 25¢
CONTINUOUS PERFORMANCE FROM 10 AM. TO 11:30 P.M.
SHOWS 10-12-2-4-550-750 and 9.50

A Fox Release

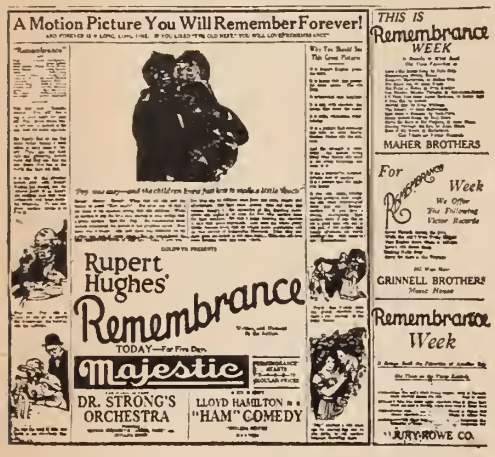
ANOTHER FINE DISPLAY SPOILED THROUGH THE USE OF REVERSE

better than three strips of red or the same number of all yellow. Each will give emphasis to the other, just as cut and drawn work will be different and therefore more distinctive. It is perhaps asking too much for a complete reformation all at once, and perhaps now that they are on the right track they will go the distance and realize the display value of type for some of the lines. Lettering is good for star and titles, but it is best when thrown into greater prominence through contrast with type. The combination display is by far the more distinctive. At any rate Grauman is headed up and not down. For a time the ads were growing steadily worse until it seemed that they could not drop much further.

—P. T. A.—

Had Three Trailers on "Remembrance" Ad

The Majestic did not get much of a hook-up for "Remembrance" when it played Jackson, Mich., but it did hook in the three phonograph stores to the old songs idea, and swelled its space to better than a half page at about a half-page cost. It probably would have been as easy to get a full-page layout with other merchant hook-ups, but there may have been some local reason for the more restricted space. In any event a six-fifteens gives the house plenty of space to put over the picture, and the text is handled with skill. You can be sold on the middle section without reference to the side columns, but these come in after you are



A Goldwyn Release

A STRETCHED HALF PAGE

at least partly sold and clinch your decision. They look like pickups from the plan book, but they are cleverly phrased, whatever their origin, and they help to convince you that this is a different sort of story from the average. Sometimes it pays to hold out on a hook-up, particularly if you feel reasonably certain of being able to sell without the aid of the merchants. Let in one line or one or two leaders and let the rest ask why they were not included, and you can apologize and tell them that you'll let them come in next time; then you have them lined up for some feature on which perhaps you feel you will require outside aid to get over fully, and they will appreciate the opportunity the more because their desire has been aroused through their failure to make the last. People appreciate more what is seemingly difficult to obtain, and you can sometimes get a double truck on the strength of the fact that you curtailed the last co-operative page. And it is worth a lot of money to you to have them asking for a look-in instead of yielding a grudging assent and kicking about the price.

—P. T. A.—

What do you plan to do for the Christmas season? Plan now.

Trained Windows

In addition to a three strip banner across the street in front of the theatre, the Strand, Erie, Pa., put toy trains into a number of store windows, each lettered to hook to the store.

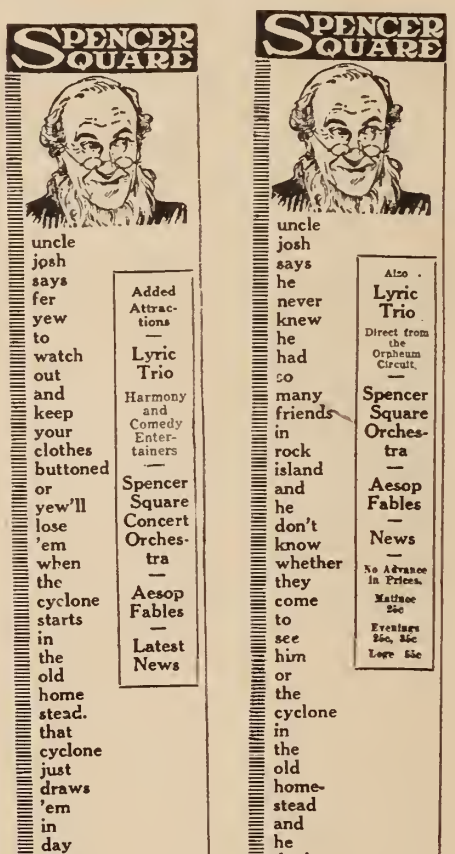
One, for instance, announced that "'The Fast Mail' brings us new merchandise every day."

Time and again it has been demonstrated that a toy train in the lobby works better than most exploitation stunts. The cumulative effect of half a dozen trains, in as many windows, can be imagined.

—P. T. A.—

Roche Wrote K. C. B's for Spencer Square

Dan Roche, the Chicago Paramounteer, wrote a set of one-word-a-line stories for the Spencer Square Theatre, Rock Island, Ill., when "The Old Homstead" settled down out there. He advised the use of a single cut—the head of Uncle Josh—and with this motived a set of advertising stories, all of which commenced "Uncle Josh says": Because the copy


SPENCER SQUARE
uncle josh says fer yew to watch out and keep your clothes buttoned or yew'll lose 'em when the cyclone starts in the old home stead. that cyclone just draws 'em in day and night by gum.
Added Attractions
Lyric Trio
Harmony and Comedy Entertainers
Spencer Square Concert Orchestra
Aesop Fables
Latest News
NOTE: Owing to the unusual length of this program "The Old Homestead" starts promptly at 1:30 p. m. Then at 3-5-7-9 p. m.
No Advance in prices. Matinee 25c, Children 10c. Evenings 35c and 35c. Loge 55c. Phone Your Reservation for Box Parties
SPENCER SQUARE
uncle josh says he never knew he had so many friends in rock island and he don't know whether they come to see him or the cyclone in the old homestead and he don't care just so they keep on comin' by gum
Also
Lyric Trio
Direct from the Orpheum Circuit
Spencer Square Orchestra
Aesop Fables
News
No Advance in Prices.
Matinee 25c
Evenings 25c, 35c
Loge 55c

A Paramount Release

THE ROCHE LINERS

is unusual it gets quick attention, and because it is away from the general advertising style it is read through. The best of the series is one in which Josh figures that he should provide rocking chairs in the lobby for the standees; only there would be no room to place them because of the large crowds. This sort of thing done now and then will carry greater weight than the most carefully written sales copy done along the conventional lines. It is not that it is better, but that it is different. Probably if you write to Dan he can send you the set, even though you may not be in his territory; but it is more than probable that you can get them from the local Paramounteer, since all such material is relayed around. You will note that Dan plays up the cyclone—and the crowds—because the cyclone is the big selling point. People who will come to see "The Old Homestead" do not need to be argued into coming through sales talk centering on the play. They are sold on the announcement of the title. People who think they do not care to see the story again can possibly be sold on the cyclone. So sell the cyclone.

—P. T. A.—

Mayor's Endorsement Sold This Feature

Getting the Mayor, among others, to see a preview of "Manslaughter," and then playing his endorsement in the newspaper work was what brought a substantial increase to the Rialto Theatre, Macon, Ga., though other stunts were also used. The reproduced advertisement shows the endorsement in a panel to the right of the portrait. The Mayor was one of the old-school of Southerners, and his approval

Where Does the Jazz-Trail End?
Are the Sons and Daughters of the Rich Leading the Kind of Life That Made Rome Fall?
Read What Mayor Luther Williams Says of "Manslaughter"—
LUTHER WILLIAMS, Mayor
AND THAT IS NOT ALL——
"Manslaughter" will sweep you off your feet with its honesty—there is not one bit of exaggeration in the whole picture.
Cecil B. DeMille's
PRODUCTION
"Manslaughter"
WILL BE SHOWN ALL NEXT WEEK
AT THE
RIALTO
ADMISSION. Adults 50c, Children 25c
Performances Promptly at 1 3-30, 6 and 8 30 P M.
Augmented Orchestra and Pipe Organ Overture, "Men of Sports."
Rialto Features for the Week Include a Rapid Fire Comedy and the Latest News Reel.

A Paramount Release

THE MAYOR'S ENDORSEMENT

carried greater weight than would be the case in many instances where the endorsement is more a political move than an expression of personal opinion. The public knew that the Mayor would say what he thought, and the endorsement carried weight. He was not particularly gushing, at that, for his endorsement reads: "Having at your request witnessed the picture called "Manslaughter," I leave the theatre with the impression that while there are some rather excruciating scenes the general effect of the whole for the moral good generally far outweighs any adverse criticism. The picture is fine and I thank you for the opportunity of enjoying it." Probably this carried greater weight than would one written with an evident intent to make good advertising material. The rest of the display follows the plan book lines, but with a very nice layout. Other opinions were reproduced in smaller spaces for the remainder of the run. A direct hook-up was made with the issue of the Saturday Evening Post containing the national advertising on this picture. The Macon run was early, and each copy sold in town carried a gummed sticker calling attention to the pages, by number, which contained "an announcement of great importance to Macon Movie fans" and adding that the picture would be displayed at the Rialto Theatre the following week. The advisability of this sort of thing is open to question.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

MAN'S LAW AND GOD'S. This feature, while of a Northwest nature, which has become so common, still was well portrayed and held the interest of all. Advertising: ones, threes, 11x14, 22x28, slide. Patronage: factory. Attendance: fair. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

Associated Exhibitors

GRANDMA'S BOY. A complete and glorious knock-out that makes the exhibitor's life a joy. Positively perfect entertainment. Draws all classes and sends them away happy. Book and boost it. Advertising: increased newspaper and posters fifty per cent. Patronage: mixed. Attendance: big. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

F. B. O.

BEYOND THE RAINBOW. A good picture, but did not draw at the box office. It fell down. Advertising: newspaper, front, etc. Patronage: mixed. Attendance: poor. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

CALL OF HOME. Fair attempt at a good picture, though this one wasn't closely enough knit together to compel interest throughout. Advertising: usual. Patronage: neighborhood. Attendance: good. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

IN THE NAME OF THE LAW. Good enough for any size theatre. Good story value. A family picture; mother love theme; children in it, and very good. A picture that will bring the tear drops. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

SHEIK OF ARABY. Good picture. If you book it, advertise it. Advertising: extra. R. P. Cecil, Dixie Theatre, Wynona, Oklahoma.

SNOWSHOE TRAIL. Good picture, which pleased the patrons; shown in hot weather. Stars: Jane Novak, Roy Stewart. Patronage: general. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

UP AND AT 'EM. A very good light comedy; on an average. Advertising; regular. Patronage: neighborhood. Attendance: fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

VERMILLION PENCIL. Hayakawa at his best. Excellent story, cast, photography, direction. Bessie Love scores. Many compliments from patrons. Advertising: regular, and extra throwaway. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

First National

BOND BOY. Excellent picture. Good photography, and well acted. A real drawing card and box office coin getter. Star: Richard Barthelmess. Patronage: general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

GAS, OIL AND WATER. For me, no good; trifle better than "Barnstormer," but way off of Reid's standard. Would not play it. Advertising: one, two, threes, slides. Patronage: general. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburg, New York.

GREAT ADVENTURE. Nothing to rave about. Good acting on Barrymore's part. No plot. Did not take here. Advertising: regular. Patronage: small town. Attendance: good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

INFIDEL. To me, the first good picture by Katherine MacDonald after three years' work. Advertising: very good. Patronage: family. Attendance: good. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

INVISIBLE FEAR. There are no outstanding qualities of this picture which will cause it to be called great, but it will please ninety per cent. Advertising: billboard and throwaways. Patronage: small town. Attendance: good. Majestic Theatre, Greenfield, Tennessee.

LOVE'S REDEMPTION. Consider this a poor picture. A shame to put any star in such material. Advertising: regular. Patronage: family. Attendance: bad. R. J. Relf, Star Theatre, Decorah, Iowa.

MAN WORTH WHILE. This was a good picture, but, as usual, no crowd on a Wednesday night. Pleased everybody that saw it. Patronage: middle class. Attendance: poor. A. E. Rogers, Temple Theatre, Dexter, New York.

ONE ARABIAN NIGHT. Eight-reel spectacular picture. Some liked it; some didn't. Several favorable comments from the ladies who enjoy the best in pictures. Too long. Would say it pleased about fifty per cent. Advertising: lobby, newspaper, street signs. Patronage: general. Attendance: poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

PRIMITIVE LOVER. They laughed at this and voted it pretty funny; and all in all, from the way the audience accepted this, I shall give the producer the benefit of the doubt and say it was good. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SILENT CALL. A very good feature. The dog is very good in this picture. One of the best I have shown for some time. Patronage: mixed. Attendance: good. G. K. Nenes, Liberty Theatre, Miami, Arizona.

SKIN DEEP. A good picture. Milton Sills does the best work of his career in this. American Legions should line up with this everywhere. It tells a big, thrilling story that could be true. Play it, brother, and bear down on it. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SMILIN' THROUGH. A wonderful production. Broke house record for two days at 25-55 cents. First real money we have made in two years. Should make money any place. You can shout about this one and make new friends. Advertising: every available means. Patronage: neighborhood. Attendance: excellent. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

TOL'ABLE DAVID. Just as good as they can make them. Book it and raise your price. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

TROUBLE. Ran this two nights in a "one-a-week" town. Drew fair the first night and very good the second. Picture pleased immensely; even the old folks found great entertainment in it. Had to charge special price on account of rental. Advertising: poster, slide, press. Patronage: small town. Attendance: good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

WIFE AGAINST WIFE. A very good drama. Pleased ninety per cent. Fills a program very well. Advertising: three, six, ones, 11x14, window cards. Patronage: family. Attendance: good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

WOMAN GIVES. Good feature. First time we have shown Norma Talmadge, but will say that she's very good. Advertising: regular. Patronage: mixed. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

Fox

FAST MAIL. If your patrons like speedy action and thrills, here is the picture for them. Always something doing. Drew good at the box office. A great melodrama. Buck Jones starred, with Eileen Percy in support. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

FIGHTING STREAK. Not up to the Mix standard. The people expect fun, not tragedy, from Mix. Advertising: posters. Patronage: rural. Attendance: fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

HONOR FIRST. John Gilbert is fast becoming a favorite with my patrons. Had a lot of comments on this picture. Ran a Sunshine comedy, "Splitting Hairs," with feature. The comedy is a regular knockout. Population of this town, white, 845. Advertising: two ones, one three, 11x14s. Patronage: mixed. Attendance: good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

JUST TONY. "Just Tony" was JUST Tony, and pleased a good business. Tom Mix very popular with Oklahoma City movie fans and his pictures always draw well. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

LADY FROM LONGACRE. Not as good as other William Farnum features, but holds

its share of thrills. Good program picture. Advertising: ones, three, slide. Patronage: small town. Attendance: poor. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

LIGHTS OF THE DESERT. Mason at her best. A real comedy. Like all Fox pictures, for me—none better. Advertising: photos, ones, slide. Patronage: small town. Attendance: good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

MONTE CRISTO. Didn't see it myself, but the patrons reported it the best picture I have shown in many days. It's a hard title to draw a crowd on. You just have to use almost every means to put it over. Advertising: float, photos, slides, ones, threes, sixes. Patronage: general. Attendance: extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

OATHBOUND. Plenty of pep and speed to this and it went over fine with our Saturday crowds. Advertising: regular. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

QUEEN OF SHEBA. Did only fair for us. People's curiosity was aroused when we displayed the oil paintings and we kept suspense right up to the last minute. The picture is indeed above the average in construction. Betty also keeps them looking at the screen! Advertising: all I could get. Patronage: country. Attendance: fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

STAGE ROMANCE. No good for me. Patrons said they were ashamed to have their money refunded. Farnum always good, but failed in this. Advertising: photos, slide, one sheet. Attendance: fair. J. I. McCarty, Majestic Theatre, Charleston, Tennessee.

STRANGE IDOLS. A good program picture. However, where they get the idea that they should have more jack for these Farnums than for other stars is beyond me. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

TROOPER O'NEIL. Not as good as Buck Jones used to be. It seems, since he changed from "Buck" to "Charles," he is regarded as "stuck up." It's like changing Tom Mix to "Thomas." Rialto Theatre, Nelson, Nebraska.

Goldwyn

ALWAYS THE WOMAN. Too much of a hodge-podge to please here. Query, "What was it all about?" heard in lobby. It pulled fair at the matinee because I have had some pretentious offerings on the Paramount program; but this old Goldwyn won't help you any in establishing Betty Compson. So if you haven't played it and don't have to—don't, for it won't get you anywhere. Advertising: usual. Patronage: health seekers and tourists. Attendance: poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

COME ON OVER. One of the finest little pictures we have played in some time. It is full of comedy and will please any kind of patronage. It makes them leave your theatre feeling good and they will tell you about it. Thos L. Haynes, Town Hall, Old Lyme, Connecticut.

DOUBLING FOR ROMEO. A very good picture, which drew very good business. Star: Will Rogers. Patronage: general. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

GODLESS MEN. Life aboard a tramp steamer ably handled by Reginald Barker. This is a good picture but I got it on a very bad print. Advertising: one sheets. Patronage: industrials. Attendance: good. Howard James, Union Theatre, Voluntown, Connecticut.

Between Ourselves

A get-together place where we can talk things over

There are two exhibitor organizations:

First, the tried and true M. P. T. O. A. that bands the folks together for betterment, for cooperation, for a finer exhibitor spirit.

Second, the Straight From the Shoulder spirit, that gives freely and accepts gratefully, that promotes good will and an exchange of ideas and opinions, for the same ends.

The first organization is the finest there ever was; the second, within its own field, certainly aims to be the same.

Straight From the Shoulder is a weekly get-together for the exchange of tips on pictures, on advertising angles, on audience attitude, on box office pull.

Make this latter organization your own; demand help of Straight From the Shoulder any time; contribute to its support with reports. Its watchword is—"Service—at YOUR service."—VAN.

SHERLOCK HOLMES. Good picture, but for me not worth the price asked for it; and also it is over the heads of most people in my town. Hard to understand. Advertising: window cards, photos, ones, slide, trailer. Patronage: mixed. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

UNWILLING HERO. A very clean and interesting picture. Rogers is a good drawing card. However, this is not his best. Advertising: ones, newspapers. Patronage: small town. Attendance: good. P. S. Nielsen, Rex Theatre, La Loure, North Dakota.

YELLOW MEN AND GOLD. Pleased here as a Saturday night offering. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Hodkinson

GOD'S CRUCIBLE. Failed to register with my patrons. Seemed to be a lack of direction. Advertising: usual. Patronage: mixed. Attendance: fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

Metro

CINDERELLA'S TWIN. A good picture; you can't go wrong on this one. Viola Dana has good following in this place. Advertising: three, ones. Patronage: resort. Attendance: fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

CONQUERING POWER. A fine production. However, my lady patrons gave me a terrible razz on this, as they expected to see Valentino float through five or six reels of love making. At a matter of fact, after the first reel he was exiled to Martinique to grow whiskers, and when he returned to that Dear Old Lunnon he sported a Van Dyke, with which he very much resembled a Yiddisher Cowboy Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

FIGHTIN' MAD. One of the best pictures of its class we have seen for some time. Will please hugely a not too discriminating public. Advertising: one, three, sixes, photos, throwaways. Patronage: very best. Attendance: good. Royal Theatre, Reading, Pennsylvania.

JUNE MADNESS. The best picture that Viola Dana has ever appeared in, and a few more like this would make her a better box office attraction. You can go strong on this one and no mistake will be made by booking same. Patronage: general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

FOURTEENTH LOVER. The best Viola Dana I have ever had. You can promise them something when you show this one. Advertising: regular. Patronage: mixed. Attendance: fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Paramount

BEAUTY'S WORTH and **ENCHANTMENT.** Lavish entertainment for any audience. The direction, it seems to us, could not be improved upon. Created by Cosmopolitan, and this means dependable feature. Patronage: neighborhood. Attendance: good. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

BRIDE'S PLAY. Marion Davies is very popular here; but this is no picture, in my opinion. Advertising: lobby, newspaper, program. Patronage: mixed. Attendance: poor. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

BRONZE BELL. Nothing to brag about. Patrons dissatisfied with this one; lay off. Advertising: newspapers, ones, threes. Patronage: mixed. Attendance: poor. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

BURNING SANDS. A great picture. Did big business. Boost it for results. Advertising: very good. Patronage: family. Attendance: S. R. O. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

COWBOY AND THE LADY. How do they get away with it? For me, it is not even a good program picture. Don't be misled; be sure and buy it right, then you will have a hard enough time putting it over. Advertising: newspaper, threes, ones. Patronage: town of 15,000. Attendance: poor. John G. Pierce, Family Theatre, Mahoney City, Pennsylvania.

EXIT THE VAMP. Just a picture. Pleased as well as most Paramounts do in our town. Star: Ethel Clayton. Advertising: average. Attendance: average. Big Ben Theatre, Ilion, New York.

GAME CHICKEN. Just an ordinary program picture. Pleased, but caused no talk. Advertising: usual. Patronage: mixed. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

FIND THE WOMAN. Nothing to it. It seems as though I am getting all of the junk in a bunch. Advertising: usual. Patronage: small town. Attendance: poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

GHOST IN THE GARRET. A real, 100% comedy. Dorothy Gish is great. If you want to make them laugh, don't miss this one. Advertising: usual. Patronage: rural. Attendance: good. H. G. Frisbee, Community Theatre, Meredith, New York.

GOOD PROVIDER. An excellent picture, with a large appeal to the Hebrew folks. I did well with this one, and some said the best ever shown here. Advertising: usual.

Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HELL DIGGERS. Did not please as well as other Reids. Nothing to it for me. Advertising: regular. Patronage: small town. Attendance: good. Leslie Hables, Reel Joy Theatre, King City, California.

HER HUSBAND'S TRADEMARK. Consensus of opinion: more story with less dressing would have improved this one. Drew and pleased fairly well, however. Advertising: regular lobby, and handbills extra. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

HER HUSBAND'S TRADEMARK. Good feature. Everyone seemed satisfied. Advertising: regular. Patronage: mixed. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

IDOL OF THE NORTH. A very ordinary Northern picture. The story is very weak and the ending is poor. It got by in this town only because it was a Northern picture; they eat the snow stuff up here. Advertising: six, three, four ones, heralds, newspaper, slide. Patronage: small town. Attendance: good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

IF YOU BELIEVE IT, IT'S SO. Not as good as some of Tom Meighan's previous productions, but gets over. The title is not a good one and leads one to expect something else. However, can be classed as a first-class picture. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

LOVES OF PHARAOH. Good picture, but not much drawing power to the masses. Local quartette was all that saved the day. Advertising: very heavy (feature attraction, Paramount Week). Patronage: small town. Attendance: fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

MANSLAUGHTER. An excellent picture that pleased everyone. Advertising: twice usual, lobby, etc. Patronage: mixed. Attendance: good. Wm. H. Mayhew, Broadway Theatre, Cisco, Texas.

MISS LULU BETT. A splendid picture but failed to get them in. No fault of the picture, however; had several good comments. Advertising: ones, threes, sixes. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

NANCY FROM NOWHERE. Just another movie gone wrong. Very poor stuff. Daniels miscast. Patronage: general. Attendance: fair, one night. S. H. Blair, Majestic Theatre, Bellville, Kansas.

OLD HOMESTEAD. I wish they were all as good. This picture is all that is claimed for it by the producers. Roberts, Fawcett, Roy Barnes will be remembered for this picture a long time. Business was good. Advertised about twice as heavy as a regular feature. Editor of one paper got enthusiastic and extended a half column write-up that helped draw for the picture. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

ONE GLORIOUS DAY. People went out of their way to tell me how rotten it was. Just a big bunch of stuff. My opinion, lay off of this one. Nobody may like it. Advertising: ones, threes, newspaper. Patronage: small town. Attendance: good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

ONE WILD WEEK. Good picture, good star. No lost motion to make footage. Excellent finish. A good comedy drama. Advertising: one sheets. Patronage: industrials. Attendance: good. Howard James, Union Theatre, Voluntown, Connecticut.

ROOM AND BOARD. Good program picture. Advertising: regular. Patronage: resort. Attendance: fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

SATURDAY NIGHT. Clever picture; worthy of Cecil B. Well liked. Patronage: neighborhood. Attendance: fair. Royal Theatre, Reading, Pennsylvania.

SHEIK. Played this to a county fair crowd and it went over big. Had very tough opposition in a '49 show and dance, but got the whole crowd. Everyone very well pleased. Advertising: extra heavy. Patronage: small town. Attendance: very good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

TERROR ISLAND. "It pleased all." Very clear film, but some titles were short. Advertising: heralds, photos, paper. Patronage: town. Attendance: poor. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

TRAVELIN' ON, Fair, but did not please as well as some of Hart's recent pictures. Adverttising: three onees, one three, set photos, slide, newspaper. Patronage: local. Attendance: fair. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

VALLEY OF SILENT MEN. Not much. Would make a good scenic of the Canadian Rockies. Rubens and Cody miscast. Photography and direction good, but not much story—not sufficient for seven reels. Advertising: usual. Patronage: small town. Attendance: poor. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

WEALTH. A real good one, with a moral of some significance. It will please most any class if they are human in the least. Patrons all seemed well pleased. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

WORLD'S CHAMPION. A corking good comedy. Wallace Reid not at his best, but picture is good and pleases fine. Advertising: usual. Patronage: high class. Attendance: fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Confidence Justified

"Can say that Straight From the Shoulder tips guided me in booking 'Where Is My Wandering Boy Tonight?' (Equity). The boys all thought well of it, so I tried 'er out. Fellows, it is Some Picture and I'm glad I played it. Productions like this are our mainstay in the game. Fine direction, splendid cast and good photography. Exploit heavily. You won't disappoint your patrons by raising price. It's worth a little extra." —C. C. Johnson, A-Muse-U Theatre, Melville, La.

Use Straight From the Shoulder tips and trust them. AND SEND REPORTS YOURSELF.

Playgoers

HILLS OF MISSING MEN. Not much to this picture. You can't tell what it's about. Advertising: slide and ones. Patronage: small town. Attendance: good. W. T. Edom, Dixie Theatre, Rosboro, Kansas.

PASTEBOARD CROWN. Very ordinary program picture: did not draw. Advertising: usual posters and photos. Patronage: small town. Attendance: fair. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

Selznick

CHANNING OF NORTHWEST. Outside the snow scenery, nothing to the story. It didn't end right: but nevertheless it was worth what I gave them. Advertising: photos, slide, ones, newspapers. Patronage: mixed. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

POPPY. The name of Norma Talmadge gets lots of write-ups in nearly every paper of the nation, so this, of course, did fairly well for her first attempt here. This was a story we would class as "fair." Advertising: regular. Patronage. country. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

WHY ANNOUNCE YOUR MARRIAGE? This production couldn't be classed as Elaine's best, but where she is known it will go well. Arthur Houseman puts over some good comedy as the sot. Advertising: regular. Patronage: small town. Attendance: only fair. Majestic Theatre, Greenfield, Tennessee.

United Artists

DOLL'S HOUSE. Nazimova and Alan Hale very good. Story not to the liking of our patrons. Too long and draggy. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Universal

AFRAID TO FIGHT. A knockout fighting picture. Great story: great paper. Book it and boost it. Frank Mayo's best. Advertising: six, three, one, slide, lobby. Patronage: all classes. Attendance: capacity. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THE FOX. Plenty of action and some humor. If they like a Western, full of pep, book this. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

GUTTERSNIPE. Had this been made into a two-real comedy it would have been all right. As a feature, it wouldn't do. If Universal wants to "kill" Gladys Walton, that's the way to do it. Advertising: usual. Patronage: neighborhood. Attendance: poor. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HER NIGHT OF NIGHTS. Very good program picture: not as good as some I have used with Marie Prevost starring. Advertising: ones, threes and newspaper. Patronage: small town. Attendance: fair. S. H. Miller, Liberty Theatre, Montezuma, Georgia.

THE LOADED DOOR. With Hoot Gibson, a dandy. One that will please them whether they like thrillers or not, as this one has plenty of comedy in it. Vic Potel does some good work. My patrons liked this one and told me so. I am finding that Universal has got good shows and they sure treat you right on price. You can show a profit on their pictures, and some of the other producers are asking more for film rental than the door receipts will bring in. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

MAN UNDER COVER: Real good program picture. As Rawlinson is not so well known, did not draw so well as it should. Crook melodrama of small town. Advertising: regular. Patronage: small town. Attendance: fair. Majestic Theatre, Greenfield, Tennessee.

OUT OF THE SILENT NORTH. Frank Mayo is great. The picture and the cast were very good. Audiences well pleased. Advertising: newspaper, card, screen. Patronage: family. Attendance: good. Arthur G. Pearson, Auditorium Theatre, Melrose, Massachusetts.

THE STORM. An exquisite picture, splendidly played, to pleased capacity business, and good for two return dates. Star: House Peters. Patronage: general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

TRACKED TO EARTH. Mayo in a fairly good Western that pleased about eighty per cent. We played it to a very poor house as the star is a new one in our town. We think his next picture will go over well here. Advertising: ordinary: Patronage: small town. Attendance: poor. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

TROUPER. Bright little comedy-drama in which Gladys Walton proves herself an acceptable star. Went over good. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WILD HONEY. Some liked it and some didn't. I consider it a very good special feature with good action and good thrills. Will please seventy-five per c . . - tising: ones, threes, six, heralds, mailing list. Patronage: small town. Attendance: fair. -J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

Vitagraph

MY WILD IRISH ROSE. Was record breaker for us, and if it failed to please any one, we have not heard from them. Print positively brand new: and we might further add that in eighteen months with Vitagraph, we have never received a bad print. On this we used mailing list, heralds, ones, threes, twenty-four and window cards, also a music tie-up with local Brunswick dealer on the Brunswick phonograph record of "My Wild Irish Rose." Patronage: small town. Attendance: good. F. P. Werner, Queen Theatre, Trinity, Texas.

Reports Wanted

If you want tips on pictures that haven't been reported on, ask—and we will bust a shoe string getting them.

If you have reports on pictures wanted, please shoot them in quick!

REPORTS ARE WANTED ON
"A Woman of No Importance" (Select).
"Oliver Twist" (First National).

Comedies

SAILOR MADE MAN (Assoc. Exhib.). A wonderful comedy: never an idle moment. Every one would have been pleased had the print been good, the only complaint with the picture: just another thing that the small town exhibitor has to live down. Advertising: ones, threes, six, 11 x 14, 22 x 28, screen, and at the school, "100 School Kids Wanted at the Republic Theatre, 3.30 p. m." caps and goggles ready to wear were given away to them at that time, giving me a hundred walking advertisements over town. J. Wadsworth, Republic Theatre, Great Falls, South Carolina.

FALL GUY (Vitagraph). Fair comedy with great finish. J. Kenrick, Strand Theatre, Ithaca, New York.

State Rights

RICH MEN'S WIVES. (Al. Lichtman). Four days of almost capacity business. Pleased audiences immediately and created much favorable comment. I will say in addition that no picture we have ever played, has created the favorable comment from female patrons that this picture has. It seems that every woman who does not have a party dress wants to see it and every woman who has a party dress and lives in a mansion is equally desirous of seeing it and it pleased the men too. Exploitation: sixteen twenty-four sheets, heavy billing, large newspaper space and one thousand special letters. Admission: matinee, 25c., evening, 50c. C. W. Miller, Youngstown Hippodrome, Youngstown, Ohio.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

A Tailor-made Man

(Charles Ray—United Artists—8,649 feet)

M. P. W.—It is one of the best and most human pictures of the year.

N.—One of the finest pictures produced in the history of the silent art.

T. R.—Making his debut as a United Artists' star, Charles Ray signalizes the occasion by presenting a legion of admirers with the best picture of his career.

F. D.—Should bring Charles Ray back where he belongs.

E. H.—He has a first-rate story here and it has been given a good production.

The Village Blacksmith

(Featured Cast—Fox—8 reels)

M. P. W.—It is excellent entertainment for the masses, and contains the kind of material which audiences have shown that they like.

N.—The picture is thickly coated with sentiment, yet it tugs at the heart because of it. Then, too, the thrills have been gathered together in a goodly collection.

T. R.—This is a small-town melodrama, filled with excellent types, a fair sprinkling of humor and a decided number of "weeps."

F. D.—Sob stuff and melodrama; not particularly worth while.

E. H.—So true to homely American life that it should find a ready welcome in most theatres.

Lorna Doone

(Featured Cast—First National—6,083 feet)

M. P. W.—First National production of famous love story a masterful production.

E. H.—Is another Maurice Tourneur masterpiece.

N.—One of the finest offered the shadow stage this year.

T. R.—Viewed from any angle "Lorna Doone" registers as an exceptionally fine feature of warranted drawing power; worthy the attention of all exhibitors.

Without Compromise

(William Farnum—Fox—5,173 feet)

M. P. W.—Ordinary material, but fine cast, in Fox production with William Farnum.

N.—William has in "Without Compromise" a picture admirably suited to his personality and talent.

E. H.—There is quite good entertainment in this latest Farnum opus in spite of the fact that its theme—the conflict between love and duty—is not exactly new.

T. R.—Well directed, cleverly acted feature, full of "punch and pep," and registers as a likely drawing card.

F. D.—Regulation movie stuff with plot hinging on unpleasant murder.

Arabia

(Tom Mix—Fox—4,448 feet)

M. P. W.—Fox production for Tom Mix a fantastic invention with plenty of action.

F. D.—Fine action and atmosphere in latest Mix picture.

N.—It's a rattling good attraction, with the star putting on several new gags to make his Western enjoyable.

T. R.—The story will rank as light entertainment, its degree of quality necessarily depending on the viewpoint of the one to be entertained.

E. H.—A fairly thrilling and interesting picture.

If I Were Queen

(Ethel Clayton—F. B. O.—5,955 feet)

M. P. W.—Aside from the sets and the prominence of the star it is a production of only average appeal.

N.—Because of its good production and the capital acting Ethel Clayton and a capable cast one manages to be interested after a fashion.

T. R.—Should easily win patrons who desire to see romance at its height.

F. D.—Star pleasing in her first for F. B. O., but needs better material.

E. H.—Not an especially strong vehicle.

The Impossible Mrs. Bellew

(Gloria Swanson—Paramount—7,155 feet)

M. P. W.—Handsomely produced, with elaborate sets and striking photography, it only succeeded in arousing mild interest.

N.—The picture is entertaining in spots, but its characterization is false.

T. R.—A well directed society drama with a good deal of heart interest.

F. D.—This is undoubtedly the poorest picture that Gloria Swanson has appeared in in some time, due chiefly to the very weak and uninteresting story.

E. H.—There is an attempt to work up heart appeal and sympathy through several scenes in which the mother is parted from her child, but the picture lacks conviction and punch.

The Secrets of Paris

(Featured Cast—C. C. Burr-Whitman Bennett)

M. P. W.—Replete with splendid settings plus cast of names.

N.—It is melodrama undefiled, very little comedy relief, considerable action, great fight scenes. . . .

T. R.—There can be no question that Whitman Bennett has given us a really fine picture—possibly a great feature.

F. D.—With the generally capable cast a fairly satisfying production results, and it should get money because it is the type of story that appeals generally.

E. H.—Should prove an attractive feature for any house.

To Have and to Hold

(Betty Compson-Bert Lytell—Paramount)

M. P. W.—Is in a class by itself, and should be placed among the big ten cinema features of the year.

N.—So far away and ahead of anything of its kind that it beggars comparison.

E. H.—A truly big picture in every sense of the word.

T. R.—It is screen entertainment of the highest order, and should be a notable attraction.

Newest Reviews and Comments

CHARLES S. SEWELL *Editor of Reviews*

"Dr. Jack"

Harold Lloyd Scores Another Box-Office Knockout in His First Feature Production for Pathe

Reviewed by W. E. Keefe

Harold Lloyd has scored another box-office knockout in Dr. Jack. The story is less dramatic and in a lighter vein than "Grandma's Boy," but it is crammed with laughs galore and is corking good entertainment for any audience. It is sure fire for the big first-run theatres and will get over equally as well in the smaller houses. Lloyd has the role of a sort of a male Mary Sunshine who dispels gloom and makes other people happy, although he keeps poor in doing it.

As Dr. Jack, a physician who cures people of their ills and unhappiness at the sacrifice of personal gain, the spectacled comedian portrays a character that keeps the audience chuckling from the beginning to the end of the picture. There is not a dull moment in Dr. Jack from the time Lloyd starts out from his home eating breakfast from a tray as he runs to get into his trusty Ford until he takes the charming Mildred Davis in his arms for the final fade out.

There is a big laugh when Lloyd starting out on an emergency call in his Ford, changes to a motorcycle, thence to a bicycle and arrives at his patient's house on foot only to find that it is a little girl's doll who has fallen into the family cistern and needs to be resuscitated.

Another big laugh is where Lloyd in falling out of a window lands backward on a cow and is carried over the fields at full speed by the surprised female of the bovine species. One of the best laughs in the picture is where Lloyd, who is examining the eyes of Miss Davis, slips off the stool and ends up with his lips pressed to hers.

The audience at the Los Angeles Mission Theatre almost went into hysterics when Lloyd, disguised as an escaped lunatic, introduces one novel gag after another. It is great in-door chase stuff with the gags introduced simply, logically and in natural sequence.

Lloyd does some splendid acting in Dr. Jack. His ability to register a "nobody home" expression before beginning his transitions is remarkably well done and scored heavily with the audience. The story has been faultlessly constructed. The suspense is worked up perfectly. Dr. Jack contains more laughs than "Grandma's Boy" and furthermore it is a picture that the mothers, kiddies and Sunday school people can go to and enjoy, as well as the typical first nighters. It is clean throughout with no suggestive scenes whatever.

Director Fred Newmeyer has given Dr. Jack excellent direction. His people are well handled and each situation has been developed to the ultimate. There is a little too much footage given to the in-door chase stuff with the lunatic and a little trimming in this episode would benefit the production. Otherwise the picture is flawless.

Mildred Davis is her usual charming self and her splendid interpretation of the "Sick Little Well Girl," in which she does perhaps the best acting of her career, adds much to the success of the picture. The acting of all the principals is good. John T. Price registers well as the Father, while C. Norman Hammond scores heavily as the Lawyer.

The work of Eric Mayne stands out distinctively and he proves a great foil for Lloyd. The photography and lightings are good. The titles of H. M. Walker are great entertainment in themselves.

The Cast

Dr Jackson—"Jack" for Short..Harold Lloyd
The Sick-Little-Well-Girl.....Mildred Davis
Her Father.....John T. Prince
Dr. Ludwig von Saulsburg.....Eric Mayne
The Lawyer.....C. Norman Hammond
Story by Hal Roach, Sam Taylor and Jean Havez.
Directed by Fred Newmeyer
Assistant Director, Robert A. Golden.
Photographed by Walter Lundin
Edited by T. A. Crizer
Titles by H. M. Walker
Length, 4,700 Feet.

Synopsis

"Dr. Jack" is a young and cheerful small town physician beloved by everybody for his own sake and for his "Sunshine" system of curing people of their ills, real or imaginary. His best remedy is a mixture of shrewdness and common sense. His ministrations start the picture with many laughs and secure him a call to the city from a rich father to attend his Sick-Little-Well-Girl, who is being scientifically experimented on by the eminent Dr. Saulsbourg. The latter has planted himself very profitably in the family. He receives his young country consultant very haughtily, and is rendered nearly speechless when "Dr. Jack" ignores his theories and charts to jump right into his own "Sunshine" treatment. He tells the pretty patient that she needs excitement. They fall in love—which is the first dose. The effect is marvelous, but gets "Dr. Jack" ordered from the house. With the girl's enthusiastic aid, he is equal to the occasion, starting an "escaped lunatic scare" at night, in which he plays both himself and a fearsomely made-up crazy man, and seeing that the dignified scientist is made the special goat. All over the house "Dr. Jack" plays his double part, scaring the servants half to death, making a mental wreck and refugee of Dr Ludwig von Saulsbourg, showing the girl to be a perfect marvel of health and spirits—and completely winning over the rich father. The wealth of comic incidents occurring throughout, all belonging to the plot, keep the laughter going.

IN THIS ISSUE

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Challenge, The (American Releasing).
Dr. Jack (Pathe).
Double O, The (Arrow).
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Omar, the Tent Maker (First National).
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Quincy Adams Sawyer (Metro).
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Super-Sex, The (American Releasing).
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What Fools Men Are (American Releasing).
While Justice Sleeps (Fox).

"Quincy Adams Sawyer"

Extraordinary Cast and Combination of Showmanship Elements Makes This Metro Feature an Unusual Box-Office Attraction

Reviewed by C. S. Sewell

Based on a widely read novel of rural life which in certain parts of the country, particularly New England, is considered almost a classic, interpreted by an unusual cast consisting entirely of players whose names have box-office value, telling a story which combines quaint rural character studies, comedy, heart interest and melodramatic thrills, and possessed of numerous exploitation angles, the Metro production, "Quincy Adams Sawyer," should prove an unusually big box-office attraction.

It is doubtful if there has ever been such a noteworthy cast ever assembled before for one picture. At least nine of the players have been starred and the remainder have all been featured, and not only is the dramatic, but the comedy field represented as well, and though obviously many are cast in minor roles each has been given the opportunity for effective work which adds to the enjoyment of the picture as a whole.

The production is of the general type of a rural melodrama and deals with the romance of a young Boston lawyer who goes to a small town to aid an elderly woman who is being ill-treated and cheated out of her property by an ungrateful daughter and a crooked lawyer. Comedy predominates in the first part. There are some extremely laughable situations, particularly the antics of Billy Franey and Hank Mann when they attempt to cross a stream on a log that has been generously greased. The sub-titles, too, are bright and snappy.

There is a strong vein of heart interest running all through the picture due to the pretty romance between the hero (John Bowers) and the deacon's daughter (Blanche Sweet) who goes blind. Then there is the vamp element supplied by Barbara LaMarr as the ungrateful daughter who attempts to win the hero, the lovable old lady (Claire McDowell) who is being cheated by the crooked lawyer (Lon Chaney), the simple-minded but powerful blacksmith (Elmo Lincoln) whom he uses as a catspaw, and others of lesser note. There is intrigue and melodrama, heart interest and romance, thrills and melodrama, and it is effectively interspersed by effective comedy work by Gale Henry, Louise Fazenda and Victor Potel, in addition to Mann and Franey.

All of these elements have been cleverly dovetailed, handled so that a good runaway scene, a snappy fight where science gets the best of brute force are introduced and culminating in an unusually effective climax where the villain is killed by his dupe, and the blind girl is being carried downstream on a raft and rescued by the hero just before it reached the falls. The raft scene provides a fitting climax to this highly entertaining picture. It has been cleverly photographed from various angles so as to bring out the full effect of the thrills and the tension while the hero is riding madly down the river bank to reach the raft in time is well maintained, though the actual rescue is not so exciting as what precedes.

It is not a subtle story and everything turns out just as you would wish it, but

it is a vastly entertaining picture containing about all the elements that good showmanship has shown audiences desire and should please a large majority of motion picture patrons.

With such a cast it is hard to single out anyone for individual praise as they all do consistently good work. It would be unfair, however, not to compliment Clarence Badger for the manner in which he has directed this production.

The Cast

Quincy Adams Sawyer.....John Bowers
Alice Pettengill.....Blanche Sweet
Obadiah Strout.....Lon Chaney
Lindy Lutnam.....Barbara LaMarr
Abner Stiles.....Elmo Lincoln
Mandy Skinner.....Louise Fazenda
Nathaniel Sawyer.....Joseph Dowling
Mrs. Putnam.....Claire McDowell
Deacon Pettengill.....Edward Connelly
Betsy Ann Ross.....June Elvidge
Hiram Maxwell.....Victor Potel
Semanthy.....Gale Henry
Ben Bates.....Hank Mann
Mrs. Sawyer.....Kate Lester
Bob Wood.....Billy Franey
Based on Novel by Charles Felton Pidgin.
Scenario by Bernard McConville.
Directed by Clarence Badger
Photographed by Rudolph Bergquist
Length, 7,500 Feet.

The Story

Quincy Adams Sawyer, scion of a proud Boston family, meets a girl in the park by chance and is much impressed. To escape an unwelcome marriage he goes to the village of Mason's Corners at the request of a friend of his father's to aid a woman who is being cheated of her property. Her daughter, Lindy, tried to vamp him. He soon learns that the woman's lawyer, Strout, is a crook and an enmity arises between them. It develops that the girl he met in Boston, and who has since gone blind, is the niece of his father's friend and a romance quickly develops.

Strout persuades Stiles, the blacksmith, that Sawyer is after him and, after arranging to have Lindy decoy the blind girl onto the little ferry, he has Stiles cut the rope, sending the craft adrift. Lindy, repenting, rushes to Sawyer, who rescues the blind girl when the ferry comes near the shore just before it reaches the falls. The excitement has caused her to regain her sight and all ends happily for the pair. In the meantime Strout had been killed by Stiles who had learned he had been duped.

"The Super-Sex"

Unhackneyed Theme of Frank R. Adams Story Used by American Releasing Corporation

Reviewed by Mary Kelly

With character-study as its main purpose, this production of Frank R. Adams' story, "Miles Brewster and the Super-Sex" carries a certain appeal to those who appreciate a fine attention to details. Most of it is descriptive rather than dramatic. The action moves slowly, this being noticeable to a faulty degree at times. Cutting would help considerably in remedying this.

In its conception and development of an unhackeyed theme, the picture is particularly commendable. It offers another slant on the flapper love affair. The action distinctly avoids the beaten track and for this reason alone is bound to please many.

Grandma Brewster as played by Gertrude Claire is a character that offers delicious entertainment. She is a grim example of the tyranny of years. When she delivers a caustic remark to her son-in-law, she is so vividly expressive that one can almost hear her speak. Miss Claire's interpretation is the type of comedy that is seen all too seldom. Even in the kinder moods and in the final burst of munificence, she is consistently true to her first unsmiling conception of the part.

The boy and girl flappers are played by Robert Gordon and Charlotte Pierce. As the story goes, their budding love affair is blasted when the girl announces that she is the type who needs worldly experience, who would be bored with marriage and a settled life. Her sweetheart, utterly miserable, is a prey to the first temptation that comes along and invests his entire savings account in oil stock. He becomes suddenly wealthy and popular, then learns that his money is invested in something else. Here Grandma interposes, and the ending is all that he could hope for.

Lambert Hillyer, the director, has been of great assistance in making the characters ring true. The picture holds fine entertainment for discriminating patrons especially if some cutting is done so as to speed up the action.

The Cast

Miles Brewster Higgins.....Robert Gordon
Irene Hayes.....Charlotte Pierce
Mr. Higgins.....Tully Marshall
Mrs. Higgins.....Lydia Knott
Grandma Brewster.....Gertrude Claire
Cousin Roy.....Albert MacQuarrie
J. Gordon Davis.....Louis Natheaux
Mr. Hayes.....George Bunny
Mrs. Hayes.....Evelyn Burns
Based on the Story, "Miles Brewster and the Super-Sex," by Frank R. Adams
Scenario and Direction by Lambert Hillyer.
Photography by John S. Stumar.
Length, 5,749 feet.

The Story

Miles Brewster Higgins is a small town youth afflicted with self-consciousness. With the appearance of a flashy automobile salesman, Miles endures the tortures of jealousy because of his sweetheart. When life looks blackest to Miles, Cousin Roy blows into town and persuades the boy to invest his savings in oil stock. Shortly afterward the gusher breaks and Miles is hailed as a Napoleon of finance. He plans, boyishly, to become engaged to the girl, jilt her and break her heart. Word comes that Miles's money was not in Baby Blue but in another stock. Deep in debt, the boy decides to steal away to South America. A short distance away he changes his mind and comes back. Then Cousin Roy returns with Miles's Baby Blue stock certificates. In the general surprise Grandma Brewster says she was responsible for the false news of his investment in Baby Blue. She did it to test him. Miles is really rich and he really loves the girl.

Of outstanding interest in connection with "The Toll of the Sea," which is being distributed by Metro, is the fact that it is photographed in its entirety in natural color, being produced by the new Technicolor process. This in itself is a point that you can exploit and attract business to your house. While all of the color effects are not perfect, the picture is beautiful and many marvelous effects have been achieved.

The delicate tints and shading of the sets and costumes used in this Chinese story are wonderfully brought out and the naturalness of the coloring makes the characters seem very real. The story has been well directed, and though tragic, is interesting. A unique feature is the fact that the leading role is portrayed admirably by a Chinese girl, Anna May Wong.—C. S. S.

"Driven"

Charles J. Brabin Creates Unusually Fine Production Based on Somewhat Tragic Theme.

Reviewed by C. S. Sewell

With "Driven" his first independently produced picture, Director Charles J. Brabin, who is well known for his work with Fox features, has gotten off to a fine start. Though largely tragic it is unusually artistic, intensely dramatic, well directed and acted, finely photographed and tells a straightforward story with no deviation on side issues.

While the entire action takes place in the mountains of Virginia or some other Southern state, it differs from the usual run of stories of this locale and does not deal with a feud. Rather it is a story of supreme sacrifice on the part of a mother of four sons, and she is the central figure though there is a pretty little romance.

The drama is heavy and the atmosphere somewhat depressing due to the tragic role of the mother who dominates the action, and the extreme meanness, cruelty and selfishness of one of the sons whose actions furnish the reason for the dramatic situations. But on the other hand there is strong heart interest and the very tyranny of this son creates unusual sympathy for the younger and lovable son, his mother and his sweetheart. The scene where the brute shoots the girl's father in the back in cold blood, killing him, is not pleasant to contemplate.

Mr. Brabin has spared no pains to make you hate one son and love the other and has brought out these emotions by strong contrasts, none more effective than the unevenly matched fight over the girl between the big brute and the young delicate chap. This is well done and quite realistic but the scenes where the brute kicks the young boy after he is down and out are unnecessarily brutal and can be eliminated to advantage.

It is a picture that will appeal most strongly to discriminating audiences with whom the artistry and stirring drama will outweight the depressing points in the theme. Then, too, the happy culmination of the youthful romance against seemingly insuperable odds will have a big effect on many spectators.

From the standpoint of drama, the climax is tremendously effective and thrilling though not pleasant to contemplate. It is hard to conceive of a more dramatic situation than where the mother, convinced that there is no other way to save the son she loves most, betrays her husband and her three other sons to revenue officers though she knows it almost certainly means their death while resisting arrest. And while showing the extreme depth of her love and sacrifice it is not pleasant to see her accepting money for giving the information even though she knows her husband and other sons are brutes and she, wants the money to aid the younger son to go away and start life anew. So, as a whole, though you will likely be pleased by the general excellence of the production, the work of Emily Fitzroy as the mother is so fine and she establishes such strong sympathey that her meagre reward may have a depressing effect.

Charles E. Mack is excellent as the young son and George Bancroft just as effective as the brutal one, while Elinor Fair is a good selection for the little mountain girl who is the unwitting cause of it all. The remainder of the cast in minor roles give good interpretations.

A feature of the production is the beautiful photography and the fine composition of some of the scenes which resemble works of art.

Mr. Brabin deserves credit for having so handled the theme as to bring out the utmost possibilities from every angle, and in giving to the screen a production which is of a quite different nature from any other American-made production.

The Cast

Mrs. Tolliver.....Emily Fitzroy
Mr. Tolliver.....Burr McIntosh
Tom Tolliver.....Charles E. Mack
Lem Tolliver.....George Bancroft
Other Tolliver Sons.....{Ernest Chandler / Fred Koser
John Hardin.....Leslie Stowe
Essie Hardin.....Elinor Fair
Based on Ray Geizer's Magazine Story, "The Flower of the Flock."
Scenario by Alfred Raboch.
Directed by Charles J. Brabin.
Photography by G. W. Lane
Length, 5,400 Feet.

The Story

The Tollivers live in the mountains of the

South, many miles from a railroad. Lem, the oldest son, is a brutal tyrant. He sees Essie, a neighbor, in swimming, and when she comes out he grabs her but she fights and gets away from him. When her father warns him he kills him in cold blood. Essie comes to live with the Tollivers. Tom, the youngest boy, a lovable chap who differs from his brutal father and brothers, learns to love Essie, but Lem also wants her. They fight and Tom is outmatched and badly beaten. The wedding is to take place soon. Deciding there is no other way, Mrs. Tolliver tells the revenue officers where the father and older brothers are running a still. They are raided and all killed except the father, who makes his escape and comes home to kill Tom, believing he has sold them out. In the meantime Mrs. Tolliver has given Tom and Essie the money she obtained and they start away to begin life anew. Mrs. Tolliver tells her husband the truth and he starts to shoot her but, brought to a realization of her supreme sacrifice, he refrains from doing so.

"What Fools Men Are"

Picture Based on Eugene Walter Play Distributed by American Releasing Corporation

Reviewed by Mary Kelly

Flapper psychology is a most interesting theme as handled in this picture. Based upon Eugene Walter's stage drama, "The Flapper," the screen production entitled, "What Fools Men Are," offers something that is worth the attention of every up-to-the-minute exhibitor.

It is probable that the appeal in this case, as with almost any production dealing with one special theme, is limited. But at this particular time when the flapper is the object of much discussion, whether serious or not, a picture showing unusual originality and insight into the question should be highly acceptable. Wherever the nature of the theme is accurately pointed in exploitation campaigns, public interest is sure to be aroused.

Any number of intriguing questions as to how serious an influence is the flapper in modern life, and particularly in the marriage problem can be asked. While the picture is in no sense a preachment, it answers popular queries at least entertainingly. It keeps one guessing throughout many scenes as to the real motives of one particular flapper who seems to be a generally familiar type.

Faire Binney gives a marvellously clever performance, Peggy Hendricks, as she plays her, is a girl with a jazz soul (if any) who is baffling to everyone, including herself. Her favorite style of reaction to an emotional climax is to smile and dance with her shoulders. Still there are serious moments when she makes the spectator feel that Peggy is not incapable of feeling but rather of expression. She is at all times charming, and pleasant to look at.

George Terwilliger, the director, has made good use of the many opportunities for comedy. The rare touches with a deeper appeal he has sharply drawn. Most of the characterizations are real as well as entertaining. Florence Billings seems not entirely suited to her role, especially in the more sympathetic scenes. The picture has been beautifully photographed.

The Cast

Peggy Hendricks.....Faire Binney
Ralph Demarest.....Joseph Striker
Kate Claybourne.....Florence Billings
Bartley Claybourne.....Huntley Gordon
Ola .....Lucy Fox
Horace Demarest.....J. Barney Sherry
Bayard Thomas.....Templer Saxe
Steve O'Malley.....Harry Clay Blaney

Adapted from a play by Eugene Walter.
Scenario by Peter Milne
Directed by George Terwilliger
Length, 6,087 Feet.

The Story

Peggy Hendricks, younger sister to Kate Claybourne, is getting some of the attention from Kate's husband, Bartley, which Kate is forfeiting because of her devotion to a literary career. When she learns of the infatuation, she proceeds to get a divorce. Peggy has an ardent suitor in Ralph Demarest, whose wealthy father is opposed to the match. Meanwhile a series of wild parties at Ralph's studios continue. When Kate gets her divorce, Bartley realizes that he has been too hasty. He writes for forgiveness. Peggy, knowing she is not in love with Barley, dodges him and elopes with Ralph. The latter's father offers her a sum of money to give up her husband, and she accepts it. Then she turns over the money to Ralph and tells him to start over again. She agrees to stand by him, and Bartley and Kate are reunited.

Metro's "Quincy Adams Sawyer" is a picture that should prove a big box-office attraction. It is a showman's picture with a large number of exploitation angles. It has many fine points of box-office appeal. Adapted from a widely read novel, it is interpreted by a truly unusual cast, containing several players who have been starred while all of the others are only slightly less well-known, many having been featured. The producers, Messrs. Sawyer and Lubin, invaded not only the dramatic but the comedy field for this exceptional cast.

There is particularly effective comedy that will bring many laughs, heart interest, romance and thrilling melodrama. There is a corking good fight, a good runaway scene, and an effective climax which will bring spectators to the edge of their seats. It is a crackerjack audience picture that should bring dollars to your box-office.—C. S. S.

"Hungry Hearts"

Sympathetic Story in Goldwyn Picture Featuring Several Fine Performers

Reviewed by Mary Kelly

Primarily because of its naturalness, "Hungry Hearts" makes an appeal to the sympathies that few can resist. Moreover for those who are not moved by the pathetic moments there is an abundance of wholesome comedy.

Goldwyn is presenting in this a view of Jewish family life with considerable stress upon the struggle of the immigrant for success in America. In atmosphere, the picture is similar to others that have been produced. That is, it relies lagely upon well-known racial traits as a source of emotional and comedy entertainment. But there is enough originality in the purpose of the story, in some of the types and in the climax to provoke fresh enthusiasm even in those who are familiar with this type of picture.

A series of short stories published under the title, "Hungry Hearts," written by Anzia Yezierska, furnished the material for the photoplay. The pictured version reveals an intimate knowledge of the subject-matter. It has been produced in close sympathy with the dreams and actual experiences of the Russian immigrant so that the poetic, as well as the ludicrous, finds frequent expression.

Atmospherically, the picture gains realism through the sub-titles. These are the work of Montague Glass, and make use of some of the typical idioms, best adapted to comedy.

The action gives generous opportunity to many performers, without featuring any one artist to the extent of eclipsing another. Perhaps Rosa Rosanova's handling of the mother role will be the most impressive to some. It is truly a fine accomplishment. But the many beautiful close-ups of Helen Ferguson are among the most pleasant memories as well, and E. A. Warren, as the father, will be remembered as one of the most gifted performers.

Fine, clear photography helps to make the production thoroughly entertaining. There is a pleasing gradation of settings from the rude Russian hut to the pretty suburban cottage that represents achievement finally. The picture should be a profitable attraction wherever the heart interest feature is appreciated.

The Cast

David ..... Bryant Washburn
Sara ..... Helen Ferguson
Abraham.....E. A. Warren
Hannah ..... Rosa Rosanova
Rosenblatt ..... George Siegmann
Gedalyah Mindel ..... Otto Lederer
Mishel Mindel ..... Millie Schottland
Cossack ..... Bert Sprotte
Sopkin ..... A. Budin

Based Upon Book of Same Name by Anzia Yezierska.
Scenario by Julien Josephson
Direction by E. Mason Hopper
Length, 6,540 Feet.

The Story

Abraham takes his wife and family to America in search of the golden opportunities with which they believe the new country to be flooded. He is a better scholar than business man as they soon learn. The others, including his wife, are forced to work. Sara, the oldest daughter, meets her ideal in David, nephew of the mercenary landlord, Rosenblatt. When the mother, in an effort to beautify the home, paints her kitchen white, like the one she sees when delivering laundry, the landlord raises the rent. Chaos results, and in a fury she mutilates the walls of her kitchen. The case is tried in court and her testimony proves so heartrending that she wins out. David and Sara find happiness as well.

"The Toll of the Sea"

Beautiful Effects Achieved by New Process of Color Photography—a Metro Release

Reviewed by C. S. Sewell

Unusual interest attaches to "The Toil of the Sea" which is being distributed by Metro, as it is the first feature produced by the new Technicolor process of natural color photography; and judging from the applause which followed the showing of this picture at the Rialto Theatre, New York, where it is the main attraction during the current week, it is destined to be a big success and its sponsors should feel highly gratified.

The selection of a Chinese story for this demonstration was an excellent choice for the picturesque costumes, flower gardens, sea scenes, and colorful Chinese interiors offer exceptional opportunities for a test of the merits of this process.

While it is evident that perfection in natural color films has not yet been reached, still the results obtained far outweigh the defects. Many of the effects are strikingly beautiful and the process which is fully described elsewhere in this issue appears to be equally successful, in bringing out the delicate coloring of the American girl's face, shading of her dresses, the more pronounced and decided colors and designs of the Chinese girl's costumes and even in the small designs of flowered silk and colored Chinaware. The main defect appears to be in the fact that the green of the trees and plants appears as more of a brown, while in some instances there is an over-vividness in the reds and orange, and a sort of massing of color in some of the scenes where there is a wealth of flowers and foliage.

In a great many instances the effect is all that could be desired, especially some in which the human characters predominate, they appear like exquisite paintings endowed with life, the effect of the natural colors giving them more of the semblance of reality. There was no fluttering or fringing of colors discernable in this picture.

As to the story itself, while it was apparently selected primarily to demonstrate the possibilities of this new process, it has been given an excellent production by Director Chester Franklin, and should please all except those who demand a happy ending. The theme is quite similar to "Madame Butterfly" and ends tragically with the

Chinese girl walking out and giving herself to the sea when she finds her American husband will not come back to her.

A unique feature for American audiences is the appearance of a Chinese girl, Anna May Wong, in the leading role. She gives a fine performance, bringing out the emotional points with delicacy and much feeling and holding your sympathy throughout. Kenneth Harlan is satisfactory as the American husband, but he has an unsympathetic role. The remainder of the cast is satisfactory.

The Cast

Lotus Flower.....Anna May Wong
Allen Carver.....Kenneth Harlan
Barbara Carver.....Beatrice Bentley
Little Allen.....Baby Moran
Gossips.....{ Etta Lee / { Ming Young

Story by Frances Marion.
Directed by Chester M. Franklin.
Photographed by J. A. Ball.
Length, 4,600 feet.

The Story

Lotus Flower, near her native home, finds an American washed ashore by the sea. An old man warns her of an old Chinese legend that no good will come of it. Unheeding she promises she will give the sea anything it asks if it will only give her this man's love. He recovers and they are married. Not long afterwards he is called back home and friends persuade him to leave her behind. In America he begins to forget his Chinese wife and after a few years married his childhood sweetheart. In the meantime a boy is born to the Chinese girl and she patiently awaits her husband's return. Finally he does come, bringing his American wife. Disillusioned, the little Chinese woman, after getting the American wife to promise she will always care for the boy, walks out into the water and disappears, thus paying her toll to the sea.

"Only a Shop Girl"

C. B. C. Film Sales Corporation's New Melodrama Replete with Thrills

Reviewed by Roger Ferri

If your patrons enjoyed and came to see "More to be Pitied Than Scorned," the first of the "Big Six" pictures of C. B. C. Film Sales Corporation, they will not be disappointed in "Only a Shop Girl." On the contrary, they will like this even better for the reason that there is not a single 100-foot stretch in the entire 6,400 feet of film this reviewer witnessed that does not contain a thrilling episode in the adventures of two lovable couples of the East Side. For melodrama this adaptation of Charles E. Blaney's play of the same title is a knockout in every respect, for it clings closely to the original script and is produced along lines that remind one of the good old days.

In a sense, "Only a Shop Girl" can be classed as a crook picture with ample food to satisfy patrons with great hunger for thrillers. There is a fire, a mysterious murder that is exceedingly well done, involving four people with the onlooker at loss to solve it until the very end—and in this respect this production fits in nicely into a period where mystery plays are seemingly the rage—and a half dozen real fistic battles and what not. There is more thrilling stuff packed into this production than there is injected into the ordinary twelve-reel length special.

The feature is well produced and in production value it is satisfying in every respect, with a cast that works hard and successfully. Mae Busch, as Josie Jerome as the wronged shop girl, is a complete success, her acting standing out like a precious stone. Estelle Taylor, as Mame, is typical of the type she characterizes and acts accordingly. William Scott, as Danny, is at his best, knows how to go about his work with such realism that you fear if you yell "Copper" he will step out of the screen and escape up the aisle and through the exit door. James Morrison, once one of the most popular juveniles, stages a real "comeback" in this picture. Wallace Beery, Tully Marshall, Josephine Adair, Willard Louis and Claire Dubrey all are good. Mr. Louis, as the wealthy department store owner, however, does excellent work, the best in the masculine lineup.

The direction by Edward J. Le Saint is creditable and the photography consistently effective.

The Cast

Mame Mulvey.....Estelle Taylor
Josie Jerome.....Mae Busch
Jim Brennan.....Wallace Beery
Danny Mulvey.....William Scott
Charles Black.....James Morrison
Angelina Jerome.....Josephine Adair
James Watkins.....Willard Louis
Mrs. Watkins.....Claire Dubrey
The store manager.....Tully Marshall

Adapted from Charles E. Blaney's play.
Direction and scenario by Edward J. Le Saint.
Length, 6,400 Feet.

The Story

James Watkins, a wealthy department store owner, frames Danny Mulvey so that he can win over his sister, Mame, who has a craving for fine clothes. On his release, Danny, who is in love with Mame, hears of the "frame-up" and also the story of the affair between Watkins, a married man, and his sister. One night, Watkins seeks to cast off Mame and win over Josie. Meanwhile, Danny and Mrs. Watkins, suspicious of her husband, quietly visit him. Mame, too, comes. Josie repulses Watkins' advances and threatens to kill him by breaking a vase over his head. He turns out the light. A scuffle and then Watkins falls. Josie is arrested. Believing Josie to have committed the crime, Danny confesses. Meanwhile his home is burned, and his sister, Mame, in saving the life of little Angeline, is overcome by smoke and badly burned. Her condition changes from bad to worse and finally she is given up. But before she passes out she confesses to having murdered Watkins, thus exonerating Josie and Danny, who are left to marry.

If you've been looking for something original and clever in the line of comedy drama, here is "Minnie." You can promise your patrons an abundance of laughs and be assured that the picture will live up to your promises.

"Minnie" is the homliest girl in town. If Leatrice Joy (who gives a wonderful performance in this) can look unattractive, what girl can not? This should be an incentive for sensational exploitation. Marshall Neilan has made use of subject-matter in this production that should give inspiration to any ambitious showman. A First National Release. —M. K.

"The Challenge"

Familiar Material is Cleverly Handled in American Releasing Corporation Picture with Dolores Cassinelli

Reviewed by Mary Kelly

A clever use of familiar material here should sell this picture to the average fan. The story of a triangular love affair has been entertainingly presented with a touch of novelty now and then.

Pleasing backgrounds are not the least attraction. The first part shows some thrilling out-door winter sports, mountain climbing, skeeing, etc., in locations that have splendidly photographed. This gives a tang to the picture at the start. What follows is the story of a woman's marriage to an extravagant artist who tastes success through the unknown help of his rival. This part of the story has been developed in conventional style with the staging of a few studio revels and the sentimental appeal of the self-sacrificing wife in the background.

The character of the rival seems not always clearly defined. This appears to be rather because of the author's conception of the role than either the director's work or Warner Richmond's performance. As the point of the picture hinges on this characterization, it would have meant improvement on the whole to have given more footage to this. In its present version, the motive of the unsuccessful suitor is not sufficiently plain to prepare one for the change in decision at the close when he brings husband and wife together again. The object may possibly be to create an effect of mystery in just this way, but if so, it has not been well done.

Dolores Cassinelli satisfies the desire for feminine beauty on the screen. In this she is aided by a contrasting type, De Sacia Mooers, who plays the coquette. Rod La Rocque and Warner Richmond are excellent types, who assisted by good directing, make their characters interesting to anyone.

The Cast

Barbara Hastings.....Dolores Cassinelll
Stanley Roberts.....Rod La Rocque
Ralph Westley.....Warner Richmond
Peggy Royce.....De Sacia Mooers
Mr. Hastings.....Frank Norcross
Mrs. Hastings.....Jane Jennings

Story not Credited.
Direction by Tom Terriss.
Length, 5,052 feet.

The Story

Barbara Hastings, hostess at a fashionable mountain resort, has two suitors—Stanley Roberts, an artist, and Ralph Westley, a banker. Her preference for the artist brings the banker's jealousy to a climax. When she marries Roberts and goes to live in New York Westley determines to separate them. First he anonymously purchases Roberts' big picture and sees the artist plunge into extravagance. Then he causes a position to be offered to Barbara. Through it all she remains steadfast in her duty to her husband. Finally when Roberts is brought to him down and out the banker makes his big decision.

"While Justice Waits"

Fox Production Offers Dustin Farnum Typical Role—Irene Rich Gives Fine Support

Reviewed by Mary Kelly

Dustin Farnum has one of his typical roles—that of the avenging husband—in this Western "While Justice Waits." The picture has the usual amount of action and melodrama. It relies more upon the appeal of the story and suspense than upon mere physical action, the conflict being somewhat more repressed than usual.

The man who comes back rich after a gold-hunt and finds that his wife, unable to stand the strain of loneliness, has left home with a scoundrel, is the character played by Farnum. His long search for her, the finding of his little son and the final discovery that his wife has spent the years between in an unselfish mission is the drama.

The attempt to keep up the suspense is only partially successful, as the final reunion will be expected by most spectators. But there is, perhaps, a finer quality to the theme than is frequently found in this type of picture. The scene where the hero makes the outlaws get down on their knees to pray is a contrast to what might be expected. This, like several other scenes, shows a reserve. Irene Rich gives a performance that should help substantially to establish her growing reputation. Her emotional art is one of the praiseworthy features of the production. Earl Metcalfe plays a convincing villain and Frankie Lee is charming.

The Cast

Dan Hunt.....Dustin Farnum
Nell Hunt.....Irene Rich
George Carter.....Earl Metcalf
Hunt, Jr.....Junior Delameter
Joe.....Frankie Lee
A Man.....Hector Sarno
The Man's Daughter.....Peaches Jackson
Mollie Adams.....Gretchen Hartman

Story by Charles A. and Don Short.
Scenario by Jack Strumwasser.
Direction by Bernard J. Durning.
Length, 4,762 feet.

The Story

Dan Hunt finds gold. When he returns home he finds a note from his wife saying that she had eloped with another. Hunt

learns that his wife had been seen with the leader of a bandit gang. He joins the gang hoping to catch his wife and her lover together.

One night the church is robbed by the members of the band. They bring the loot to their rendezvous. A dice game follows and Hunt wins all of the loot. He returns it to the church. There he meets a lad of about seven. The Padre tells Hunt that the young boy's mother would some day come for him.

In a nearby town Hunt finds his wife. She explains that the bandit leader kidnapped her, and that the lad is their son.

"The Altar Stairs"

Frank Mayo Has Role That Should Please His Admirers in Universal Drama

Reviewed by Mary Kelly

This picture's appeal will be confined more or less to Frank Mayo fans. It presents him in one of those ultra-heroic roles which makes him the dominating force of the picture, almost to the exclusion of all other features. The fact that he is an attractive and compelling performer will no doubt overshadow the inconsistencies of the story in the mind of his admirers.

South Sea island atmosphere and ship scenes add pictorial and dramatic interest. The action makes wide leaps from one locale to another, and co-incidence has been considerably stretched in bringing the various characters together again after these changes. There are a few spectacular shots, such as the burning of the island chapel and sea scenes at night. The storm has been effectively produced and the accompanying ship scenes are the most thrilling in the picture.

Frank Mayo has a romantic, daring role that should have a wide appeal. After an adventurous life he falls in love for the first time, then discovers that the woman is married to a scoundrel whom he has every reason to kill. He is prevented from committing this crime by the fateful interference of another, so that the ending is in keeping with popular demands.

The Cast

Rod McLean.....Frank Mayo
Joie Malet.....Louise Lorraine
Tony Heritage.....Lawrence Hughes
Capt. Jean Malet.....J. J. Lanoe
Blundell.....Harry de Vere
John Strickland.....Hugh Thompson
Hugo.....Boris Karloff
Parete.....Dagmar Godowsky
Tulli.....Nick de Ruiz

Based npon the novel of the same name by C. B. Lancaster.
Scenario by George Randolph Chester.
Direction by Lambert Hillyer
Length, 4,641 Feet.

The Story

Rod McLean, a trader of the South Seas, saves Tony Heritage, a derelict, from savages. Tony steals Rod's money and leaves for France, where he marries the daughter of a French commandant. The officer learns of Tony's record and repudiates the marriage and takes his daughter to the South Seas. Tony turns up. Rod has fallen in love with Joie, but he discovers that she is married. He goes back to his own post and discovers that Tony has gotten the natives drunk. They are burning the island chapel. Rod discovers that Tony is the husband of Joie and is about to kill him when the minister interferes. Tony steals Rod's boat and escapes, and Rod starts after him, while on the main island Joie waits for the climax that Fate has in store for the three.

"Singed Wings"

Penrhyn Stanlaws Combines Fact and Fantasy in Paramount Picture

Reviewed by Sumner Smith

In "Singed Wings," a Paramount picture, Penrhyn Stanlaws presents something different in motion picture romances. In essaying it, he set himself a remarkably high ideal. Sometimes he approaches it, other times he falls short of the mark. The result is a picture of conflicting interests, a strange mingling of fact and fantasy, a daring and varyingly successful attempt to translate Pierrot and Columbine into daily life.

Pictorially, "Singed Wings" is a delight. In this respect Stanlaws excels. His interiors are marvels of artistic charm. The home of the heroine had to be a humble one, but that was no obstacle to Stanlaws —he made simplicity striking. Again, when fine homes entered into the plot, Stanlaws produced backgrounds that pleased the eye and stirred the imagination. He also saw to it that two other essentials of a motion picture are present—action and capable interpretation by the players.

We liked Conrad Nagel best of all the players. He alone seemed to fully realize what Stanlaws was striving for, and his work is delicate and effective. Bebe Daniels' performance, while generally good, does not appeal as so consistent. She is too real a human being to ever be Columbine. The rest of the cast is satisfactory. Of them, Robert Brower and Ernest Torrence best understood the director's ideal.

"Singed Wings," therefore, can be classed as a somewhat puzzling picture. It interested us hugely and we believe that while theatres with high-class clienteles will find it profitable, it is far too flossy for some people. However—and this illustrates our doubt—the fact that it has to do with the triangle idea and the beauty of its settings may prove us all wrong.

The Cast

Bonita della Guerda.....Bebe Daniels
Peter Gordon.....Conrad Nagel
Bliss Gordon.....Adolphe Menjou
Don Jose della Guerda.....Robert Brower
Emilio.....Ernest Torrence
Eve Gordon.....Mabel Trunelle

From the Story by Katherine Newlin Burt.
Adapted by Edfrid A. Bingham.
Directed by Penrhyn Stanlaws.
Length, 7,788 Feet.

The Story

The dancing girl holds at bay the youth who loves her because of her superstition that when she speaks of her love she will die. A roue assists her in progressing as a dancer, and the youth misunderstands her reception of his favors. A weak-minded clown, who watches over her and loves her, believes she has given her heart to the roue. The youth prevents him from killing the girl. The clown commits suicide and the superstition is exploded.

"Minnie"

Marshall Neilan Scores Once Again—As Both Author and Director of First National Attraction

Reviewed by Mary Kelly

Marshall Neilan has distinguished himself once more. "Minnie" is the latest tribute to his creative art. This is a production that offers truly exceptional entertainment in its display of original character studies and situations.

Especially because it is rich in comedy values of a nature that anyone will appreciate, "Minnie" should satisfy all classes of patrons. At times it is uproariously funny and still not broad. Most of the time there is an undercurrent of amusement that is new and delightful. In this consistency of mood and the subordination of the pathetic motive so that there is no effect of depression, Mr. Neilan has shown admirable skill.

"Minnie" is a character that wins your sympathy, even when you are laughing at her. The sentimental appeal is there without calling special attention to it. She is described as the type whom "the Lord has made unbeautiful." No young man flatters her with attentions except of an undesirable sort. She has no mother and her father is too much engaged in getting married (he tries it seven times) and perfecting his new invention to help "Minnie" improve her looks.

The excellent quality of Leatrice Joy's performance is a revelation even to those who admire her. She goes about the task of impersonating an unattractive girl with a thoroughness that insures success. She makes no miraculous conquest and this is another example of the artistic judgment of Mr. Neilan, who is both author and director. Minnie's one and only beau is another whom the God of Beauty has slighted. Matt Moore plays this part most entertainingly. His make-up, clothes and manner, are a clever caricature of his usual self.

There are many other avenues for comedy, some of the best scenes being those which show "Minnie" broadening her knowledge of men while taking automobile trips. There are screamingly funny situations, heightened by Miss Joy's seriousness. The comedy comes to an abrupt end, however, in a scene that stands out as one of the best in the production. This is where she gets caught in the lie about having a sweetheart, and sobs out the truth about her own life. This sounds a human note that emphasizes the sincerity of the whole picture.

Artistically, the picture seems too long. It should end when "Minnie" learns that at least to one man she is beautiful. However, to please the many who like to see their favorites beautifully and conventionally dressed, the author has added a few scenes showing the physical transformation of the homely couple, after a rather far-fetched explanation.

The Cast

Minnie.....Leatrice Joy
Newspaper Man.....Matt Moore
Minnie's Father.....George Barnum
Stepmother.....Josephine Crowell
Stepsister.....Helen Lynch
Chewing Gum Salesman....Raymond Griffith
Young Doctor.....Dick Wayne
Boarding House Janitor.....Tom Wilson
Local "Cutup".....George Dromgold

Scenario by Marshall Neilan.
Direction by Neilan and Frank Urson.
Length, 6,696 Feet.

The Story

Minnie, the homeliest girl in town, is so completely snubbed at a dance that she resorts to desperate measures. She sends herself love notes and flowers. Her stepsister suspects and, learning the truth, threatens to expose her unless she introduces the admirer within a certain time. Poor Minnie racks her brain, then decides to claim that an unidentified man who was found dead was her suitor. A newspaper reporter wrests the truth from her but is so touched by her unhappiness that he forgets to write the story and marries her instead.

"Omar the Tent Maker"

Artistic Production Distributed by First National is Based on Life of Omar Khayyam

Reviewed by C. S. Sewell

Richard Walton Tully, who was responsible for the successful stage production, "Omar, the Tentmaker," also presents the screen version which is being distributed through First National, with Guy Bates Post, the distinguished actor who starred in the stage play, also the star of the screen version.

It is a spectacular and an artistic production, surrounded with all of the glamor of Persia of a thousand years ago; the period in which the action is laid. Its main points of audience appeal will be on the spectacular side and because of the fact that it is a story of the life of the Persian poet, philosopher and scientist, Omar Khayyam, best-known in this country as the author of a masterpiece of verse, "The Rubaiyat."

Director James Young has made a picturesque and singularly accurate production with striking scenes and settings, many of great beauty and some of immense size The picture has been beautifully photographed in a soft, sepia brown.

From the story angle, the picture is inter-

esting because of the fact that it shows Omar as a thinker, whose ideas were many centuries ahead of his time and how he persisted in them despite opposition. The dramatic interest, however, has been allowed to be overshadowed at times by a too great stress being placed on the artistic and spectacular side with a consequent weakening in the building up of the characters and development of the dramatic points. For example, for considerable footage the direct story of Omar, himself, is neglected, while the sequences in Teheran, involving Shireen and her baby and the Shah, and also Hassan, are developed. This, together with the frequent and sometimes sudden transitions from one line of development to another, has the effect of breaking the dramatic continuity and lessening the hold of the story on the spectator. The scenes where Omar is strapped in the torture chair and his feet beaten with whips appears to have been unnecessarily prolonged and there is a tendency to extend some of the other situations beyond their real value.

Guy Bates Post plays the title role with distinction, but his best work appears as the young Omar in the early part of the film, and the same is true of Virginia Brown Faire, as Shireen. The cast, as a whole, give good performances, though there is a tendency on the part of some of the players to overdo the use of facial expression, and Noah Beery's portrayal of the Shah makes of him a character which is almost a burlesque, stressing the doddering side with no traces of the power to expect of a man who still is able to hold his always threatened throne.

The Cast

Omar.....Guy Bates Post
Shireen.....Virginia Brown Faire
Nizam.....Nigel de Brulier
The Shah.....Noah Beery
Shah's Mother.....Rose Dione
Little Shireen.....Patsy Ruth Miller
Hassan.....Douglas Gerrard
Little Mahruss.....Will J. Hatton
The Iman.....Boris Karloff
The Christian.....Maurice B. Flynn
Omar's Father.....Edward B. Kimball
Executioner.....Walter Long
Zarah.....Evelyn Selbie
Mahruss.....John Gribner

Based on stage play by Richard Walton Tully.
Adapted by Richard Walton Tully.
Directed by James Young.
Length, 8,090 Feet.

The Story

Omar with two friends, Nizam and Hassan, study the Mohammedan writ under the Holy Iman and pledge each other to lifelong friendship. Amar falls in love with the Shireen, the Iman's daughter, and they are married, but the Shah, hearing of her beauty, desires her. Taken to Teheren, she pleads for her freedom but is cast into a dungeon where a girl-baby is born to her. Both are ordered to be executed, but her maid rescues the baby, little Shireen, and sends her to Omar who adopts her, believing she is the Shah's child.

Shireen has been sold into slavery and seventeen years elapse. Nizam has become the all-powerful Vizier on the death of the Shah. He sends for Hassan and makes him governor of the city where Omar lives, instructing him to find Omar. He does not try to do so, fearing the fact that he consorts with thieves and assassins and will be discovered. Chance finally brings Shireen to the city, and Omar, in attempting to shield a Christian from the Mohammedan mob, is arrested and sentenced to death by whipping the soles of his feet. Nizam, learning the truth, rushes to Omar's aid. Omar and Shiree are reunited, and he learns that little Shireen is his own daughter. Little Shireen gives her love to the Christian, and Omar, remembering his own troubled romance, gives his consent.

"The Double-O"

Arrow-Ben Wilson Production Stars Jack Hoxie in Western of Mexican Border

Reviewed by Mary Kelly

This Western starring Jack Hoxie, which Arrow is distributing, is up to a fair standard of entertainment. A typical story of the Mexican border has been used as the basis for "The Double-O." With "greaser" intrigue and cattle-rustling, a love affair between the foreman and the feminine boss of the ranch, the picture has the conventional balance of thrills and romance.

As the greater emphasis has been placed upon the romantic motive, the suspense lies in prolonging the separation between the man and his "boss." She disapproves of him at first because he accepts payment in kisses for what she owes him in dollars. He spends the rest of the picture in atoning. Finally, when she decides to believe in him, his rivals inform her that he has a squaw wife whom he is hiding. She learns the truth in time to make a desperate effort to save his life. This is the climax of the picture—her race in the car to the place where he is to be shot at sunset. Aided by the resourcefulness of the foreman's pal, she saves him. Evelyn Nelson plays this part charmingly. The star has less opportunity for spectacular action than frequently, which may make some difference to his special admirers.

The Cast

Happy Haynes.....Jack Hoxie
Cholo Pete.....Steve Clemente
Mat Haley.....Wm. Lester
Jim.....E. Laneice
Frances Powell.....Evelyn Nelson

Story and Direction by Roy Clements.
Length, 4,729 feet.

The Story

The foreman of the "Double O" incurs the enmity of the manager and a Mexican in league with him. At the same time he gets in bad with the new proprietor of the ranch, a pretty young woman whom he kisses. She resents this and dismisses him.

Capture, release and recapture, follow swiftly in this drama until finally Jack is held for execution by the Mexicans, unless $4,000 in gold be forthcoming. The young lady owner of the "Double O" rescues him and all difficulties being removed the two are married.

"The Show"

(Winkler-Cartoon—One Reel)

In this Max Fleischer-Out of the Inkwell comedy, the busy little clown and three partners are rehearsing their parts in a show as they are being rushed to the theatre in Fleischer's automobile. The clown, mischievous as always, leaves the drawing board to tamper with the accelerator of the car, with the result that the arrival at the theatre is a sudden one indeed. The one-reel subject is up to the standard of its predecessors.—S. S.

"Lazy Bones"

(Fox—Comedy—Two Reels)

Clyde Cook takes part in some exceptionally funny stunts in this Fox comedy. The first part offers more or less familiar amusement in connection with the hot dog industry, but gets some laughs nevertheless in showing how Fido, now a sausage, reverts to type. Lazy Bones finally gets rid of his business establishment by aid of an express train. His adventures with the glue pot provoke some hilarious slapstick. The funniest bit of all is the scene where he is pursued by a skeleton, an effect which has been contrived with unusual cleverness.—M. K.

"The Law of the Sea"

(Universal—Drama—Two Reels)

This is one of the best of the "Tales of the Fish Patrol" series featuring Jack Mulhall. It concerns his activities in rounding up a gang who are netting fish on Sunday in violation of the California law. This is cleverly done by running a vessel in among the nets, entangling them so that nets, boats and fishermen are carried along with the vessel. There is plenty of action and fighting.—C. S. S.

"Bow Wow"

(First National-Comedy—1,856 Feet)

Mack Sennett's Great Dane dog "Teddy" is featured in this rural comedy of a city slicker, a country girl and her faithful swain. Naturally Teddy has a lot to do in this film and he performs some clever stunts. There is also other good animal stuff, with a goat, a pig, a young donkey, Mack Sennett's cat, and a chicken. It is an entertaining film which will get a lot of laughs and will satisfy the average audience but does not seem to be quite as peppy as some of his previous offerings.—C. S. S.

"Rookies"

(Universal—Comedy—Two Reels)

Century Comedy Company's clever dog "Brownie" is the star of this comedy which deals with the love adventures of a little girl and two boy rivals. The boys are boy scouts and much of the film deals with their activities and comedy stunts in camp. While Brownie does some clever things, he does not show to as good advantage as in some of his previous comedies and the subject is not as "peppy." It should, however, prove a delight to children.—C. S. S.

"Graphic 2549"

(Educational—Magazine—One Reel)

Women especially will be interested in a section of this issue which shows a hairdresser building coiffures to fit different type faces. Another section shows a unique orchestra in New Orleans consisting entirely of children between the ages of seven and thirteen. There are also views of a pack of prize Great Dane dogs and an interesting section showing various queer types of fish in the New York Aquarium.—C. S. S.

"The Counter Jumper"

(Vitagraph-Comedy—Two Reels)

This comedy should prove a regular riot with Larry Semon fans and bring a lot of laughs from almost any audience. It is rapid-fire stuff and while there is considerable slam-bang stuff, pastry throwing, falling into tubs of paste, etc., he has also introduced some brand new stuff, notably a scene where a duck egg with two legs sticking out does all sorts of stunts. This is funny and clever and it will mystify you as to how it is done. Another good scene is where a negro sits on a block of ice and it melts immediately and a good effect has been produced with a scene where Larry and the villain go off the top of a cliff; slow motion photography makes them appear to float through the air. There is very little plot, but Larry's troubles occur when he tries to be a clerk in a store and help an heiress who is being sought by a clever villain.—C. S. S.

Pathe Review No. 185

Some beautifully colored effects are obtained in this picture in connection with the filming of scenes in the Pyrenees along the Franco-Spanish border.

There is also an item of rare interest in the showing of a farm where no horses are used, the produce being carried to the regular railroad station by a miniature steam train which the farmer has fitted up. The tracks run to all parts of the farm, so no one of the sections is neglected.

Other items show the animals in the zoo taking their Saturday plunge, and a slow motion dance by a Hindu doctor, who is supposed to cure his patients' ills by his contortions.

Additional Short Subject Reviews May Be Found on Page 578.

The Pep of the Program

News and Reviews of Short Subjects and Serials

DeHaven Comedy Has New Title

The new Carter DeHaven comedy now nearing completion under the direction of Henry Lehrman, will be released under the title of "A Ringer for Dad." It was produced under the title of "A False Alarm" and will be the seventh comedy of domestic life featuring Mr. and Mrs. Carter DeHaven to be released through the Film Booking Offices of America.

New "Hallroom"

In the newest Hallroom Boys' Comedy, "My Mistake," the boys open a gown shop. It is said to be one of the funniest of the series. It was directed by Al Santell and is being released by C. B. C. Film Sales Corporation.

Playing Them Up

Another wide-awake showman who is playing up short subjects in his advertising is the manager of the Strand Theatre in Omaha, a big, first-run house on the Blank circuit. In the Sunday Omaha World-Herald of November 12, a space of about three inches across the bottom of an attractive ad layout is devoted to two Educational releases. Both are accompanied by attractive cuts and are attractively laid out. The one on "Ocean Swells," a Christie comedy, mentions the featured players, and the other on a Bruce scenic, "A One-Man Reunion," plays up an extract from Moving Picture World review of this picture.

"Felix Cat Comics" Selling Fast

M. J. Winkler, distributing the series of "Felix Cat Comics," reports the following State right sales: Greater New York, to Harold Rodner; Eastern Pennsylvania and Southern New Jersey, to Masterpiece Film Attractions; California, Nevada, Arizona and Hawaii, to Peerless Film Service; Minnesota and North and South Dakota, to Finkelstein and Rubin; Georgia, Florida, Alabama and North and South Carolina, to First National, of Charlotte; Ohio, Michigan, Kentucky and Western Pennsylvania, to Standard Film Service; and Washington, Oregon, Idaho, Montana, Colorado, New Mexico and Utah, to Greater Features, of Seattle.

The new series is said to be meeting with public and exhibitor approval. The critic of the New York Daily News said: "We're all for five reels of Felix and one reel of other folks."

Pearson Tells of Progress in Field and Announces More Two-Reel Comedies

Additional recognition of the value of short length comedies as business builders for the box-office is contained in a statement issued by Elmer Pearson, general manager of Pathe Exchange, Inc., in detailing the progress already made by that company with short subjects which now comprise the large majority of the company's offerings and forecasting Pathe's plans to increase its comedy output in keeping with the public appreciation of that form of entertainment.

After stating that the present Pathe program consists of the best items of their kind on the market, Mr. Pearson announces the determination of the company to make them not only better, but so much the best that the public will not be satisfied with anything inferior in short subjects. He further states that the company has several contracts under negotiation for comedies now in the making which will be announced shortly, and which will be convincing evidence of Pathe's sincerity and high resolve.

"Having but recently made a real start in the two-reel comedy field," says Mr. Pearson, "we shall not be satisfied until every week we are releasing a two-reel comedy that has as much box-office value as anybody's feature."

After referring to the Harold Lloyd's comedies as the peer of anybody's best, Mr. Pearson calls attention to the series of Hal Roach "Our Gang" comedies which have captured audiences and grown better with each release; also the Snub Pollard two-reelers which are rapidly hitting their stride and which are meeting the company's high standard.

Stating that, with few exceptions, no particular progress has been made in the comedy field for several years, Mr. Pearson says:

"It is our purpose to offer the comedy field the development to which it is entitled and offer the exhibitor an opportunity to relieve the strain on the feature," continued Mr. Pearson, saying: "It is our opinion that the patrons will so relish this variation that the comedy change will far outdraw the feature changes. Anyway, we are going to provide the material and rest our case with the exhibitor and the public."

Educator Praises "The Mirror"

High praise for "The Mirror" novelty reels being released by Universal is contained in a letter to the producers, the International News Reel Corporation, from Ernest L. Crandall, director of lectures and visual instruction of the New York City school system. Stating that this experiment is of particular interest to schoolmen, he calls attention to the fact that history is more and more being taught as a background for the understanding of current events, that news reels have been recognized as a valuable aid in this teaching, but that one of the difficulties was in linking them up with preceding periods. Mr. Crandall praises the skillful handling of such reels as "The Mirror" and says it will go a long way toward remedying this defect without detriment to their entertainment value.

"Mirrors" already released include one showing McKinley's inauguration, one of the San Francisco fire, and one of "The Birth of Aviation."

Educational to Release Special Film Dealing with Romantic Story of Radio

Educational's latest special short subject now in preparation for early release is "Via Radio." It was produced under the supervision of the Scientific American and is said to deal in a clear, simple and concise manner that is intelligible to the novice, with the romantic story of this fascinating and phenomenally popular development of modern science.

It is announced that it will be of interest not only to radio fans and prospective purchasers of sets, but to experts as well. Starting with an actual photograph of the sound waves of the human voice the picture explains how these waves are harnessed, projected into space and picked up by radio sets.

The transmission of commercial messages from powerful transatlantic stations, operation of radio compass and position finding service supplied by the government, and experiments in shore to ship telephony, is shown.

There are interesting views of interiors of broadcasting stations in connection with the most popular use of radio, in broadcasting musical entertainments, sports, news events, etc.

The origin of static, the annoying phenomena of nature's own wireless, which interferes with many an evening's pleasure is shown and its sound when caught is depicted. This film is said to be highly entertaining and amusing and not by any means a dry treatise on the scientific or mechanical side.

Pathe List Offers Ten Subjects

Pathe's schedule for December 10 consists of ten subjects. Heading the list is a Snub Pollard two-reeler, "Newly Rich," and Leo Maloney in a two-reeler, "One Jump Ahead." Pollard's comedy deals with the experiences of a chauffeur who marries a newly rich girl; and the Leo Maloney Western shows the star as a Ranger who trails a cattle gang that also turn highwaymen.

Other subjects include Paul Parrott, with Jobyna Ralston in "I'll Take Vanilla," showing fun in a drug store in which a plumber and a burglar figure prominently. The Hutchison serial, "Speed," reaches its eighth episode. "Young Mr. Jazz" is the current Harold Lloyd single-reel reissue and "The Man Who Laughs" is an Aesop's Fable Cartoon. The Pathe Review No. 185 contains many interesting items. Two issues of Pathe News and Topics of the Day complete the list.

Unusual Praise for a "Christie"

The critic of the Cleveland Plain Dealer in reviewing the program at the Allen Theatre gives first consideration and high praise to an Educational-Christie comedy, "Let Er Run." He particularly stresses the race scene stating that eighteen months ago a showman would have placarded the town for a feature picture containing such a race, adding: "Yet here is a comedy with a knock-'em-cold race, and its only effect is to make the audience fairly raise from its seat. After all, what more could a reasonable producer ask?"

This is just another example of the high quality of material that is being put into short subjects, causing patrons to look more for quality in short subjects, and showing the wide-awake showman that his short subjects are a very important part of his offering to the public, and when rightly selected, are big business builders.

Trade Showing

Pathe announces a special trade showing of the first three episodes of the new Pearl White serial, "Plunder," on the New York theatre roof, Friday, December 1, at 2 p. m, to which exhibitors are invited. Miss White has signified her intention of being present in person. This serial, directed by George Seitz, deals with a treasure buried centuries ago at a spot now covered by a big New York building. It is said to show the highlights and shadows of New York, its splendor and qualor, adventurous characters in finance and the slums with an undercurrent of romance.

Vitagraph Has Fine Nature Subject

One of the charms of the series of Urban Popular Classics, single-reel subjects being distributed by Vitagraph, is their great diversity. The current issue, "Some Wild Babies," is said to be unusually instructive and entertaining. Recorded by Raymond L. Ditmars, curator of the Bronx Zoo, it depicts the parental instincts of birds and animals throughout the world, dealing with the bluebird, the hawk, prairie dog, deer, hippopotamus, etc., it retells life's story in the animal kingdom, the deserting of the home, building a new one and then raising children of their own. It will interest both youngsters and grown-ups.

Baby Peggy's Newest

Baby Peggy's newest Century comedy release for Universal is titled, "Grandma's Girl." The production is now well under way. Alf Goulding is directing the production and the cast includes Jimmy Kelly, Florence Lee, Hazel Deane, Babe Jose and Captain Cullinan. This little star's most recent picture, originally titled "The Senorita," has been changed to "Sunny Smiles."

Raymaker's Second

Herman C. Maymaker, who has just finished his first picture for Century Comedies, entitled "The Mischievous Pup," starring Brownie, is now working on his second production which will be a tale of an amateur Sherlock Holmes. A strong cast has been selected for this picture, headed by Buddy Messinger and Brownie, and including Jack Earle, Jack Cooper and Ena Gregory.

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"In Dutch"

(Educational-Comedy—Two Reels)

What a lad went through to get a secret society emblem for his fiance furnishes the motive for this Christie Comedy. Bobby Vernon, who is starred, decided the surest way to get the coveted Kutta Peesa Pie pin is to join the lodge. His rival is the head man and sees that the stunts he has to go through are unusually severe. Then comes the street work. Bobby, clad in an ancient bathing suit, has to sing "Oh, You Beautiful Doll" to three policemen without being arrested and then has to say to his sweetheart who is a brunette "I love a blonde." Of course everything finally comes out all right. There are a number of genuinely humorous situations which will provoke laughs and the fun is refreshing.—C. S. S.

"A Lot of Bull"

(Universal—Comedy—One Reel)

Quite a lot of incident and action has been crowded into this comedy featuring Charles Molina, which has to do with the experiences of an auto salesman in Mexico, and there are several humorous situations. The title appears to refer to a burlesque bull fight in which trained bulls are used, ending with Molina driving four of them from the arena with a broom. Another comedy situation shows the star dressed as a woman and there is a scene in which he dons a beard and takes refuge in a barber shop only to find that the barber who shaves him is the man from whom he is fleeing.—C. S. S.

"The Canyon of Dreams"

(Scenic—Special—One Reel)

This is an unusually beautiful production by Rollin Lester Dixon. In many restful, picturesque scenes the producer has registered his profound appreciation of nature. There are rare fantastic glimpses, as in the photographing of the reflections which the mountains cast in the canyon pools, and altogether a charm that makes the subject well worth while. Appropriate selections from the poem by Odell Shepard are used as titles.—M. K.

"The Beryl Coronet"

(Educational—Drama—Two Reels)

In this number of the Sherlock Holmes' stories the high standard of interest and entertainment reached by previous issues is well maintained, and Eille Norwood continues to add to the good impression he has produced as the delineator of the role of Conan Doyle's famous detective. The story hinges on the theft of a beryl coronet, suspicion points to the wrong party but Holmes ferrets out the criminal and recovers the piece which has been stolen.—C. S. S.

"Urban Popular Classics"

(Vitagraph-Educational—One Real Each)

Several of the series of Urban Popular Classics which are now being distributed by Vitagraph has just been shown for review. They deal with a variety of subjects and are all interesting, entertaining and instructive and should find a welcome on theatre programs. Of the subjects shown, "Alexander Hamilton," "Bending the Twig" and "The Alphabetical Zoo," have been reviewed in previous issues.

"BETTER MILK"

This reel shows the up-to-date scientific methods of producing and marketing high-grade milk. It illustrated the extreme care and cleanliness observed with the cows and how they are made to give more and better milk by being given proper food. Then the handling of milk from the time it leaves the cow including the pasteurizing, bottling and delivery is shown step by step.—C. S. S.

"SPENDING SIX HUNDRED MILLION A DAY"

You are wrong. The title does not refer to dollars but to gallons of water, the quantity used by New York City in a single day. This reel shows the large reservoirs in the Catskills which are the source of the supply and the reservoirs nearer the city in which the water is stored, also the process of aerating the water and the police force which guards it from pollution. It ends with views of different uses to which water is put when it reaches the city.—C. S. S.

"Mirror No. 3"

(Universal—Review—One Reel)

Here is a reel that should prove tremendously interesting to any one. Dealing with the modern miracle, aviation, it brings out the fact that it has been only fifteen years since the Wright Brothers first demonstrated it was possible to fly with a heavier than air machine. There are interesting pictures taken in 1908 showing Wilbur Wright's flights in France also experiments during the same year by Bleriot Farrman, Curtiss and others. There are also for purposes of comparison some views of modern aeroplanes which show graphically the development in this science.—C. S. S.

"One Jump Ahead"

(Pathe—Western—Two Reels)

Leo Maloney is featured in this one and he and others in the cast do a lot of wonderful horse-back riding. The plot is well up to the standard of this sort of production and holds the interest throughout. Josephine Hill, in the chief feminine role, does her part well, and the film comes to a happy, but plausible ending, helped out by a sub-title that falls just in the right place, and is worded just in the right way.

One fault which, however, is not found solely in this film, is to have the "hero," single-handed, whip three or four tough opponents in a fist-fight. Maloney accomplished that usual but miraculious feat in this picture.—T. S. daP.

"The Man Who Laughs"

(Pathe—Cartoon—One Reel)

That the hard knocks of life should be taken with a laugh is the purpose that this filmed Aesop's Fable sets out to show. It is produced in a way that gives it a certain amount or laughable situations. An old farmer's physician advises him to take life's "bumps" with a smile, and he proceeds to act on that advice.—T. S. da P.

(Additional Short Subject Reviews on Page 576)

PROJECTION

By F. H. RICHARDSON

Editor Travels

(Continued from last week)

At Pantages Theatre I met Mr. Stroud, who owns the Savoy and has an interest in the Pantages and Capitol. He manages the Pantages and is general manager for all three theatres. Charles Purcell, secretary of the union, and M. A. Bartlemen are projectionists. The Pantages has a good projection room, Power's projectors and two Transverters. Two clever stunts I noticed here, in my somewhat hasty examination, were a framing light mounted on the dissolving shutter and two wings or vanes mounted on the spot, as illustrated in Figure 5. This is a really worthwhile stunt, as the vanes allow of using a flood to cover the entire stage width without a bit of light striking the orchesra pit or the borders.

Good stuff! It is recommended to all who use spots. The spot also has a joint such as is shown in Figure 4. Here I learned from Brother Purcell that the flanges used are called "Railing Flanges." The men here have also rigged a counterbalance for the spot by attaching a weight to a cord, running same through a pulley on the wall, over the port and attaching other end to back upper corner of spot lamphouse. It, in conjunction with the railing flange, works just fine. It was Purcell who originated the lamphouse window illustrated in Figure 1.

A Good Idea

It was here I found a really clever stunt for moving lamphouse over when it has pipe connecting with the vent flue. It is shown in Figure 6, in which A is an oblong ceiling vent flue opening; in this case covered by an iron grill, B, the lamphouse pipe, and C, an iron rod or bar, bent as shown and bolted to ceiling about as indicated.

It is readily seen that when the lamphouse is shoved over the pipe will slide on the bar, and—there you are. Personally I do *not* recommend projecting slides with anything but a stereopticon. The loss of light incident to having a slide carrier before the condenser of a M. P. projector itself is sufficient to veto the plan of projecting slides with a M. P.

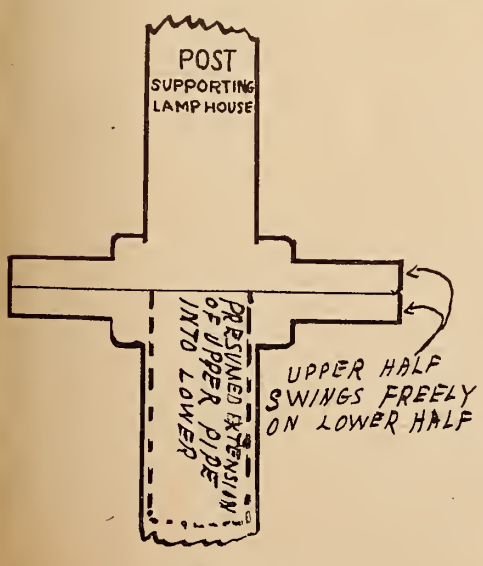

FIGURE 4
Stand for Spotlight

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

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projector except under certain conditions. See pages 177 and 801 of new handbook. It just simply does not pay to do it! However, if the exhibitor insists upon it, then the plan shown in Figure 6 is a simple and ingenious

FIGURE 5
Vanes on Spotlight

one for connecting the lamphouse vent pipe with the vent flue of the room.

The Pantages has a device such as is shown in Figure 2, though I don't remember whether it is made just that way.

Apologies

In reading further in my notes I see that Purcell and Bartlemen have overcome the slide carrier objection to M. P. projector slide projection in a very unique and effective way. The plan is simple, and is illustrated in Figure 7, in which the bow is a flat spring about 5/8-inch wide. When slide projection is finished the slide carrier is yanked out, pronto, it being held merely (though quite sufficiently) by the

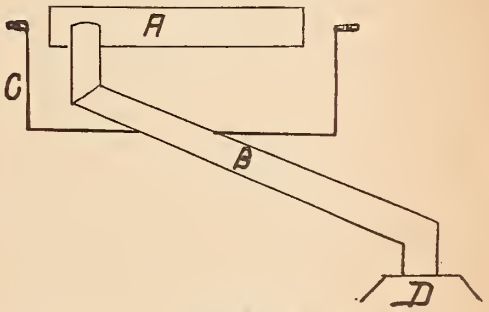

FIGURE 6
Connection Between Vent and Flue

pressure of the spring. It is simple and clever. Under the rewind table the men have placed an all-metal drawer—a drawer made of sheet metal, into which all film clippings are swept by a motion of the hand. This plan is recommended to you all. The rewind is geared down; also it stops automatically when the job of rewinding is finished.

I wish I might have had more time to examine things, and to visit all the Hamilton projection rooms. All of them were intelligently painted, and were dark while projection was in progress.

After show time the men foregathered in a food emporium, where an excellent dinner was served, and I talked to them on subjects allied to projection, afterward answering such questions as the men cared to propound until the hour grew very late, or early, if you prefer it.

At the conclusion of my talk the president of the local issued an invitation to me to come again, and come soon, which was deeply appreciated because I have now addressed the Hamilton local three times, and surely they must find real value in my visits or they would not each time not only ask me to come again, but insist upon it.

Toronto, Ontario

From Hamilton to Toronto the road is concrete, and of surpassing excellence. By advice of counsel I refuse to say how fast friend daughter, Nancy Hanks, and your 'umble scribe split the wind. Anyhow God was good to us, and the speed cops were all busy nailing some other feller's hide to the fence.

At Toronto I found those old war horses—Charles Dentlebeck, president, Toronto Local Union 173, Motion Picture Projectionists, and William Covert, fourth vice-president, International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada—waiting, with friendly mits wig-wagging a welcome to their city.

Toronto is a city I have liked since my very

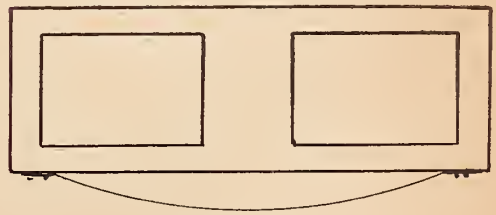

FIGURE 7
Slide Carrier Springs

first visit there. I like the city as a city. I like its open-hearted, whole-souled men and women. And, mark you well, that is no mere bonquet, but just solid fact.

We were the guests of Local 173, and found that they had put us up at the King Edward Hotel, which is the last word in class—and price. Upon arrival, being hungry, we visited the dining room, partook of a square meal, and friend daughter nearly fainted when she saw the bill. "Dad," said she solemnly, "they'll think we've been eating pearl soup frosted with diamonds when they see that!"

In the evening of the first day Messrs. Covert and Dentlebeck gathered friend daughter and my 'umble self, together with their respective bosses (wives), into the midst of a gasoline cart and we visited a few theatres, in all of which I found the screen results to be excellent. At the Palace Theatre, Danforth avenue, I could hardly believe my own eyes. At eight-forty p. m. there was a line two and three abreast, fully a hundred yards long, waiting to get in. The large lobby also was chock full.

And mark you this fact, and mark it well! Charles Querrie is manager and Harry P. Dodson projectionist at the Palace; and, although all that mob was waiting patiently to get in for the last show, *the picture was being projected at normal speed*—no hurrying at all. I could scracely credit what my own eyes saw—that crowd waiting at that hour in the night, in a suburb, and projection at normal speed. My compliments to Friend Querrie and Projectionist Dodson.

The Palace projection is level, and it actually looked a bit queer to see the Power's projectors setting level. The theatre seats 1,600, all on one floor. There are two double 75 Transverters, a toilet and a wash basin adjoining the projection room. The observation ports were covered with plate glass, set at an angle which killed all reflection.

At the Family Theatre, on Queen street, I was taken up into a billiard and pool hall, marched through it to a door in its wall and stepped through the same into the projection room of the theatre, with Brother W. Holden in charge. He is projecting a really very good picture, which Dentlebeck swears is fourteen feet wide—though it did not look it—at (get this) thirty-five feet projection distance. The projection angle is slight. The equipment is very old (Power's), but the picture is rock steady.

NOTICE

Explanation is due Hamilton Union and all other unions for the absence of the Union label on a recently reproduced letter from Hamilton Local in this department. Upon investigation we find the error was made by the engraver who made the plate. The mistake was innocently made. We are sorry it happened and trust this explanation is satisfactory to all concerned.

I would have enjoyed visting more theatres, but Toronto show shops close Sunday, and as this was Saturday evening we had to call it a day when we came out of the Family in so far as visiting Toronto theatres was concerned.

Sunday afternoon the entire executive board of Local 173 escorted us, via the gasoline route—four cars—around the city, and showed us its wonders and beauties. Some considerable village is Toronto, if you ask me.

At seven p. m. something occurred which would have made my visit worth while were no other good accomplished. For the first time in the history of Local Union 173 its executive board, members and their wives all met socially and became really acquainted.

The place was the Blue Room of the King Edward, and the occasion the dinner the executive board tendered myself and daughter. The fact that it was the first gathering of its kind was commented on frequently, and it was, and is, to be hoped the board will hold a similar meeting at least once each year.

Such gatherings cannot but accomplish good. They have a tendency to bring the working members of a union closer together and to induce team-work.

After the dinner we all adjourned to one of the theatres—I cannot for the life of me remember which one it was—where the local as a whole was gathered. I first listened to a most interesting address by Brother Simpson, an able leader of labor in Toronto, after which we discussed projection matters for an hour or more.

I enjoyed my visit to Toronto, and hope some day to meet you all again.

From Toronto we drove to Kingston, Ontario, and from that city made a ferry trip of two hours and a half back into the U. S. A. at Cape Vincent. From Cape Vincent we drove over most excellent roads to Watertown, where I had a little visit with John Solar, who has corresponded with this department in th past on projection optics.

Our next night was spent in Albany, wher we visited a theatre, the name of which I ar not sure about, but think it was the "Leland. The work of the projectionist himself was ver fair, but the light used by the organist—a ver able organist, by the way—was terrible. H had light enough for three organs, and th eyes of the audience got the full, complet benefit. My own hurt for an hour afterward

The next stop was home, and we were glac to see it come into view, permit me to inform you all and sundry. Taken as a whole th trip was a success. We both enjoyed it, anc feel that it was well worth while.

School Indorsement

The following letter came from A. G. Balcom, Assistant Superintendent of Schools, Newark, New Jersey, under date of November 23:

OFFICE OF SUPERINTENDENT OF SCHOOLS, NEWARK, N. J.

Mr. F. H. Richardson, No. 12 Treno Street, Halcyon Park, New Rochelle, N. Y.

My Dear Mr. Richardson:

I want to express to you personally my appreciation of your contribution to motion picture projection in your new "Handbook of Projection." I purchased a copy of the third edition and have recently purchased a copy of the fourth edition.

My problem is to put over visual instruction in the Newark schools and in order to do that efficiently I have need of knowledge of the projection side of the work.

Your book is most helpful. Our recent installations have been the Power's Six A projectors, equipped with the General Electric lamphouses and current regulators.

To show you how helpful your book has been, I have discovered that not one of our General Electric lamphouses has been set properly, and I have obtained this information through your fourth edition handbook. I went to the New Jersey State Normal School, located at Newark, the other day and set the lamp according to directions given in your book as applied to mirror, lamp filament, condenser and projection lens and got at least twenty per cent. more illumination on the screen than I have ever obtained before.

It is a most illuminating and comprehensive book and we who are in this field of work have many thanks to give you.

With best wishes, I am very truly yours,
A. G. Balcom,
Assistant Superintendent of Schools.

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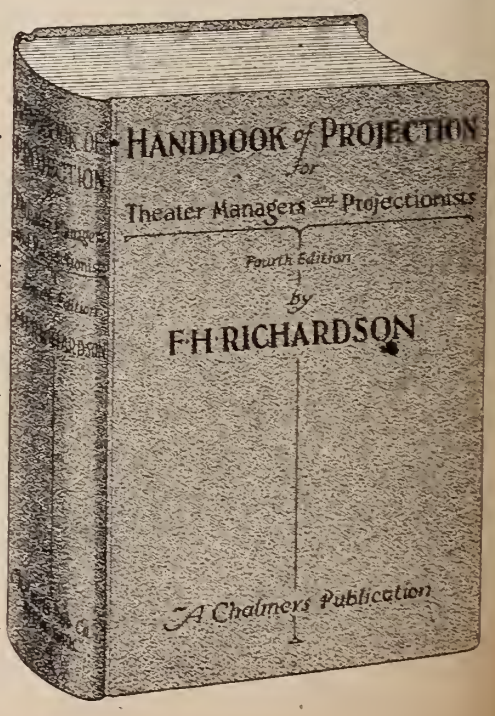

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6.000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Behan	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
The House of Solomon				6,000
Flapper Love				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000
Cardigan				5,892
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000
Beyond the Jordan	Biblical	Dec. 2		1,000

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
The Janitor's Wife				2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000

ASSOCIATED EXHIBITORS

Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Dusk to Dawn	Florence Vidor	Sept. 9	Sept. 23	5.200
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5.708
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2		5,622

CERTIFIED PICTURES CORP.

Are Children to Blame?	Em Gorman	Dec. 2		5,000
Her Half Brother	R. Lee Hill	Dec. 2		5,000

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
Torchy's Nut Sunday	Johnny Hines			2,000
The Yellow Face	Sherlock Holmes			2,000
Treasure Bound	Mermaid			2,000
Torchy's Feud	Johnny Hines	Sept. 16		2,000
Pardon My Glove	Christie	Sept. 23		2,000
The Devilish Dragon	Tony Sarg			1.000
The Speeder	Hamilton	Sept. 23		2.000
The Blanket Stiff	Bruce	Sept. 23		2,000
Let 'Er Run	Christie	Sept. 30		2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
Fresh Fish	Comedy	Oct. 7		1.000
The Priory School	Drama	Oct. 14		2,000
The Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
Ocean Swells	Christie	Oct. 28		2,000
The First Flivver	Tony Sarg	Oct. 28		1,000
Blazes	Jack White	Nov. 4		2,000
Choose Your Weapons	Christie	Nov. 4		2,000
The Enchanted City	Special	Feb. 18		1,000
The Steeplechaser	Mermaid	Oct. 7		2.000
Hodge Podge	Novelty	Nov. 11		1.000
Chop Suey	Christie Comedy	Nov. 11		2.000
The Split Outfit	Wilderness Tales	Nov. 25		1.000
Crash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Comedy	Nov. 25		2.000
High Power	Mermaid Comedy	Dec. 2		2 000
Railroading	Hurd Cartoon	Dec. 2		1,000

FAMOUS PLAYERS-LASKY

The Man Unconquerable	Jack Holt	July 29	Aug. 5	5,795
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5.486
The Bonded Woman	[illegible]y Compson	Aug. 12		5,000
The Young Diana	Marion Davies	Aug. 12		6,744
Mysteries of India	Mia May	Aug. 5		7,505
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,062
Manslaughter	DeMille	Sept. 30		9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4		7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30		11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4		7.155
The Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2	6,993
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25		5.000
Ebb Tide	Melford Prod.	Dec. 2		7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2		7,494

FILM BOOKING OFFICE OF AMERICA

Up and at 'Em	Doris May	Sept. 9		4580
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5000
Such Is Life at a Dutch County Fair	Travelaugh	Sept. 23		
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Such Is Life in Amsterdam		Sept. 30		1.000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28		5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
Such Is Life in Busy London	Travelaugh	Nov. 4		1,000
The Broadway Madonna	Revier Prod.	Nov. 11		5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5.382
Good Men and True	Harry Carey	Nov. 18		5.000
The Blond Vampire	Physioc Prod.	Dec. 2		6,000
Thelma	Jane Novak	Dec. 2		6,000

FIRST NATIONAL

Smudge	Charles Ray	July 15		4,716
Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Bellhoy 13				
Lorna Doone	Maurice Tourneur	Oc. 21		6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7 835
Heroes and Hushands	Katherine MacDonald	Aug. 26		5,460
Rose of the Sea	Anita Stewart	Aug. 19		6.037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Ma and Pa	Sennett Comedy	Sept. 9		2000
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
Home-Made Movies	Comedy	Oct. 7		2.000
The Bond Boy	Richard Barthelmess.	Oct. 21	Nov. 18	6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6.563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2.000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strngheart"	Nov. 25		7.050
The Dangerous Age	Stahl Prod.	Dec. 2		7,204

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
Lights of New York	Special			
The Fast Mail	Special	July 15	July 15	4.880
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5.619
A Pair of Aces	Lee Kids	Sept. 2		2,000
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
Do and Dare	Tom Mix	Oct. 7	Nov. 11	4.744
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4.735
Yosemite Trail		Sept. 30	Oct. 28	4,368
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Dandy Dan		Oct. 7		2,000
The Pirate	Lupino Lane	Oct. 7		1,000
Kids and Skids	Lee Kids	Oct. 7		
The Fallen Archers	Cartoon	Oct. 7		1.000
Mixed Faces	William Russell	Oct. 14	Nov. 18	4.400
Cold Turkey	Cartoon Comedy	Oct. 14		1.000
The Tin Broncho	Sunshine Comedy	Oct. 14		2,000
The City Chap	Al. St. John	Oct. 21		2.000
Lazy Bones	Clyde Cook			2.000
Double Trouble	Lee Kids	Oct. 28		2 000
Splitting Hairs	Sunshine			2.000
Puppy Love	Sunshine			2 000
Without Compromise	William Farnum	Nov. 4		
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	
Step Lively, Please	Sunshine Comedy	Nov. 4		

(Continued on following page)

(Continued from preceding page)

		Review	Consensus	Footage
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461
Arabia	Tom Mix	Nov. 11		4,448
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Camphor	Educational	Nov. 25		500
The Village Blacksmith	Wm. Walling	Nov. 18		8,000
The Love Gambler	John Gilbert	Nov. 18		4,682
Shirley of the Circus	Shirley Mason	Nov. 25		4,608
Ranch Romeos	Comedy	Nov. 25		2,000
Boss of Camp Four	Chas. Jones	Dec. 2		4,235
Old Spain	Educational	Dec. 2		830
Pekin Ducks	Educational	Dec. 2		500
Out of Place	Al. St. John	Dec. 2		2,000
Bird Life	Educational	Dec. 2		1,000

GOLDWYN

Winter Pep	Sport Film			1,000
Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts				
A Blind Bargain				
Broken Chains				
Northwest Mounted Police	Sport Film	Nov. 2		1,000

HODKINSON

Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray-Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.			
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
Don't Write Letters	Gareth Hughes.	May 13	June 10	4,800
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
A Ladies' Man	Bull Montana	Aug. 26		3,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9,000
Youth to Youth	Billie Dove	Oct. 28		6,900
A Punctured Prince	Bull Montana	Oct. 28		2,000
Enter Madam	Nov. 11	Clara K. Young	Dec. 2	6,500
Mud and Sand	Nov. 11	Laurel Comedy		2,000
Love in the Dark	Viola Dana	Nov. 26		6,000

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Come and Get Me	Leo Maloney	Sept. 23		2000
Count the Votes	Lloyd Reissue			1000
The Two Slick Traders	Cartoon Fable	Sept. 30		700
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Soak the Sheik	Paul Parrott	Sept. 23		1,000
Face the Camera	Paul Parrott	Sept. 30		1,000
At the Old Stage Door	Lloyd Reissue			1,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
Fire Fighters	Comedy	Oct. 7		2,000
The H[illegible] Rivals	Cartoon	Oct. 7		
N[illegible]ched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		2,000
The Ropin Fool	Will Rogers	Oct. 28		1,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
[illegible]r Gang	Hal Roach	Nov. 4		2,000

		Review	Consensus	Footage
Hale and Hearty	Snub Pollard	Nov. 4		1,000
The Drifter	Leo Maloney	Nov. 11		2,000
Hook, Line and Sinker	Snub Pollard	Nov. 11		2,000
Washed Ashore	Paul Parrott	Nov. 18		1,000
The Price of Progress	Special	Nov. 18		2,000
Harvest Hands	Comedy	Nov. 18		1,000
The Rolling Stone	Cartoon-Fable	Nov. 18		1,000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		1,000
His Enemy's Friend	Leo Maloney	Nov. 25		2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2,000
The Big Scoop	Johnny Jones	Nov. 25		2,000
The Flivver	Paul Parrott	Nov. 25		1,000
Blaze Away	Paul Parrott	Dec. 2		1,000
Fortune Hunters	Cartoon	Dec. 2		1,000
Friday the Thirteenth	Cartoon	Dec. 2		1,000
Saturday Morning	"Our Gang" Comedy	Dec. 2		2,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	5000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,000
The Island of Doubt	Wyndham Standing	Sept. 30	Oct. 21	5,483
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Sunshine Harbor	Margaret Beecher			4300
Lonesome Corners	Edgar Jones	Nov. 11		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470

PRINCIPAL PICTURES

The World's a Stage	Dorothy Phillips	Dec. 2		6,000

SELZNICK

Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Under Oath	E. Hammerstein	Aug. 26		5,175
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500
One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Doll's House	Nazimova	Feb. 25	Mar. 4	5500
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Cunotry	Mary Pickfrd	Nov. 25		10,000

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
Sure Shot Morgan	Special			2000
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
The Soul Herder	Harry Carey			2000
Off the Earth	Neely Edwards			1000
White and Yellow	Jack Mulhall			2000
His First Job	Lewis Sargent			1,000
Giants of the Open	Roy Stewart	Oct. 21		2,000
The Radio King	Serial	Sept. 30		Serial
The Girl Who Ran Wild	Gladys Walton	Oct. 7	Oct. 28	4,506
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
White and Yellow	Jack Mulhall	Oct. 7		2,000
Some Family	Lee Moran	Oct. 14		2,00
The Wrong Man	Harry Carey			2,0
A Kickin' Fool	Comedy	Oct. 7		2,00
Once to Every Boy	Lewis Sargent	Oct. 21		1,00
The Fresh Kid	Johnny Fox and Edna Gregory	Oct. 21		2,0
King of the Greeks	Jack Mulhall			2,0
The Lone Hand	Hoot Gibson	Oct. 21		4,85
Doing 'em Good	Neely Edwards	Oct. 28		1,00
Wedding Pumps	Brownie	Oct. 28		2
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	,000
The Kentucky Derby	Jewel	Oct. 28		2,000
Wolf Law	Frank Mayo	Oct. 28		5,398
The Cabby	Century	Nov. 4		4,463
A 44-Caliber Mystery	Harry Carey	Nov. 11		2,000
Blue Blood and Red	Roy Stewart	Nov. 4		2,000
Broad Daylight	Lois Wilson	Nov. 11		2,000
Accidental Wealth	Neely Edwards			4,691
Ginger Face	Century Comedy	Nov. 18		2,000
Another Man's Shoes	Herbert Rawlinson	Nov. 11		2,000
A Model Messenger	Lewis Sargent	Nov. 11		4,251
Pirates of the Deep	Jack Mulhall	Nov. 18		1,000
The Lavender Bath Lady	Gladys Walton	Nov. 18		2,000
The Speed Boy	Lewis Sargent			5,000
Just Dogs	Comedy	Nov. 18		1,000
A Bully Pair	Comedy	Nov. 18		2,000
The Jilt	Matt Moore	Nov. 25		1,000
Ridin' Wild	Hoot Gibson	Nov. 25		5,000
Hello, Judge	Century	Nov. 25		4,166
Committee on Credentials	Harry Carey	Dec. 2		2,000
Their Steady Job	Neely Edwards	Dec. 2		2,000
True Blue	"Queenie"	Dec. 2		1,000
				2,000

VITAGRAPH

A Guilty Conscience	Antonio Moreno			
The Angel of Crooked Street	Alice Calhoun	June 3		
The Silent Vow	William Duncan	Apr. 15	June 17	5270
The Ladder Jinx	Special	July 22	Apr. 29	4600
The Girl in His Room	Alice Calhoun	July 1	Sept. 2	5068
A Pair of Kings	Larry Semon	July 8	July 22	4523
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2		2000
The Little Wildcat	Alice Calhoun	Sept. 16	Oct. 7	4,950
The Fighting Guide	William Duncan	Sept. 16	Nov. 11	5,000
Fortune's Mask	Earle Williams	Oct. 14		4905
You Never Know	Earle Williams	Dec. 2		4,975

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4,807

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MISCELLANEOUS

FEDERATED EXCHANGES

		Review	Consensus	Footage
Aladding	Joe Rock	Nov. 25		2,000
Love Taps	Monte Banks	Dec. 2		2 000
Pure But Simple	Monte Banks	Dec. 2		2,000

D. W. GRIFFITH

One Exciting Night	All Star Cast	Oct. 21		11,000

PRIZMA

Wonderful Water	Educational	Dec. 2		1,000

M. J. WINKLER

Felix Wakes Up	Cartoon	Nov. 25		1,000
Pay Day	Cartoon	Dec. 2		1,000

EAST COAST PRODUCTIONS

West Is Worst	Comedy	Sept. 23		
Big Stakes		Sept. 30		4,700

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star	Aug. 26		7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres	Max Linder	Sept. 9		3800
A Woman's Woman	Mary Alden	Oct. 14		7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day	Aug. 26		5000
The American Toreador	Bill Patton	Sept. 2		5000

ARTCLASS PICTURES

After Six Days	Bible Pictures	Apr. 1		10000

AYWON FILM CORP.

Barbed Wire		Oct. 7		5,000
The Unconquered	Maciste	Nov. 4		6,500
Another Man's Boots	Anchor Prod.	Nov. 4		5,000
Bull Dog Courage	George Larkin			5,000
Boomerang Justice	George Larkin			5,000
Barriers of Folly				5,000
The Flash				5,000
Crow's Nest	Jack Hoxie	Nov. 25		4,900
Dawn of Revenge	Richard C. Travers	Dec. 2		4,800

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28		7,000

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half				1475

T. R. COFFIN CO.

Easy Pickin	Comedy	Sept. 2		2000

EPCO FILM CO.

Against the Law		Sept. 30		Not Given

EQUITY PICTURES

The Hardest Way	Fannie Ward	July 29		5400
What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

Life's Greatest Question	Roy Stewart	Aug. 19		5000
Sunrise Comedies	Billie West			2000
Cap'n Kidd	Eddie Polo Serial			
More to Be Pitied Than Scorned	Special	July 29		5800
Hallroom Boys	Twice a Month			2,000
The New Mama	Hallroom Boys	Nov. 4		2,000
The Spirit of '23	Hallroom Boys	Nov. 11		2,000

DI LORENZO, INC.

The Trail of Hate	Big Boy Williams	June 3	June 24	5000

MURRAY GARSSON

A Game of Craft	Nick Carter Series	Nov. 4		2,000
The Spirit of Evil	Nick Carter	Nov. 4		2,000
Unseen Forces	Nick Carter	Nov. 4		2,000

GENIUS FILMS

Women Men Marry	Dillon Prod.	Nov. 4		5,986

PHIL GOLDSTONE

The Cub Reporter	Richard Talmadge	Sept. 30		5000
Smiling Jim	Franklyn Farnum			5000

		Review	Consensus	Footage
Deserted at the Altar	Special			
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge	Nov. 4		5000
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600

G. H. HAMILTON

In Self Defense		May 6		4900
When Knights Were Bold				5000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling	Sept. 9		4963

JAWITZ PICTURES

Beware of the Law	Marjorie Payne	Nov. 11		4,600

KINETO

Bending the Twig		Sept. 30		1,000
Some Wild Babies		Sept. 30		1,000

BURTON KING

Shylock of Wall Street	Dore Davidson	Oct. 28		6,000

LEE-BRADFORD

Squirrel Comedies				2000
The Unconquered Woman	Ruhye DeRemer	Sept. 9		4611

JESSE A. LEVINSON

Playthings of an Emperor	All Star Cast	Oct. 21		5,600

BERT LUBIN

Partners of the Sunset	Allene Ray	Apr. 29		4950

NORTH-WEBER

Notoriety	Well-Nigh Prod.	Oct. 14		8,600

O'CONOR PRODUCTIONS

Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16		1000

PERFECT PICTURES

The Power of Love	All Star Cast	Oct 21		5,000

PRODUCERS SECURITY

Squire Phin	Maclyn Arhuckle	May 13		5000
The Country Flapper	Dorothy Gish	Aug. 12		
The Man Who Paid	Wilfred Lytell			5000
Mr. Potter of Texas	Maclyn Arhurkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

RIALTO PRODUCTIONS

Nine Seconds From Heaven	Danish Production	July 8	Aug. 12	5000

RUSSELL PRODUCTIONS

Barriers of Folly	George Larkin	oNv. 25		4,800

SECOND NATIONAL

David and Jonathan	Island Romance			5,000
Broken Shadows	Irish Love Story			5,000
One Moment's Temptation	Lost Heiress			5,000

CHARLES R. SEELING

The Purple Dawn	Bessie Love	Nov. 11		5,000

W. M. SMITH

The Angel Citizen	Franklyn Farnum	Aug. 5		4200
Trail's End	Franklyn Farnum	Nov. 4		4,700

SACRED FILMS, INC.

Rescue of Lot	Bible Film	Dec. 2		1,000

SANFORD PRODUCTIONS

Tweedy Comedies				2000
West vs. East	Pete Morrison	Dec. 2		5,000

SMART FILMS, INC.

Why Worry	Comedy	Nov. 25		2,000

WILLIAM STEINER

West of the Pecos	Neal Hart	Aug. 19		4300
Table-Top-Ranch	Neal Hart	Oct. 7		4,500

UNITY

Why Do Men Marry	Edy Darclea	Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Your Best Friend	Vera Gordon	Apr. 1	June 24	
Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
Little Heroes of the Street	Wesley Barrey			

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8.600

WESTERN PICTURES EXPLOITATION CO.

Bing, Bang, Boom	David Butler	July 22		5000
Flesh and Blood	Lon Chaney	Aug. 19		5300
The Sage Brush Trail	Roy Stewart	Sept. 2		4470
Blazing Arrows	Lester Cuneo	Nov. 4		5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4		4,500

Better Equipment

Conducted by E. T. KEYSER

Many Attended the Christening of Frank Hall's Beautiful Twins

THREE thousand representative residents of North Hudson, N. J., exhibitors together with a distinguished group of prominent film men and showmen from New York joined in cheering Frank G. Hall, characterized as "the human dynamo" at the opening of the million-dollar Capitol Theatre, the first of a twin-theatre structure, at Union Hill, N. J., Monday evening, November 27. Governor Edward I. Edwards, Senator-elect of New Jersey; Mayor William Rannenberg and other prominent officials came to congratulate the man who had erected one of the most beautiful and unique theatre structures in this country. Directors of the holding corporation—all citizens of North Hudson county—came to inspect their investment. New York showmen agreed that the Capitol constitutes one of the handsomest buildings within the metropolitan district.

The opening exercises were conducted with much pomp and ceremony in addition to one of the choicest vaudeville bills ever gotten together. The initial bill was a remarkable example of expert booking and served to give the beautiful Capitol an auspicious sendoff, for the capacity audience was continually registering its satisfaction with hearty applause. The hero of the evening was Frank G. Hall. Of that there was no doubt. Everybody agreed that the erection of this enormous structure in ten months constituted a marvelous feat, for the building houses two distinctively different theatres, one is the Capitol, which, with a seating capacity of 2,500 in the orchestra, balcony and boxes, will be devoted exclusively to first class B. F. Keith vaudeville, while the other is the luxurious State Theatre, with accomodations for 1,800 persons, to be devoted exclusively to first-run pictures. The latter house is expected to be ready for opening within three weeks.

Elaborate Precaution Against Fire

The entire structure is fireproof, every conceivable system of fire-fighting apparatus having been installed to make the protection of the public as nearly perfect as is humanly possible. Fire hose lines have been placed in all tiers in glass cabinets in each theatre. These are fed from the high pressure main on Third street and further fed from the 10,000 gallon tank placed 20 feet above the roof over the stage of the Capitol.

The stages of both theatres are protected by a complete sprinkler system having two sources of immediate supply, one being a 15,000 gallon steel tank carrying a water pressure of 70 pounds to the square inch and another tank of 10,000 gallons placed above the larger tank. These tanks are supplied by a quadruple pump having a capacity of 500 gallons per minute. Besides these fire line and sprinkler systems, several dozen fire extinguishers are distributed throughout the auditorium. The heating and ventilating systems are also the latest. The structure was designed by a Hudson county man, Architect Piercie A. Vivattas, of Weehawken. The building was constructed by James Mitchell.

Open for Inspection

Prior to the initial performance the theatres was thrown open to the inspection of the guests, who overlooked not a single corner. The stage is modern in every detail with the best of "back-stage" equipment and every care taken in providing for the comforts of the artists.

Charles Eggett is the orchestra director. His orchestra opened the first show with a rendition of "The Star Spangled Banner," followed with "Opera Medley a la Jazz." J. Raymond Tiffany acted as master of ceremonies and introduced the following, who spoke briefly, but were loud and emphatic in their praise of the modern Aladdin—Mr. Hall—and his lamp; Gov. Edwards, John B. Payton, president of the Boulevard Commission; Mayor Rannenberg, of Union; John J. Fallon, Joseph E. Bernstein, treasurer of the Capitol Theatre Amusement Company, and several others. Mr. Hall was the final speaker. He thanked the citizens for their support and made the statement that the future success of the venture is now for them to fix by patronizing the house. There are 100 Unionians who are stockholders and these receive free admittance to the twin houses for life.

An Outstanding Feature

An outstanding feature of the evening's program, which did not close until long after midnight, was a two-reel picture depicting the progress of Mr. Hall's venture from the time he first conceived the idea, through its promotion period, to the purchase of an abandoned schoolhouse, to construction and completion of the twin-theatre structure. Harry P. Diggs, popular and keen advertising manager of the company, conceived, directed and produced this film, which stood out as a distinct novelty.

The executive staff of the Capitol is as follows:

Frank G. Hall, managing director; George J. Riester, circuit manager; Harry P. Diggs, advertising manager; Fred W. Schroeder, resident manager; Jacques E. Horne, booking manager; Gertrude M. Schreiber, assistant advertising manager; John Victoria, house treasurer; Charles Eggett, conductor of orchestra; Arthur T. Quinn, chief cinematographer; Harry Gerken, stage manager; George Doremus, chief electrician; Harry Tryon, property master; W. F. Masden, chief engineer; Toby Brown, chief of projection.

Northwestern Notes

E. W. Sandell, who operates a circuit in Snoqualmie, Issaquah and North Bend, has recently moved his Power projectors from his Sunset Theatre to the Sandell and purchased two new Power machines for the Sunset. The Theatre Equipment Company supplied the machines.

* * *

The John Hays School and the Gatewood School in West Seattle have recently installed Power 6B improved projectors, both installed by the Theatre Equipment Company.

* * *

The State Training School at Chehalis, Wash., has installed a Simplex, Mazda equipped, from B. F. Shearer, Inc.

New Screen for Weir

Ed. Dolan, of the Weir Theatre, Aberdeen, Wash., has installed a new screen, 13½ feet by 18 feet. O. T. Taylor is house manager.

Thanksgiving's Eve of Fifteen Years Ago Recalled by Hallberg

The following paper which was read by J. H. Hallberg at a meeting of the American Projection Society and illustrated by slides gives a view of early conditions and some of the difficulties which prevailed in the exhibiting end of the industry.

We believe it will interest our readers as an illustration of the attraction which the motion picture industry exerts upon bright minds from other fields. Mr. Hallberg furnishes an example of those who came to hear and remained to work in the new field.

Birth of The Hallberg Economizer

"It was on Thanksgiving Eve in 1907, just fifteen years ago, when a friend suggested to me that I accompany him to 14th Street where he had to make a call. At that moment I little dreamed, or much less realized, that I was about to be introduced to the projection department of the movies for the first time.

"We arrived at our destination on Fourteenth street, New York City, opposite the Academy of Music, and after climbing a few flights of stairs entered the offices of one of the pioneers in the moving picture business, Al Harstn.

"I shall never forget that day. It was snowing and around an old stove, in the front of us, a lot of men were sitting, talking "movie stuff," something new to me, because up to that time I had confined my efforts to the consulting and manufacturing electrical business. I had no idea of the electrical problems confronting the moving picture operator. I did not know the difficulties he had to meet unexpectedly almost every day in providing an arrangement for the necessary equipment with which to exhibit his reels.

"While my friend attended to his business with Mr. Harstn I listened with much interest to the discussion which was taking place and in the midst of which the door opened wide and an operator and helper loaded down with equipment walked in. I found that the equipment included a Power's No. 5 Cameragraph, few reels, a folded up screen, rewinder, carbons, rheostat and various other things, and this, gentlemen, was my first intimate view of the parts which at that time constituted a high class moving picture projection equipment.

A Tough Experience

"After unloading his pack, the operator turned to Mr. Harstn and said "I had a H—— of a time last night trying to put this show over and for Lord's sake don't send me out again on that kind of a job unless I know before hand what electric current is to be supplied."

"After a few moments I engaged the operator in conversation and he then described in detail his troubles about the exhibition which he had to make the previous night in a small Pennsylvania town with alternating current at the arc. He told how his rheostat (of only 25 amperes capacity) would give only a glow on the screen with alternating current and during late afternoon, while testing, (in those small towns the electric light plant did not run during the day, starting up at beginning dusk, about 4 P. M.), he realized that there would be no show that night if he did not get busy about some kind of a special current supply for his arc.

Quick Thought of Action

"Operators in those days had to think and act quickly, therefore he secured an old vinegar barrel, put a metal plate with a wire attached to it in the bottom of the barrel and then he hung another plate with a wire attached to it on an adjustable wooden stick. He put mixed salt and water into the barrel and through this means he soon provided a practical working water rheostat which was connected in series with the 110 volt A. C. electric light circuit and the carbons. This, however, did not solve his problem entirely because when he started the arc the fuses blew.

"Fortunately he had the foresight to have one of the electric light company's men on hand so that in a few moments a set of reinforced fuses were put in and then he could draw up to 40 amperes at the arc and he said that he got by with his one and one-half hour show without burning out the transformer or blowing any more fuses but he had to renew some of the water in the barrel because it started to boil after about one hour's operation. I wonder if many of us present here this evening realize the handicap placed upon the old operators of fifteen years ago. These men gained experience in those days which had stood by them and which has served as the foundation upon which modern methods and devices are now constructed.

Became Interested

"I was more than interested in the conversation with this, what I might call, "man of the hour" and after listening to him and to some of the others the fact was brought home to me that in order to make motion picture projection practical with alternating current it was necessary to provide a comparatively light and rugged portable device which should be used for the control of the alternating current applied to a moving picture arc so arranged that it would take less amperes from the line at the higher voltage and at the same time produce more than double the amperes at lower voltage for the arc in order that a shorter arc might be maintained of higher intensity with the double ampere flow and which further would permit the placing and feeding of the carbon points very close together so that both carbon craters could be brought within the focus of the condenser for simultaneous concentration in one spot at the aperture of the projector."

"Up to that time the illumination from only one of the carbon points had been used and focused at the aperture wasting more than one-half of the useful total illumination, and this loss was necessary as a short A. C. arc on 110 volt A. C. line cannot be maintained when controlled by a rheostat on alternating current.

Back in 1904

"Way back in 1904, at which time I was engaged in the manufacture of apparatus for and operation of electric arc lamps for street lighting, I took out a patent on a transformer system for the control of street arc lamps. This patent became the foundation for a design and the ultimate construction of an economical and useful electrical device introduced for use in connection with motion picture projection. In its main parts this special transformer consisted of a rectangular core with closed magnetic circuit upon one leg of which there was mounted a primary coil of many turns, requiring a low amperage at high voltage and upon the other leg entirely separated from the primary another coil called the secondary was mounted, consisting of fewer turns of a much larger wire for a high amperage at low voltage.

"The primary or high voltage winding was for connection to the alternating current line and the secondary or low voltage high amperage coil was connected directly to the carbons in the projector lamp and this device when so connected would usually be called a step-down transformer but I realized that an ordinary step down transformer would not do the work because the fuses would blow immediately when the carbons were put together unless a resistance or choke coil was introduced in series with the arc and that would naturally mean waste of energy and unsteady current at the arc.

"All of these points flashed before me on that particular Thanksgiving Eve and I made up my mind to immediately design and construct a special type of transformer for the control of moving picture arc lamps with alternating current and the outcome of this work was the birth of the Hallberg Electric Economizer.

Pleasure

is what your audiences pay for. Make it more certain that they get it with a Barton Orchestral Organ.

Write for particulars and the Barton Pays-for-itself Plan.

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MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M	$5.00
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196	Manufacturers and Studios	3.50
419	Machine and Supply Dealers	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

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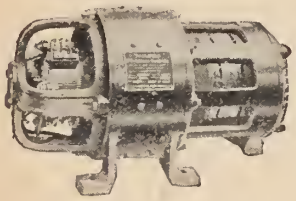
I eall your particular attention to my latest, horizontal, two ball bearing type

Hallberg 2 in Series Arc



A.C.-D.C. Motor-Generator

operating one or more Projeetor Ares in series at the same time without wasting power in Rheostats in series with the Generator and the Ares. The change over is made without manipulating a single device exeept the Projeetor switehes, and I guarantee absolute dissolving on the sereen without dip or disturbanee in the light.

The Hallberg Line Includes

A.C. to D.C. as well as D.C. to D.C. Motor Generators in all sizes, for all circuits, for Arc or Mazda Projector Lamps—
A.C. Electric Economizers and Transformers for Arc or Mazda Projector Lamps—
Continuous Feed Carbon Arc Controllers—
Electric Film Speed Indicators—
Multiple Unit Rheostats—
Electric Control Panels—

Extremely high efficiency Portable Projectors for all existing lighting circuits also with the Hallberg "Featherweight" gasoline Electric Light Plant, weighing less than 100 pounds, the Marvel of the Age for traveling exhibitors and where the ordinary electric light current cannot be obtained.

LARGE STOCK—PROMPT SHIPMENTS

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NEW YORK Service Dept. 209 W. 48th St. **U. S. A.**

New Film Concerns in Albany Incorporations

Capitalized at $3,000,000, the Robbins Enterprises, Inc., of Utica, incorporated and filed papers in the secretary of state's office, Albany, during the week ending November 25.

The incorporators are Walter J. Green, W. C. J. Doolittle and Julius Rothstein, all residents of Utica. Eight other companies entered the motion picture business in this state the past week, these including the B. P. Fineman Productions, $500, and the Al Lichtman Exchange, of Washington, D. C., $500, both companies having as directors William Kessler, Harry Lewis and Henry Herzbrun, of New York City; Bond Photoplay Corporation, $25,000, Philip Silberman, New York City; Jacob S. List, L. G. Solomon, Brooklyn; C. & L. Amusement Corporation, $25,000, M. R. Loewenthal, Milton Collins, Lyman Hess, New York; Atlas Distributing Corporation, $50,000, Abraham Goldfarb, Philip Gardner, J. A. Courtright, New York; Abbott Theatrical Enterprises, $100,000, Buffalo, Harry Abbott, Jr., Jacob Lavene, Roy Van, Buffalo; Brennan-Mosser Productions, $1,000, Samuel A. Pleasants, Bogota, N. J.; Anna Halperin, Shirley M. Moore, New York; Zinkin Productions, Incorporated, $500, Arthur Zinkin, S. M. Stone, New York City; Charles H. Harris, Norwalk, N. Y.

Simplex Installations for Day-time Viewing

Two specially constructed Mazda Simplexes for viewing room work have been installed by B. F. Shearer, Inc., in the Clemmer Theatre, Spokane. One was purchased by Doctor Clemmer and Doctor Lombaugh, managing directors of the Clemmer; the other by Ray Grombacher, of the Liberty Theatre. The purpose is to view pictures in the day time, thus doing away with much of the night screening of prints.

More Installations of Robert Mortons

George Levy, Western district manager for the American Photo Player Company, was in Seattle recently. He reported Robert Morton Organ installations as follows: The Majestic Theatre, Seattle; Davis' New Mack Theatre, Port Angeles; the Strange Theatre, Kelso, Wash.; the Blue Mouse, Eugene, Oregon, and the Bell, Springfield, Oregon.

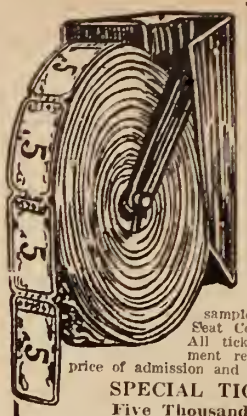
Kelso's Vogue Now Being Re-decorated

Mr. Strange, owner of the Vogue Theatre, Kelso, Wash., has let contracts to B. F. Shearer, Inc., for decorations and daperies and special lights and fixtures. His color scheme will be old rose and gray. The work is to be completed within ten days, without closing the house.

Murphy Joins Evans

Ed. Murphy, well and favorably known as a laboratory expert, has joined forces with Major Tom Evans, of the Evans Film Laboratories.

Mr. Murphy, who is one of the oldest laboratory men in the country, was, at a recent meeting of the Evans Film Laboratory's directors, elected a member board.



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faithfully reproduces every tone of the negative. It carries the quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Picture Theatres Projected

CHARLESTON, ARK.—Clark Porter has opened theatre.

SACRAMENTO, CALIF.—H. Murphy, owner Fresno Theatre, has purchased site at J and Statestaus streets for erection of new theatre.

SANTA ANA, CALIF.—L. O. Vaughn, owner Temple Theatre site, plans to erect new building, to cost $150,000.

NEW CANAAN, CONN.—Gilbert Stevens has plans by Calvin Kiessling, 220 Fifth avenue, New York, for brick moving picture theatre to be erected on Railroad avenue.

CHICAGO, ILL.—New theatre will be erected at Madison street and New Austin Boulevard, with seating capacity of 4,000, to cost $3,000,000. House will be operated by Katz and Orenstein.

INDIANAPOLIS, IND. — Proposed to erect moving picture theatre, office and apartment building at northwest corner Fairfield and College avenues, to cost $150,000. Theatre will have seating capacity of 1,200. Address Gustav G. Schmidt, owner Crystal Theatre.

BARDSTOWN, KY.—New moving pic house, to cost about $50,000, will be erected by Baxter Amusement Company.

SOMERVILLE, MASS.—J. E. Docatelli Company, of Boston, has contract to erect theatre at Ball Square for Hillson Association.

*BROOKLYN, N. Y.—William Kennedy Construction Company, 215 Montague street, has contract for twenty-story brick, stone and terra-cotta theatre, store and office building, 162 by 251 by 41 by 64 feet, to be erected at DeKalb avenue, Fleet, Prince and Gold streets, for Goldfleet Corporation, 1564 Broadway, New York, to cost $1,500,000.

NEW YORK, N. Y.—1493 Broadway Corporation, 485 Fifth avenue, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for sixteen-story brick theatre, store and office building, 200 by 207 feet, to be erected at 1491 Broadway, to cost $300,000. Address Adolph Zukor, president.

PATCHOGUE, L. I., N. Y.—Ward & Glynne will erect theatre, to cost $150,000.

PATCHOGUE, L. I., N. Y.—Nathan Goldstein will erect theatre, to cost $150,000.

SCHENECTADY, N. Y.—New Spiegel Theatre on Liberty street will open shortly.

*SUFFERN, N. Y.—Isaac Hopper & Son, 15 East 40th street, New York, have contracted for two-story brick and terra-cotta theatre, 75 by 100 feet, to be erected for Suffern Amusement Company, Inc., Ramapoe, N. Y.

UTICA, N. Y.—Nathan Robbins, care Avon Theatre, Inc., has plans by E. C. Horn & Son, 1476 Broadway, New York, for six-story brick and terra-cotta moving picture theatre, store and office building to be erected at Columbia and Washington streets, to cost $500,000.

WOODSIDE, L. I., N. Y.—Woodboro Realty Company plans to erect moving picture and vaudeville theatre, with seating capacity of 1,500.

KEENE, N. H.—Reported D. Latchis will erect moving picture house on Main street.

CINCINNATI, O.—Lincoln Amusement Company has plans by Frank W. Folz & Company for Roosevelt Theatre to be erected at 423-27 Central avenue, to cost $150,000.

MUSKOGEE, OKLA.—Considering erection of an outdoor theatre, with seating capacity of 600. Address Ray Stern, manager Honor Heights Beach.

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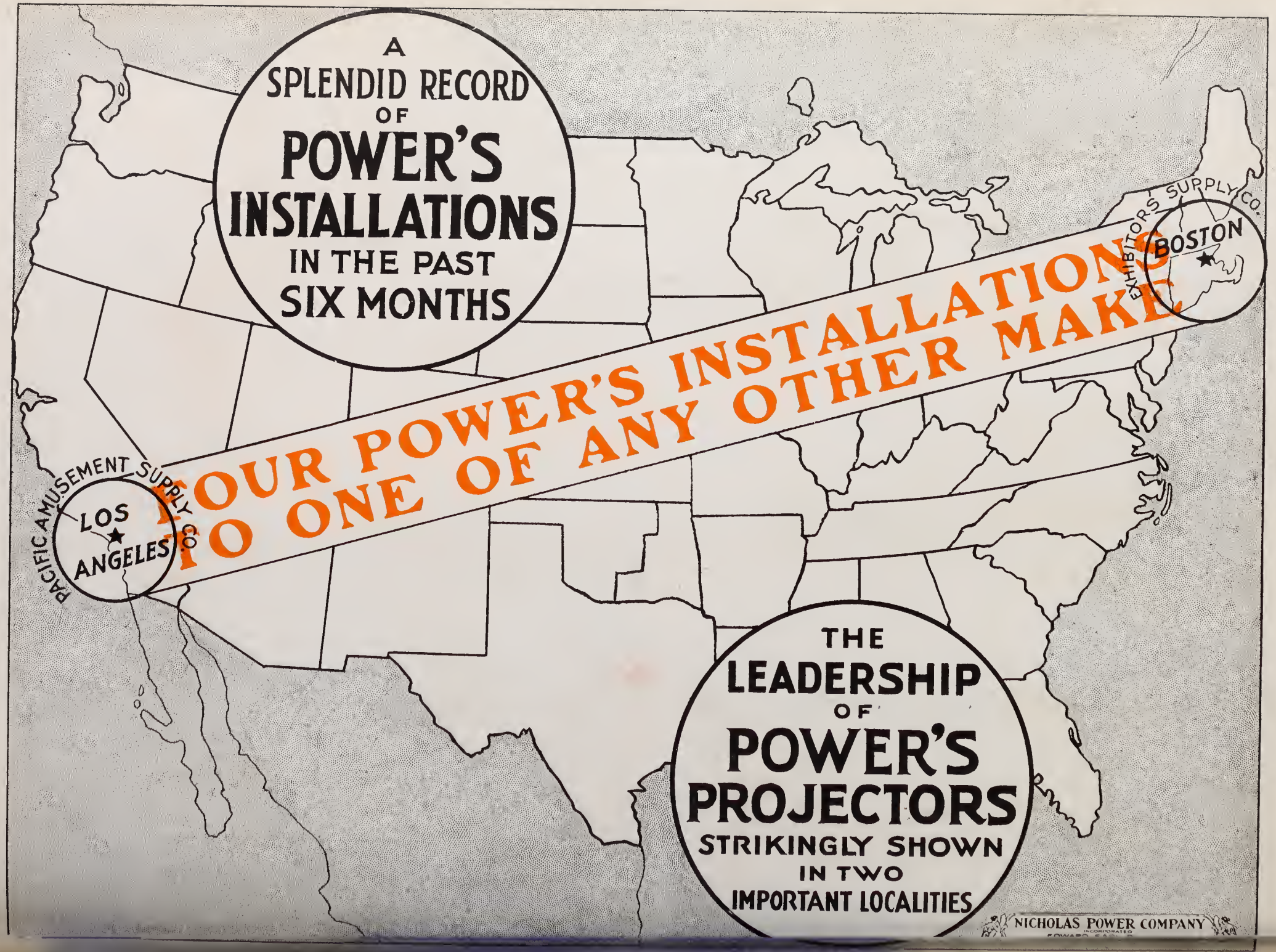
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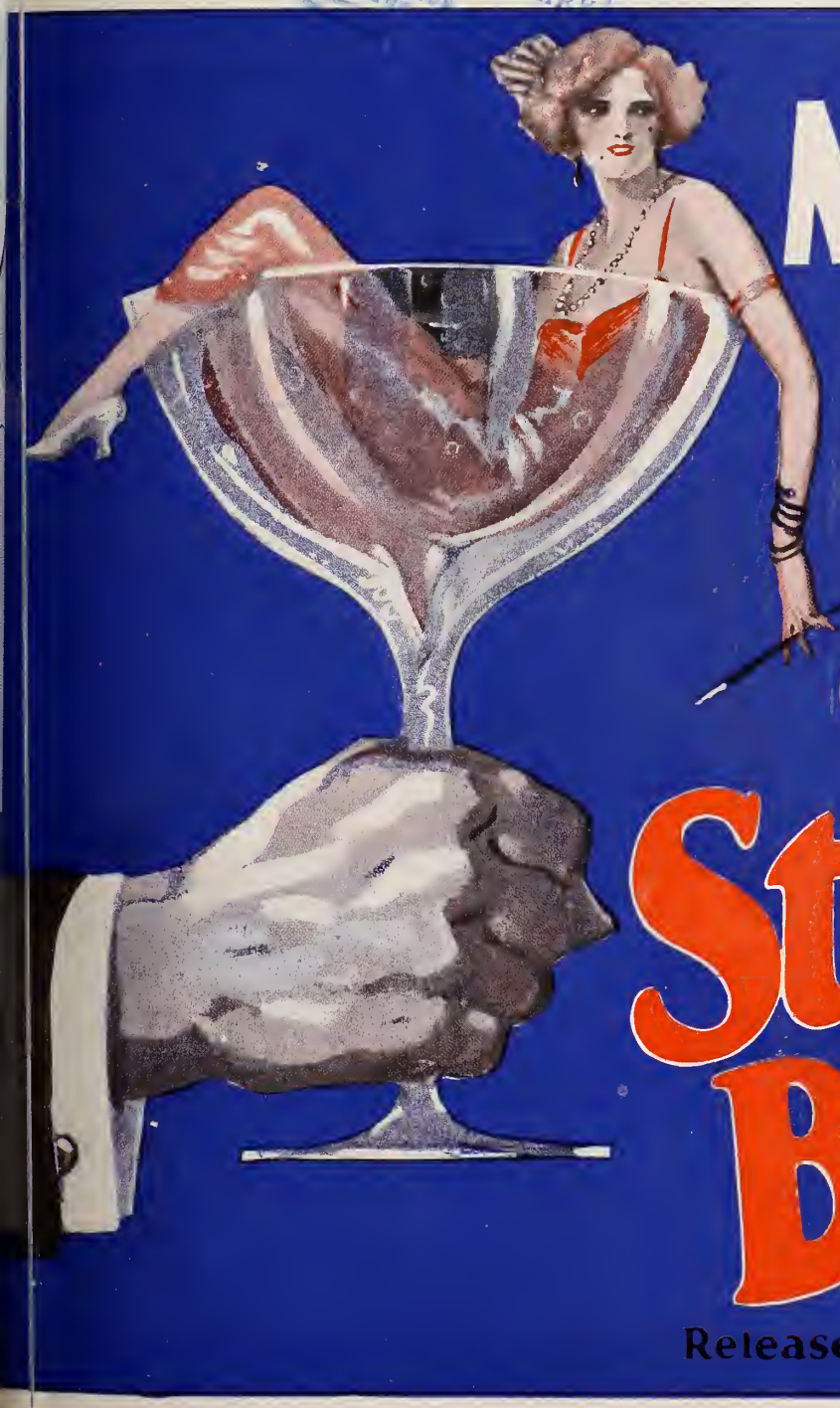

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By Frank E. Garbutt

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What a wonderful opportunity awaits the film distributing organization that can declare in its advertising and its sales talk:

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And then, after saying it, carry out the promise.

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There are thousands of exhibitors who give strong consideration in their booking to this fact: That experience has shown them that in their particular territory such-and-such an exchange is most efficient and takes most pride in the condition of its prints.

There's no "way out" for the small-town exhibitor who has had to force a butchered print on his patrons. He suffers, he knows it, and he must face the music personally.

A mutilated print of a million dollar picture is worth thirty cents less than nothing.

"ROBERT E. WELSH
in
Moving Picture World
November 4, 1922."

The guarantee back of Standard Prints is our assurance of satisfaction. The daily service of the Standard Film Laboratories on our last picture was beyond criticism. Standard Prints are the best in the market.

Jack Coogan

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Al. Christie

Standard Film Laboratories
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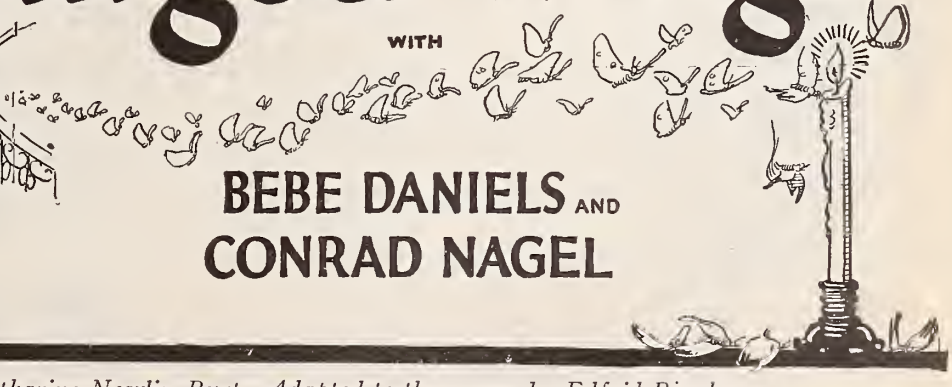

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Jack Holt

in

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A Paramount Picture

By Peter B. Kyne

Adapted by Albert S. LeVino

Directed by Joseph Henabery

HERE'S a big virile story by the author of "While Satan Sleeps," and like that, a powerful drama of regeneration.

Holt is at his best in this, and he is supported by a distinguished cast including Eva Novak, Bert Woodruff, J. P. Lockney and Robert Dudley.

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NEW YORK CITY

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THE FLAME OF LIFE
from the novel by Frances Hodgson Burnett

VIRGINIA VALLI in
UP THE LADDER
by OWEN DAVIS

MERRY GO ROUND
Directed by RUPERT JULIAN and VON STROHEIM

PRISCILLA DEAN in
DRIFTING
by JOHN COLTON

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by EARL CARROLL with an ALL STAR cast

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a LOIS WEBER PRODUCTION
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A LADY OF QUALITY
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Universal Pictures Corporation

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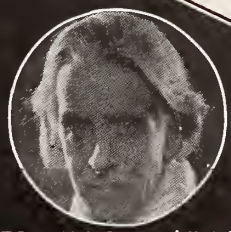
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Here Are the Pictures:

"A Dangerous Game"
"The Flaming Hour"
"The Ghost Patrol"
"Kindled Courage"
"The Scarlet Car"
"The Power of a Lie"
"The First Degree"
"The Love Letter"
"The Gentleman from America"

The LAEMMLE NINE
personally endorsed by *Carl Laemmle*

versal Pictures

Approved Straight Across the Nation

Timothy's Quest

(American Releasing Corporation)

Timothy's Quest is one of Kate Douglas Wiggins' earlier stories, popular in children's libraries some twenty-five years ago. It contains all the materials for a sweet and cute picture, but it manages to come out as something better than that.

The picture is exceptional in that it is the only one most people will recall in which their native New England has emerged with truthfulness from the hands of a picture director. Sidney Olcott has created atmosphere and characters that are the real thing, and put them into pictures that move significantly and are beautiful.

He has had invaluable help from Marie Day in the part of Miss Alvida Cummins. Here is a white-haired, iron-faced old woman who represents remarkably the New England Puritan tradition. Dignity, grimness, repression—she has and reveals all the characteristics of a type that was fine and heroic in its mistaken way. In her younger days she sacrificed her human instincts to her idea of right. In her old age comes something that releases love in her frozen old bosom again, and it warms and swells till it bursts through the barriers her rigid training has so conscientiously built up against it, and at last her womanhood gets something of what it has been starved for all her life. It is a beautifully conceived and beautifully wrought creation, without obviousness or sentimentality. It will not bring the tear that flows so readily for the woes of the ordinary movie mother, but it will stir those who are sensitive to the poetry and the poignancy of beauty breaking up to the light through a harsh and unfriendly soil.

Exceptional Photoplays
by National Board of Review

DAILY NEWS, THURSDAY, NOVEMBER

NO HERO, HEROINE OR VILLAIN, YET YOU'LL LOVE THIS FILM

By P. W GALLICO

Title of picture, "TIMOTHY'S QUES"
Story by KATE DOUGLAS WIGGIN
Directed by SIDNEY OLCOTT
Distributed by AMERICAN RELEASING CORPORATION
Presented at the RIO THEATRE

"Timothy's Quest" is one of the most charming pictures we have seen in many moons. We took our six-year-old sister-in-law along with us, and we do not know whether she or we enjoyed it more.

Marie Day

We recommend heartily that you acquaint yourself with this film. Especially if you have been seeing a lot of movies lately and feel tired and wearied with them or with life in general. Delve into the SUNDAY NEWS Motion Picture Directory (Adv.) find out where it is playing and see if you do not spend a happy evening.

An intelligent director, two adorable children and a fine actress have made a real picture out of a story which in less competent hands might easily have been made maudlin.

Imagine a photoplay with no villains, no persecuted heroines, no camera struck heroes! Honestly, it's true. Timothy's quest is simply to find a home for himself and Lady Gay. They are both children of the slums. Timothy is played by Joseph Depew, an exceptionally sympathetic youngster, and Lady Gay by Baby Helen Rowland, an attractive and irrepressibly jolly little infant who from now on is our favorite screen actress.

Joseph Depew, Kate Douglas Wiggin authoress, and Baby Helen Rowland

The two, with their dog, set off on a childishly imaginative junket to find some one to adopt them. Fate brings them to the house of Martha Cummings (Marie Day). And from then on the excellent art of Miss Day makes it the gripping story of the gradual awakening to love of a hard old New England spinster.

There are other story threads, but happily the director stressed only the main theme and merely suggested the others. Thus the picture runs smoothly and truly to its goal. Where, we inquire, has Kate Douglas Wiggin been all our movie-going life?

New York Daily News

Boy, Baby Girl, and Their Dog Star in This Film

"TIMOTHY'S QUEST"
Released by American.
Presented at the State-Lake
THE CAST

Timothy	Joseph Depew
Lady Gay	Baby Helen Rowland
Samantha Ann Rinley	Margaret Seddon
Miss Abida Cummins	Marie Day
Jabe Slocum	Bertram Marburgh
Hetty Tarbox	Vivia Ogden
Miss Dora	Gladys Leslie
Dave Milliken	William F Maddock

By Mae Tinée.

Good morning!

It doesn't seem to me that anybody who read "Timothy's Quest," by Kate Douglas Wiggin, could ever forget the story of the two forlorn babies who start forth to find a home. Such a simply told, intensely human little tale! Those who did read it and haven't forgotten will be delighted to know that it is out in picture form. Perhaps in the picture they will miss some of the touches that made the book what it was to them, but, on the whole, I think they will find the film a satisfying one.

The three principal characters are a small boy with eyes that drag at your heartstrings, a baby girl you yearn to cuddle, and a dog that is undoubtedly "just dog," but nevertheless a dog who knows how to do considerable to your emotions.

These three who have had only the slums for their surroundings decide that they want a place that is white to live in. Along with the white house they would like, if you please, a white cat and a white cow. Also they would be terribly happy if in the white house was a lady who would like to adopt them.

I am NOT going to tell you all about this quest, for it is something for you to see and not read about. It should not only be seen by smug folks who live in white houses, but it might be a vurr' good afternoon's entertainment for some of these youngsters of ours who, possessed with the spirit of adventure, are leaving the homes they have to try out a world which can be so cold and cruel and indifferent!

Chicago Tribune

, Timothy's Quest, special cast (seven reels). We received letters of indorsement from heads of the local library and churches which brought new patrons. The picture is an exceptional one of heart interest and great characters. Kate Douglas Wiggins' name will draw. The film was new.—Roy McMinn, Capitol, Superior, Wis.

Exhibitors Reports

LET us be thankful this Thanksgiving week for an end to picture depression, for the plucking of censorship in the bud by the gentry of Massachusetts, for the optimism expressed by the producers, for the production of such sterling photoplays as "Douglas Fairbanks in Robin Hood," "When Knighthood Was in Flower," "Quincy Adams Sawyer," "Remembrance," "Brothers Under the Skin," "Blood and Sand," "Timothy's Quest," "The [illegible] Homestead," "To Hav[illegible] Is Wes[illegible]"

Motion Picture News

Dirigo Films Inc.
presents

KATE DOUGLAS WIGGIN'S
Story of the Heart

TIMOTHY'S QUEST

Directed by Sidney Olcott

Scenario by Katherine Stuart

featuring

JOSEPH DEPEW HELEN ROWLAND
MARIE DAY MARGARET SEDDON
VIVIA OGDEN BERTRAM MARBURGH
GLADYS LESLIE

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

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With its
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THRILLS, its
HEARTACHES
and ROMANCES

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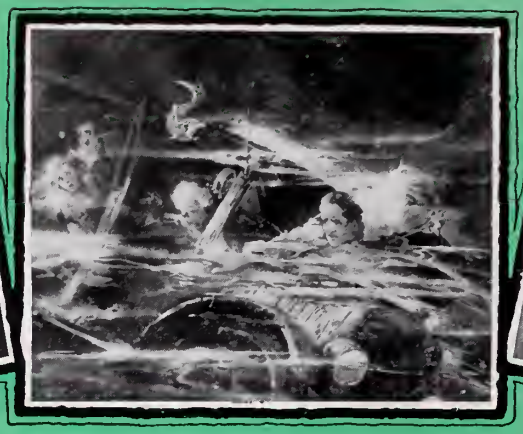
"PAWNED"

A Mystery Melodrama
by FRANK L. PACKARD
Author of "The Miracle Man"

Directed by IRVIN V. WILLAT

TOM MOORE, EDITH ROBERTS AND
CHARLES GERARD HEAD A NOTABLE CAST



J. Parker Read, Jr.
presents

"DAWNED"

From the South Sea Islands to the Turbulent Heart of New York on a Train of Melo-dramatic Thrills

by Frank L. Packard
Author of *"The Miracle Man"*
Directed by IRVIN V. WILLAT
with
TOM MOORE
and
EDITH ROBERTS

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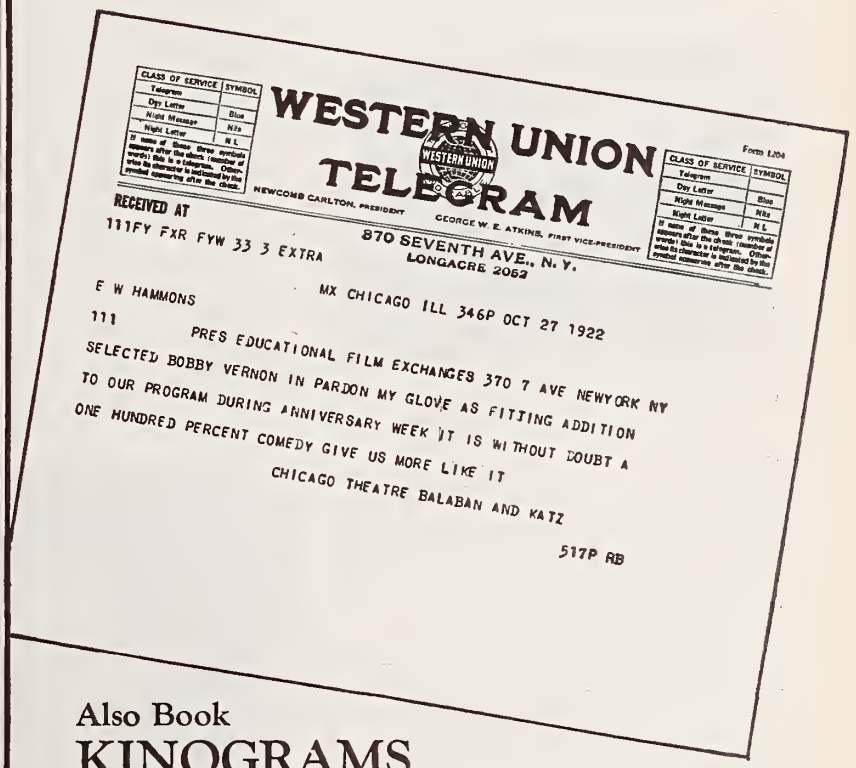

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E. W. Hammons, President

Popularity *of* "Tess" Should Extend Through Generations

MARTIN J. QUIGLEY, in Following Review, Says New Pickford Film "Will Go on Year After Year, and Is Deserving of It"

Comment on Mary Pickford's "Tess" might properly be confined to a few words. With equal correctness, volumes might be written. It is necessary only to say that what "Way Down East" was to the stage for several generations, "Tess" will be to the screen. On the other hand, a huge task would be encountered if one were to set out to deal fully and consistently with this production. It would take a deft wielder of words indeed to do justice to the consummate art of Miss Pickford except in a very lengthy document.

The Cast

Tessibel Skinner	Mary Pickford
Frederick Graves	Lloyd Hughes
Teola Graves	Gloria Hope
Elias Graves	David Torrance
Daddy Skinner	Forrest Robinson
Don Lotta	Jean Hersholt
Ezra Longman	Danny Hoy
Dan Jordon	Robert Russell
Old Man Longman	Gus Saville
Mrs. Longman	Mme. deBodamere

We shall not be surprised if Miss Pickford's new production of the famous story of "Tess of the Storm Country" becomes the most popular picture ever made. We do not view it as one of those sensational and

One of the dramatic moments from "Tess of the Storm Country" (United Artists).

timely successes which creates a great furore for a moment and then quickly shifts away to make room for another similar sky-rocket hit. This picture is almost here to stay; it will go on year after year—and it is eminently deserving of it!

How has this miracle of the amusement world come about? The answer is chiefly Mary Pickford and partly John Robertson, one of the most able men in the directorial profession. And Miss Pickford, great as she is, has by no means attempted to carry the story alone. On the contrary, she has surrounded herself with a cast of even merit and a tremendously fine production. There are a number of views of sheer gorgeousness and the whole production is decidedly creditable.

In the first place, "Tess" is an ideal story for Miss Pickford. It is difficult to conceive that there has been or that there will be another story which suits her so well and to which she is so well suited.

We think that this new "Tess" should be scrutinized by the most competent dramatic critics of the day in order that authoritative opinions might be written into the history of the drama which we believe would place Miss Pickford with the few really great actresses, past or present. Her pantomime is wholly marvelous. Apparently with no effort she is able to register what she means to convey with an astounding swiftness and certainty. There is a conspicuous absence of reaching after effects which results in her work carrying with it the highest degree of conviction. She proves very pointedly in "Tess" that she is the peerless player of the screen.

In several of Miss Pickford's recent pictures there were flashes of her real artistry, although a few were on the whole somewhat disappointing. The dual role of "Little Lord Fauntleroy," for instance, was a worthy attempt but the result was not altogether satisfactory. In "Tess," however, there are no lights and shades; she is brilliant throughout.

Another scene from "Tess of the Storm Country" (United Artists).

Miss Pickford's "Tess" is a human story that points a fine moral but the moralizing effect is accomplished automatically and without any sacrifice of entertainment. It is a story that is brimful of sentiment, pathos and humor. It is, perhaps, not the sort of thing that drama league enthusiasts get excited about nor yet is it what the ultra-sophisticated seek in the theatre. But we doubt that there is any normal person from nine years to ninety who cannot find in it great interest, entertainment and inspiration. If there be such the wrong is with them and not with the picture.

The story is a real test of the leading player's skill. From the start as a rollicking waif she is quickly swept through almost the entire gamut of human emotions and nowhere does she falter in the least. She brings a tear or a laugh with equal facility and in her tragic moments she is awe-inspiring.

The picture is beautifully executed. There is a great deal of pictorial charm about it and there is a very graphic impress of technically fine direction upon it. For Mr. Robertson it comes as a worthy successor to his splendid achievements in "Peter Ibbetson" and "Sentimental Tommy."

The supporting members of the cast measure up to the responsibilities of their selection. Lloyd Hughes as the "hill-topper" who succumbs to Tess' charms presents a manly and sympathetic figure. David Torrance as his father is splendid. Other very good characterizations are given by Jean Hersholt, Forrest Robinson and Robert Russell. The photography by Charles Rosher is distinctly notable.

Mary Pickford in a scene from "Tess of the Storm Country" (United Artists).

You Can't Go Wrong When You've Got Such a Star, Such a Title, Such a Picture

As Jack Pickford in "Garrison's Finish," the first screen version of this famous story of love, racing, mystery and melodrama that millions have read.

"Garrison's Finish" Everywhere Means Just One Thing to Everybody

A nip-and-tuck, fight-to-the-very-last-jump ending in any kind of event that has been a real thriller from the very first to the very last. That's just what this Jack Pickford film is,

A Thriller of a Racing Story With the Thrills Getting Bigger All the Way

There's a big love story that sweeps along with all the speed of a thoroughbred, plus spectacular scenes of the actual running of the Kentucky Derby and Metropolitan handicap.

JACK PICKFORD

in

"GARRISON'S FINISH"

Based on W. B. M. Ferguson's novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson • Photography by Harold Rosson

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PRESENTS

NEW YORK

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Moving Picture WORLD

PRICE 25 CENTS

NOVEMBER 11, 1922

Vol. 59, No. 7

CHICAGO—(Special)—"The Isle of Doubt," with Wyndham Standing, did a wonderful business at the La Salle Theatre here, catering to neighborhood patronage.

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Syracuse Motion Picture Company

present

Wyndham Standing

in

The Isle Of Doubt

with

George Fawcett And Dorothy Mackaill

DIRECTED BY

HAMILTON SMITH

PHOTOGRAPHED BY ARTHUR CADWELL

PLAYGOERS PICTURE

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

A Column of Random Reviews

Miss Baird is one of the greatest actresses of the screen.—*Grace Kingsley, Los Angeles Times.*

* * *

Last week I again had the pleasure of witnessing Leah Baird demonstrate that audiences like her as well as ever.—*Mae Tinee, Chicago Tribune.*

* * *

Miss Baird's acting is highly intelligent.—*Duluth Herald.*

* * *

Do not miss Leah Baird in the strongest dramatic attractions of this gifted, beautiful woman.—*Albany Times Union.*

* * *

Miss Baird has never been so forceful, convincing and beautiful as in "Don't Doubt Your Wife," at the Fox Washington. Her work is flawless.—*Detroit Free Press.*

* * *

It was the good fortune of the audiences at Pantages Theatre to witness in "Don't Doubt Your Wife" one of the best cinema attractions of the past few months.—*Memphis Commercial-Appeal.*

* * *

"When the Devil Drives," at the Madison Theatre, is a remarkably good contribution to the film world.—*Detroit News.*

* * *

You should see "When the Devil Drives" to appreciate just how skillful, clever and altogether worth while it is. It is sensationally thrilling—one of the most breathless thrillers of the year.—*Observer, Chicago Herald Examiner.*

* * *

"When Husbands Deceive" is of the material that makes high class entertainment. Its dramatic wallop is two-fisted and it is produced with lavish splendor.—*Albany Journal.*

* * *

"When Husbands Deceive" has the two elements which insure success and popularity for a photoplay production—handsome and varied settings and a story of strong emotional appeal, abounding in gripping situations.—*Cincinnati Enquirer.*

Smart Showmen Are Booking All Three

Don't Doubt Your Wife
When the Devil Drives
When Husbands Deceive

BY AND WITH

LEAH BAIRD

PRESENTED BY
ARTHUR F. BECK

ASSOCIATED EXHIBITORS
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FOREIGN REPRESENTATIVE
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WARNER BROS.
Present

"THE BEAUTIFUL AND DAMNED"

with Marie Prevost

Adapted from
F. SCOTT FITZGERALD'S *Popular novel*

Directed by Wm. A. Seiter

Cast includes:
KENNETH HARLAN, HARRY MEYERS,
LOUISE FAZENDA, TULLY MARSHALL,
WALTER LONG, CLEO RIDGELY

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It's ready for the screen in your theatre . . . the picture version of the play which has been performed

15,000

times . . .

REG US PAT OFF

A METRO PICTURE

Before Alfonso Was Born

TO get a picture of what popularity 15,000 performances of a play denotes, suppose that "Peg O' My Heart" had been given not in many theatres, but in only one.

Had this been so and the play just winding up its run, the premiere would have been back in 1881, the year of the great white blizzard, the year President Garfield was shot—before the Brooklyn Bridge was opened or King Alfonso of Spain had had his turn at being born.

15,000 performances, given consecutively, means a run of 41 years.

"Peg O' My Heart" on the stage has pleased 15,000 audiences and filled 15,000 box-office cash drawers—in New York and other big American cities, in London, in Paris, in Australia, in the Far East and in Hawaii. It is a world-success. No matter where seen, it wins favor.

So too must the picture, starring Laurette Taylor, the original Peg; and made by Metro with the author, J. Hartley Manners, at hand as an advisor.

Percentage insures your audience liking as well as have 15,000 audiences before it, this true and painstaking reproduction in celluloid of the best-loved story of the century.

The Beloved

LAU
TAY

In the titl
modern sta

PEG O'

by
J. HARTLEY
MANNERS

REG US PAT OFF.
A METRO PICTURE

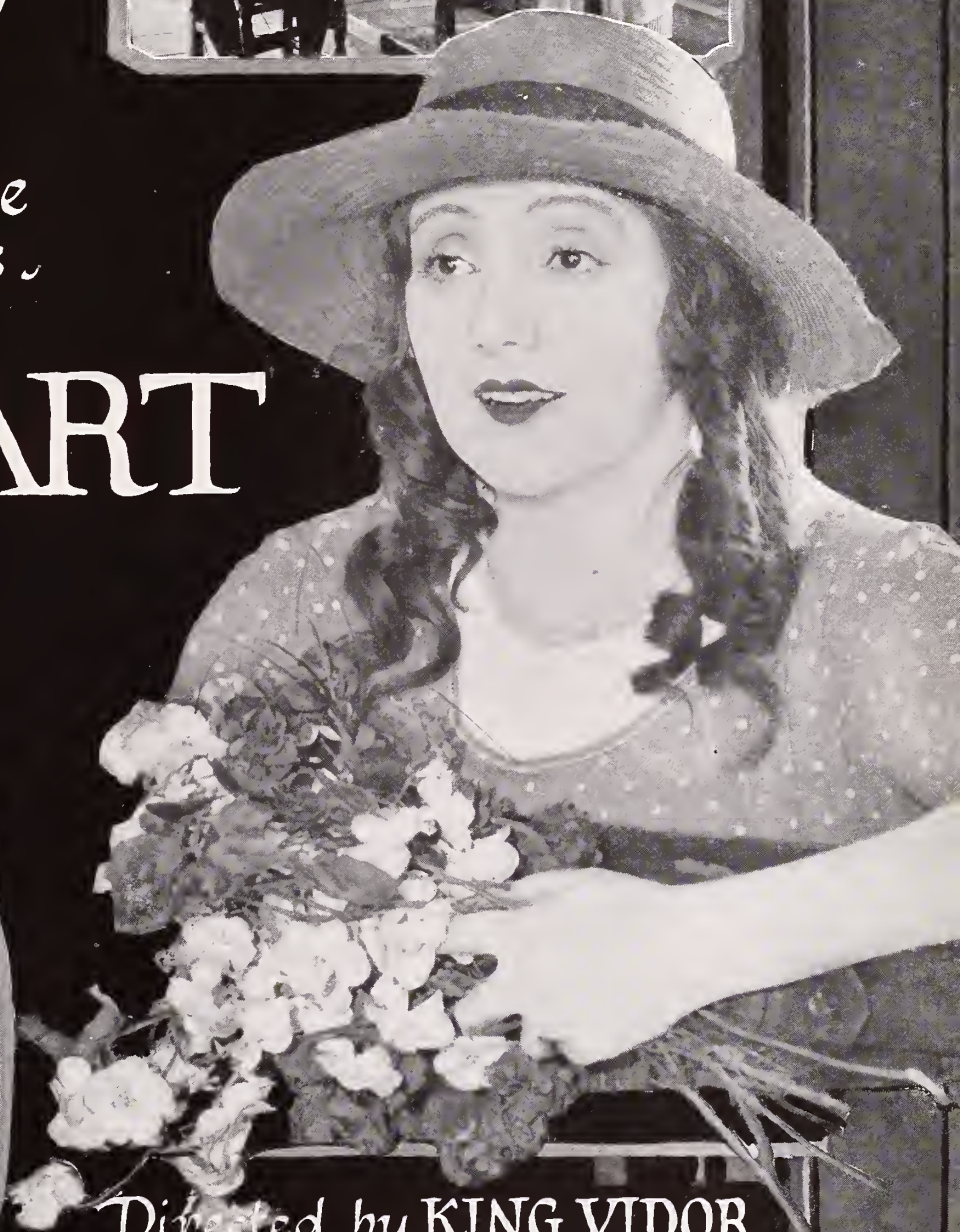
Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain
Sir Wm. Jury, Managing Director

merican Actress

RETTE
LOR—

ole of hers and the
s greatest success.

MY HEART



Directed by KING VIDOR
Adapted by MARY O'HARA
from Mr. MANNERS'S play

Distributed by

METRO PICTURES CORPORATION

Mrs. Simpson May Never Leave Homeburg

SHE plans to, of course, as soon as Mr. Simpson is made head of his department and her son Wilbur is through school.

Mrs. Simpson will go to New York then, buy a hat on Fifth Avenue, dine at the Waldorf, and see some plays with real New York casts.

In Homeburg she has no chance to see the great stage stars. Movies and fifth companies of metropolitan hits reach there. "Peg O' My Heart" played at the Opera House, for instance—but not with Laurette Taylor as Peg. When Mrs. Simpson goes to New York she's going to see Laurette Taylor.

But Mr. Simpson isn't head of his department yet, and Wilbur won't be through school for four years. So Mrs. Simpson won't be leaving Homeburg for some time; she may never. And she wants to see Laurette Taylor —as Peg, especially. So does Mr. Simpson. Wilbur, too, for that matter.

These three people represent your patronage. They, and thousands like them, are waiting to see Laurette Taylor in "Peg O' My Heart." The picture's waiting to be booked.

LAURETTE TAYLOR in PEG O' MY HEART

REG US PAT OFF

A METRO PICTURE

Distributed by

METRO PICTURES CORPORATION

PRINCIPAL PICTURES COMPANY

presents

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Elinor Glyn

ELINOR GLYN'S VERSION OF THE ROMANCE OF A SCREEN STAR

211 Loew State Bldg. New York

FOX CIRC

Presented by
PRODUCERS SECURITY CORPORATION

featuring

Evelyn Greeley *and* Carlyle Blackwell

Directed by

Oscar Apfel

Produced by Hollandia Film Corporation

HODKINSON PICTURES

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"SHADOWS" IS A SUCCES
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Attendance records in every part of the country certify its greatness

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...not a vacant seat and a hold-out at every performance./

STRAND THEATRE, NEWARK
...did the biggest business in six months./

KINEMA THEATRE, LOS ANGELES
...record breaking business every day and each day bigger attendance than the preceding./

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A TOM FORMAN

"SHAD

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ND CLOSING DAYS

MELBA THEATRE, DALLAS
...on the opening day broke all records since the erection of that house./

MOORE'S RIALTO THEATRE, WASH.
..."Rich Men's Wives" did a tremendous business, but "Shadows" played to two thousand and seventy-six more admissions than that recognized success./

Critics in every town hail it as one of the biggest pictures ever made./

..."SHADOWS" IS A SUCCESS

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BETTER!

REX FILM LABORATORIES, Inc.

CLIFFSIDE, N. J.

W. K. HEDWIG
President

Telephone
Cliffside 74

GUS BARTH
Sales Manager

With Apologies to M. EMILE COUE and ERNEST SHIPMAN

Look what one of New York's most popular newspapers says.

DAILY NEWS, MONDAY, DECEMBER 4, 1922.

AT BOOK YOU HAD TO READ YOU'LL WISH TO SEE IN FILM

By P. W. GALLICO.

Title of picture, "LORNA DOONE."
Story by R. D. BLACKMORE.
Directed by MAURICE TOURNEUR.
Released by ASSOCIATED FIRST NATIONAL.
Presented at the STRAND THEATRE.

Be you youngster or grownup, we hope that by no means will you permit the fact that R. D. Blackmore's "Lorna Doone" is prescribed reading in many schools keep you from going to see the picture.

John Bowers

It was a great surprise to us when we first read the book to discover that a teacher had actually made us read something we enjoyed. It was no surprise to discover that Maurice Tourneur had made a really fine picture. Certainly there was sufficient story material there, although not all of it might be called adaptable to the screen, and one has come to expect the best when that director's name heads a picture.

Tourneur, however, is rarely content merely to transfer a story to the screen. He takes atmosphere, adds to it some of his genius, and turns out a picture which bears the stamp of individuality, and always some surprisingly beautiful photography.

By the choice of his locations and the handling of his camera Tourneur has rendered the sombre English land and sea scapes as a beautiful pictorial impetus to a thrilling story.

Thrill there is, with as bad a band

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minute rescue of a beautiful maiden in distress and a fierce fight to death on the brink of a black quagmire.

Pictorially, Madge Bellamy is a fine Lorna, but John Bowers, while looking the part, also interpreted the character of John Ridd to us. His was a truer and more effective performance. Donald MacDonald was a vivid Carver Doone, the villain who shoots Lorna as she is about to be married. Credit should also go to Harry Sharp, Mr. Tourneur's photographer.

Madge Bellamy and Donald MacDonald

We do not hesitate to class this among the worthwhile pictures of the year.

Maurice Tourneur

FIRST NATIONAL PICTURES

presents the greatest love story ever written

Lorna Doone

Distributed by Associated First National Pictures Inc.

Produced at the Studios of Thomas H. Ince.

"It's a world beater!"

says Exhibitor Fowler

POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

TELEGRAM

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BANFF ALTA NOV 29 30th

ASSOCIATED FIRST NATIONAL PICTURES INC
6 WEST 48th ST NEWYORK NY

BROKE ALL SUMMER AND WINTER RECORDS WITH SHOWING OF STRONGHEART IN "BRAWN OF THE NORTH" STOP PATRONS DEMANDED RETURN SHOWING WHICH I AM BOOKING STOP PASSED RECORDS FOR THE KID THREE MUSKETEERS SNOW BLIND VALLEY OF SILENT MEN ETC OPPORTUNITY TO SHOW SUCH A PICTURE MAKES THEATRE OWNERS LIFE WORTH LIVING STOP BELIEVE YOU HAVE THE WORLD BEATEN

GEO T FOWLER

PROPRIETOR LUX THEATRE BANFF

Laurence Trimble and Jane Murfin present

STRONGHEART

The Wonder Dog in

"Brawn of the North"

with **Irene Rich and Lee Shumway**

Photographed by C. B. Dreyer

A LAURENCE TRIMBLE, JANE MURFIN PRODUCTION

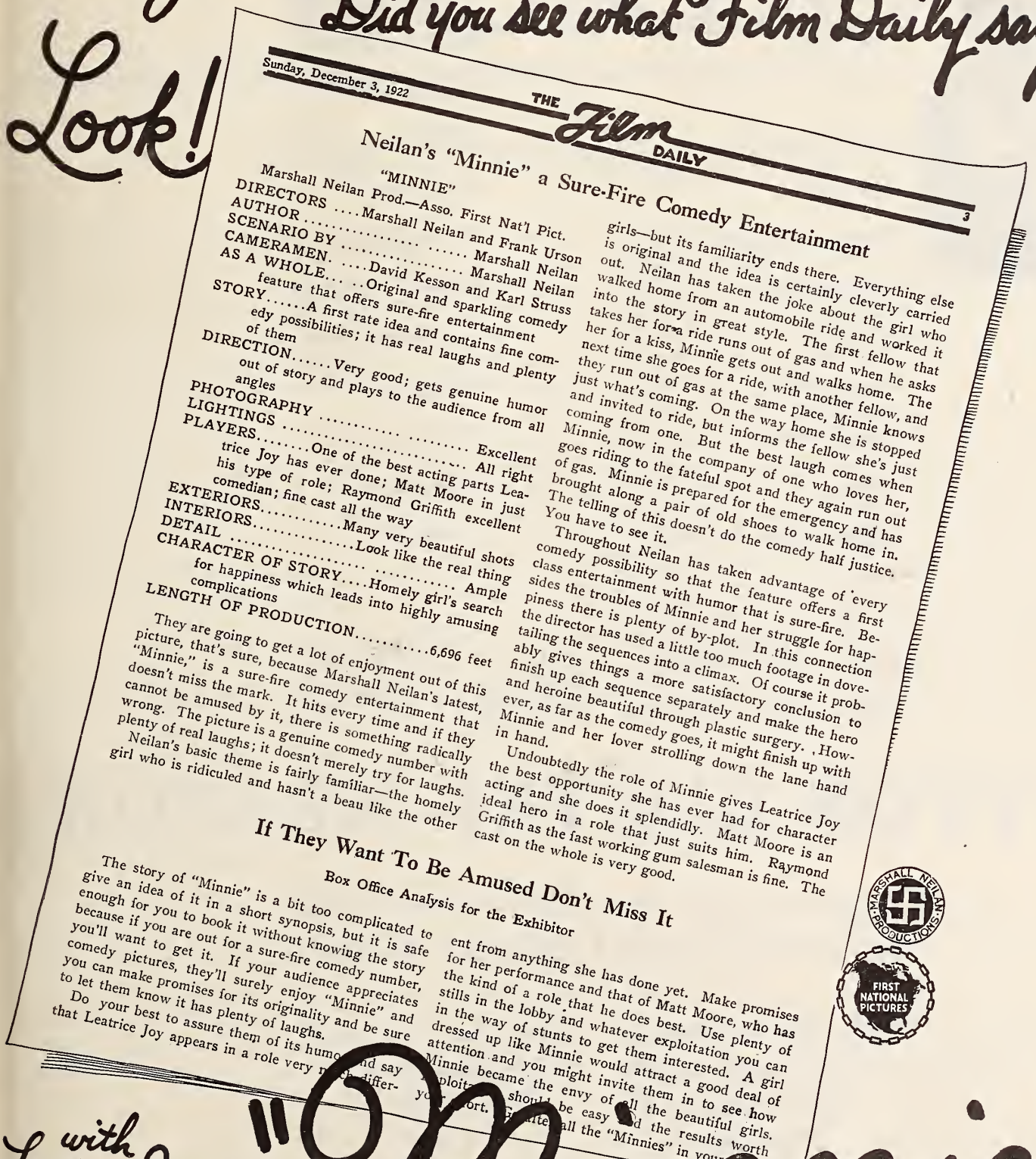
A First National Picture

Mr. J. H. Kunsky
Madison Theatre Bldg. Detroit, Mich.

Dear John.

Did you see what Film Daily says?

Look!



Sunday, December 3, 1922 — THE Film DAILY — 3

Neilan's "Minnie" a Sure-Fire Comedy Entertainment

"MINNIE"

Marshall Neilan Prod.—Asso. First Nat'l Pict.
DIRECTORS ....Marshall Neilan and Frank Urson
AUTHOR ..... Marshall Neilan
SCENARIO BY ..... Marshall Neilan
CAMERAMEN. ....David Kesson and Karl Struss
AS A WHOLE.... ..Original and sparkling comedy feature that offers sure-fire entertainment
STORY.....A first rate idea and contains fine comedy possibilities; it has real laughs and plenty of them
DIRECTION.....Very good; gets genuine humor out of story and plays to the audience from all angles
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... All right
PLAYERS.....One of the best acting parts Leatrice Joy has ever done; Matt Moore in just his type of role; Raymond Griffith excellent comedian; fine cast all the way
EXTERIORS.....Many very beautiful shots
INTERIORS.....Look like the real thing
DETAIL ..... Ample
CHARACTER OF STORY....Homely girl's search for happiness which leads into highly amusing complications
LENGTH OF PRODUCTION.....6,696 feet

They are going to get a lot of enjoyment out of this picture, that's sure, because Marshall Neilan's latest, "Minnie," is a sure-fire comedy entertainment that doesn't miss the mark. It hits every time and if they cannot be amused by it, there is something radically wrong. The picture is a genuine comedy number with plenty of real laughs; it doesn't merely try for laughs. Neilan's basic theme is fairly familiar—the homely girl who is ridiculed and hasn't a beau like the other girls—but its familiarity ends there. Everything else is original and the idea is certainly cleverly carried out. Neilan has taken the joke about the girl who walked home from an automobile ride and worked it into the story in great style. The first fellow that takes her for a ride runs out of gas and when he asks her for a kiss, Minnie gets out and walks home. The next time she goes for a ride, with another fellow, and they run out of gas at the same place, Minnie knows just what's coming. On the way home she is stopped and invited to ride, but informs the fellow she's just coming from one. But the best laugh comes when Minnie, now in the company of one who loves her, goes riding to the fateful spot and they again run out of gas. Minnie is prepared for the emergency and has brought along a pair of old shoes to walk home in. The telling of this doesn't do the comedy half justice. You have to see it.

Throughout Neilan has taken advantage of every comedy possibility so that the feature offers a first class entertainment with humor that is sure-fire. Besides the troubles of Minnie and her struggle for happiness there is plenty of by-plot. In this connection the director has used a little too much footage in dovetailing the sequences into a climax. Of course it probably gives things a more satisfactory conclusion to finish up each sequence separately and make the hero and heroine beautiful through plastic surgery. However, as far as the comedy goes, it might finish up with Minnie and her lover strolling down the lane hand in hand.

Undoubtedly the role of Minnie gives Leatrice Joy the best opportunity she has ever had for character acting and she does it splendidly. Matt Moore is an ideal hero in a role that just suits him. Raymond Griffith as the fast working gum salesman is fine. The cast on the whole is very good.

If They Want To Be Amused Don't Miss It

Box Office Analysis for the Exhibitor

The story of "Minnie" is a bit too complicated to give an idea of it in a short synopsis, but it is safe enough for you to book it without knowing the story because if you are out for a sure-fire comedy number, you'll want to get it. If your audience appreciates comedy pictures, they'll surely enjoy "Minnie" and you can make promises for its originality and be sure to let them know it has plenty of laughs.

Do your best to assure them of its humo[illegible]nd say that Leatrice Joy appears in a role very [illegible] differ- [illegible]ent from anything she has done yet. Make promises for her performance and that of Matt Moore, who has the kind of a role that he does best. Use plenty of stills in the lobby and whatever exploitation you can in the way of stunts to get them interested. A girl dressed up like Minnie would attract a good deal of attention and you might invite them in to see how Minnie became the envy of all the beautiful girls. [illegible] should be easy [illegible] the results worth [illegible] all the "Minnies" in your [illegible]

MARSHALL NEILAN PRODUCTIONS

FIRST NATIONAL PICTURES

"Minnie"

with Leatrice Joy and Matt Moore

Marshall Neilan's Latest and Best

A First National Picture

I went into a
Movie show
And sat next to a
Fat man
And when
I got up
To go out
He said:
"Have you got a
Coupla nails
Or some
Safety pins?"
And I said,
"No!
What's the matter?"
And he said:
"I came to this
Ding busted show
With galluses on
And then that
Frozen faced boy
Came on
And I laffed
So dang hard
Sumpin' happened
And if you can't
Help me out
I'll have to
Go home in
A barrel!"

So WARN Your Patrons Not to Wear Galluses When

BUTTON BUSTER KEATON

is playing any of his First National 2-reel Button Busters

"My Wife's Relations" "The Electric House"
"The Frozen North" "The Blacksmith"
"The Playhouse" "The Paleface"
"The Boat" "Cops"

Presented by Joseph M. Schenck and directed by
Buster Keaton and Eddie Cline

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 59, No. 7
Dec. 16, 1922

The Training Season

THOSE trips to Los Angeles and back that you read so much about these days, those imposing-sounding sales conferences, those frequent studio items that tell of shifting personnel and changing executives—all have a meaning.

We are on the edge of the second half of the 1922-23 season, and the final lap is going to tell a big, important story.

September saw us take a big jump from mediocrity of product to a level that we can confidently term "sustained excellence." September saw the eradication of much that had been fruitful in criticism.

January will show whether we can maintain the pace—and also another story.

All Starting from Scratch

This Fall saw a happening that will deserve a permanent place in any record of the industry's history. This was the flying start secured by Famous Players and the "famous forty-one."

The stage seemed to have been set in perfect atmosphere. The breaks of luck came the way of the man in a position to use them. And the effects were far-reaching.

But January's story will open with a different chapter. One of the delightful phases of the picture pastime is that each six months can **always** tell a different story.

January finds a well-balanced list of contestants **starting from scratch.**

And it's going to be a great race to watch, a thrilling drive for the man with his money up—the exhibitor.

Looking Them Over

Their long-protracted negotiations that ended nowhere left Goldwyn and First National standing flat when September's whistle blew. But both have been in hard training—only an inkling of their big things has reached the black and white of type—and they are ready for the January signal. Watch them.

Some years ago we recorded it as our belief that in a certain twelve months Universal had shown the greatest individual improvement of product. This year we are willing to state that starting with "The Storm" and "Foolish Wives" Universal has shown a sustained evenness of performance that excites admiration. Another contestant who will be in the picture for the "quantity-quality" stakes.

Metro, with such producers as Fred Niblo, Reginald Barker, Rex Ingram; Fox, with a list of Broadway successes about ready for the exhibitor; United Artists, with a number of available attractions, instead of the one current special that has been its lot; Vitagraph, with an interesting schedule announced; Selznick, with new ambitions; and the host of representatives of the independent creator, American Releasing, Hodkinson, Associated Exhibitors, F. B. O.—all face the barrier.

Not to slight a famous forty-one or more that could be put forth by the independent market from the offerings of Warner Brothers, Al Lichtman, Arrow, Charles Burr, Weber-North, etc.

Yes, sir, there has been nothing to kick about in the first lap. But the second lap finds them "better bunched"—and that means a race.

And Don't Forget

Nor should we overlook the dark horses that will be found out there on the track soon after the bell has rung.

J. D. Williams is a factor, for example, who must always be kept in mind. J. D. is back from Los Angeles, saying little and promising less. But it is known that "something will be doing" by the first of the year.

Judging from the performances of the past it can be safely said that J. D. Williams will be found fostering something of interest to independent producers and independent exhibitors. J. D. is the apostle of "independence."

And he is not idle. So there's the dark horse.

Robert E. Welsh

Decision Reserved

Famous Players Says It Put Up Bond for Valentino.

The Appellate Division of the N. Y. Supreme Court, has reserved decision on the appeal of Rodolph Valentino, to upset the injunction granted by Justice Wasservogel restraining Valentino from engaging his services to any one else while under contract with the Famous Players-Lasky Corporation.

Valentino's appeal was a recital of his allegations of unfair play toward him by the Famous Players.

Famous Players through its attorney, told the court Valentino's allegations are so trivial as to make them ludicrous. He said Famous Players paid his salary regularly, and money to pay alimony to his wife, and rescued him from attachment proceedings when he was arrested in California, and gave bail for him for $10,000 and it is due to Famous Players' influence that he has gained a position in the realm of motion pictures.

Voice Protest

Theatre Men Want Sole Right to Purchase Pictures

A letter voicing the protest of the Motion Picture Theatre Owners of Michigan, Inc., against producing companies marketing their product through non-theatrical channels, has been sent to all producers and exchanges. It is claimed that exhibitors should have the sole privilege of buying this product.

The letter also makes known the opposition of the theatre owners against granting more than thirty days' protection on any production, and complaint is also made of salesmen bartering contracts between competing exhibitors.

Meeting Is Planned

Look for Big Gathering of Exchange Managers and Exhibitors

A movement is under way among the film exchange managers of Washington, D. C., for a big get-together meeting to be participated in by the exchange managers and the exhibitors of the District of Columbia, Virginia, Maryland, and North Carolina. Initial plans for the event were made at a meeting of the Film Board of Trade on Monday, and a resolution was adopted empowering President Robin to appoint the necessary committees.

It is the idea of the Film Board of Trade to stage a conference similar to the one held in Washington a couple of years ago and attended by over one hundred exhibitors in this territory. The conference will be followed by a banquet at one of the local hotels.

Holiday Tie-Up

Exhibitors Asked to Add Christmas Idea to Better Films Campaign

Exhibitors wishing to promote a spirit of co-operation among influential persons in their communities will be interested in the plan of the National Committee for Better Films, affiliated with the National Board of Review.

The Committee suggests that exhibitors send to it, at 70 Fifth avenue, New York, five names of influential people, with dues for these for a year as Associate Members of the Committee, at Two Dollars each; these to receive Christmas greetings and the various publications of the Committee, the idea being to promote among these people of influence a spirit of good will toward the theatre and a general tendency toward the promotion of better pictures in the community.

These advantages for the exhibitor are claimed as the Committee's sole interest in suggesting this method of making local members. It is stated that the residents of your community whom you favor with memberships will recognize that this is no mere advertising scheme on your part, but is indicative of a genuine desire for co-operation in the exhibition and patronage of the finest pictures, wherever they are booked.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, regional news; T. S. da Ponte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

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Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

Will Fight It Out

Movie Men Not Frightened by "Blue Law" Agitators

Moving picture theatres in the suburbs of Cleveland were open as usual on Sunday, December 3, two days after the owners and managers of them were arrested on a charge of violating the Sunday closing law.

Those arrested were: M. Silverman, Wind-a-Meer Theatre, East Cleveland; J. O. Mellert, Shaw-Hayden Theatre, East Cleveland; James Schwartz, Homestead Theatre, Lakewood; Frank Kinney, Lucier Theatre, Lakewood; J. Schuman, U-No Theatre, Lakewood; Martin Printz, Lakewood Theatre, Lakewood.

Warrants were sworn out against these men by J. H. Locks, acting for N. D. Davis, a lawyer who is conducting a "blue law" campaign, apparently without the backing of any organization. A week previously Davis caused the arrest of ten merchants of Cleveland Heights for keeping open on Sunday. In Cleveland Heights there is a theatre which is not permitted by the local authorities to open on Sunday.

The exhibitors have decided to continue keeping their theatres open on Sunday, and fight the "blue law" agitators to the very end.

Appoint Committee

Several Selected to Look Into All Grievances

J. H. Beaver, manager of Preferred Pictures; Sam A. Galanthy, manager of the American Releasing Corporation, and Sam Black, of the Liberty Film Exchange, have been appointed members of a grievance committee proposed to be formed by the Film Board of Trade of Washington, D. C. These three with Messrs. Reichert and Marks and the officers of the Film Board of Trade, will constitute that organization's executive committee. They will hold an organization meeting shortly for the consideration of routine business and will make arrangements for the next meeting of the association.

A great deal of interest is being taken in the revival of the film organization in the Washington territory. It is the desire of the members to make an organized effort to get closer to the exhibitors in the territory, and the probability is that an effort will be made to have conferences between the two branches of the industry in Washington from time to time. The first of these will take place about the middle of January, when a two-day or three-day convention and banquet will be staged.

Cohen Complains Against Music Society

Contends Copyright Law Does Not Justify Collection of Fees

PRESIDENT SYDNEY S. COHEN and other national officers of the Motion Picture Theatre Owners of America have made definite moves at Washington, D. C., to prevent the so-called music trust from levying tribute on the theatre owners of the country through the medium of its music license tax.

Formal complaints against the operators of the American Society of Authors, Composers and Publishers were lodged in the office of Attorney General Daugherty and with the Federal Trades Commission in which the declarations were made that this concern was a combination in restraint of trade and that its processes were prejudicial to the interests of the theatre owners and the public.

Theatre owners from all parts of the United States have entered a protest against the license exactions of this society with the Motion Picture Theatre Owners of America and these objections in concrete form were embodied in the complaints made in Washington.

President Cohen met with National Directors H. B. Varner, of Lexington, North Carolina, and A. Julian Byrlawski, of Washington, and M. J. O'Toole, chairman of the National Public Service Committee of the Motion Picture Theatre Owners of America, in determining the specific form of complaint to be presented.

It is the contention of the Motion Picture Theatre Owners of America that the present copyright laws do not invest the music society with the right to make the license fee exactions from exhibitors and that the members of Congress who passed the law indicated specifically that it was not to include in its powers the uses to which it is now being subjected by this society.

That it is a veritable embargo on the free expression of American musical genius and strangles effort in that direction, is one of the contentions of the theatre owners and in which they believe the public has a vital concern.

The representatives of the theatre owners also detailed what they termed are the highly obnoxious methods of the music trust representatives, using their assumed advantage to browbeat and threaten exhibitors, and stated that the government department that will handle the matter will be fully apprised of such proceedings.

In advocating the repeal of the music tax, Frank Rembusch says that theatre owners, in a general way, agree that the so-called music tax is unjust and unfair, but pay it because heretofore the case has seemed rather hopeless to refuse. However, he says that after careful investigation he is convinced that with proper effort theatre owners can avoid paying the tax. Various plans to defeat the tax have been advocated. Exhibitors have combined to battle against it.

Mr. Rembusch points out that the music society collects a copyright charge when they sell the printed sheet. They add another charge where their music is played in a place operated for profit.

"We believe," he says, "that the music publishers receive all the rewards they are entited to under the copyright act, when they sell the printed sheet and that their claim to further charge for playing this music is invalid. If necessary, we propose to ask Congress to pass such legislation that will interpret the copyright law, so that copyright rewards shall come in the sale of the printed sheet only.

"The Music Society does not notify the exhibitor that certain musical compositions are copyrighted. Rather they send paid spies into the theatre and it matters not whether you play their music or not they report that tax music has been played. In due time the exhibitor is bluffed into either paying the tax or else he faces trial in the Federal Courts for infringement."

Speaking of his own case, Mr. Rembusch said: "They brought suit on a piece of music that no member of our orchestra ever played at anytime. Yet, to intimidate us they told our attorney they could send us to the penitentiary for playing their music without a license. We did not play it, but must defend ourselves in Federal Court anyhow.

"The Music Society," Mr. Rembusch says, "is composed largely of publishers, who control most of the distribution of so-called popular music, and we propose that the Federal Trade Commission shall investigate whether or not they are operating in violation of the Anti-Trust Laws. The real authors and composers receive very little remuneration, but the Music Society cuts a sweet melon quite regularly. We are not fighting individual composers, but a combine as mean and heartless as ever existed in any line of business.

"The Music Society hires an able general copyright attorney and attorneys in each state to enforce its claims. We exhibitors all hire different attorneys, most of whom never had a copyright case in their hands, and don't know what it's all about.

"We request that every exhibitor refuse to pay the tax and send his case to us, and we will engage one set of attorneys who will look after all our cases at very small cost to each individual exhibitor.

"The Music Society sets an arbitrary price on playing copyrighted music. If you only play one piece of music a year their charges are the same as a continuous use of their music."

To defeat the music tax, Mr. Rembusch says, "the first necessary act is for the exhibitor to refuse to pay the tax. Every exhibitor that pays the tax gives the Music Society added strength to defeat those who refuse to pay.

"We are engaging attorneys of national experience in copyright law to assist us and such other attorneys as are necessary in each state, to defend your and our cases. We plan to carry one or more cases up to the Supreme Court of the United States, and secure a more equitable and just interpretation of the copyright act, if this is necessary."

Attendance Growing

Tax Returns of October Increase Over September

Theatrical attendance throughout the country is steadily improving, according to reports to Washington, D. C., total collections from the tax on admissions in October being $5,396,461 as compared with $4,789,391 for the month of September. The low point was reached in July, when taxes totaling only $4,620,893 were collected.

Total collections from all sources for the month of October were $111,012,494, as compared with $139,575,948 for the month of September. In September, however, much of the excess over the October collections was caused by the payment of the third installment of income and profits taxes for last year.

Big Banquet Held

Charlotte Exchange Managers Body Give Dinner to Employes

Charlotte, N. C., which is rapidly becoming one of the most important film centers in the South, now having within four of as large a number of exchanges as Atlanta, held its first annual get-together social banquet of the film forces that carry on its mammoth traffic in motion pictures on Friday evening, December 1, the occasion being a banquet given by the Charlotte Film Exchange Managers' Association to all employes of the exchanges comprising its membership, the affair being held in the banquet hall of the Selwyn Hotel and one of the most enjoyable and pleasurable social gatherings of the kind ever held in the South.

The idea behind the banquet was to imbue each unit of the film organization of the city with a closer spirit of unity and co-operation and enthusiasm in their work and forty-one guests assembled at the banquet table in response to invitations which had been mailed.

C. E. Peppiatt, manager of Southern Enterprises, Inc., and E. F. Dardine, manager of Universal Film Exchange, Inc., had charge of arrangements for the affair and to these two hustlers, counted among the most popular film men in the Carolinas, is due much credit for its success. The latter acting as toastmaster, kept a ready flow of wit circulating around the table, periodic explosions in a more serious vein, however, being interspersed as the toastmaster called upon different members for brief addresses, E. E. Heller, C. E. Peppiatt and T. A. Branon being among those who spoke to the guests, outlining the principles upon which the film exchange managers' organization had been founded, impressing upon the employes their relative share in maintaining a high standard of efficiency for their different exchanges, touching upon their duty to both employer and theatre owner at all times, and stressing the point that the future of their business and of the great motion picture industry as a whole rested largely upon the shoulders of the bookers, cashiers, inspectors and other employes of the exchanges.

New Theatre Opens

Formal opening of the Forest Hills Theatre, Forest Hills, New York, was held December 5 with an elaborate program put on by the Sheers' Amusement Enterprises, Inc.

Many prominent persons attended among the crowd that filled the house, which has been designed along the most modern lines of convenience and luxury.

Newsy Briefs

Douglas Fairbanks and Mary Pickford left for California last Friday. Their last New York stunt was the starting of the official drive of the Santa Claus Association by pushing an electric button that connected with twenty-five cities. Douglas Fairbanks will begin work at once on his next production for which he will build a complete city on the cliffs of Catalina Island.

The New York State Motion Picture Commission's refusal to permit the showing of "Fate," the Clara Smith Hamon film, has been sustained by a decision by the Appellate Division of the N. Y. Supreme Court. The Commission's refusal was based on the ground that it was against public policy to show before girls and young women in theatre audiences the story of events leading up to the murder of the Oklahoma oil man, Jake L. Hamon of which Miss Hamon was acquitted on March 16, 1921. William A. Brady, President of the N. A. M. P. I., had received many protests against presentation of the film from exhibitor organizations.

It is understood that Will Hays, President of the M. P. D. P. A., will be in Kansas City December 5, and plans are being made by the M. P. T. O., of Kansas, and the Film Board of Trade for a meeting with Mr. Hays. The duration of his stay is not known.

The members of the Paramount baseball team this year's pennant winners in the Motion Picture League, will be guests of Arthur Loew at a dinner and vaudeville entertainment at the N. V. A. Club Sunday evening. Mr. Loew was a member of the Metro team which lost its two games with Paramount; otherwise. the Metro team would probably be guests of Eugene Zukor, instead, on Sunday evening.. Incidentally, Mr. Zukor will be among those present at Mr. Loew's dinner.

Cecilia DeMille, young daughter of Cecil B. DeMille, Paramount's director-general has made her first bid for literary distinction. She won first prize in an American Red Cross essay contest conducted at the Hollywood School for Girls as part of the present Christmas drive for that charity.

At a dinner given Thanksgiving Day at 87 Clinton avenue, Brooklyn, Mr. and Mrs. Michael Rispoli announced the engagement of their daughter, Rose, to Vincent Trotta, manager of the art department of the Famous Players-Lasky Corporation.

Jack S. Connolly, Washington, D. C., representative of the Motion Picture Producers and Distributors of America, on November 28, slipped across the Maryland State line, accompanied by Miss Lucille Maule, and after a visit to the parsonage of the Rev. John Henderson, the latter was Mrs. Connolly.

Charles C. Pettijohn, who has held the position of special assistant to Will H. Hays, head of the Motion Picture Producers and Distributors of America, Inc., has been given the title of counsel to the Hays' office. Mr. Pettijohn is a lawyer of long experience and at one time was prosecuting attorney of Indianapolis.

Frank Lloyd, who directed Jackie Coogan in "Oliver Twist," is in New York to make some preliminary scenes for the new Norma Talmadge picture, "Within the Law," a First National release. He will return to Los Angeles in a week or so.

Universal Wins

Court Refuses to Grant Injunction Against It.

Universal has received word by telegraph from Denver that it has won the injunction action against its serial, "In the Days of Buffalo Bill."

The case was brought by the W. F. Cody ("Buffalo Bill") Historical Pictures' Corporation against the Universal Film Exchanges, Inc.

The plaintiff alleged it had acquired from Buffalo Bill exclusive right to the use of the name in moving pictures, and it had made and exploited a motion picture based on these rights and that the Universal had imitated its advertising and had otherwise infringed upon its rights.

Universal claimed that the plaintiff had no exclusive right in the name of "Buffalo Bill" or the character of Buffalo Bill, and that it had not simulated its advertising or infringed on its rights in any way.

Shown at Opening

Premiere of Big Animal Picture Theatre's First Film

The Century Theatre, San Francisco, Cal., lately remodeled and redecorated, was formally opened on the evening of November 24 by Ackerman & Harris with the world's premiere of the ten-reel animal picture, "Hunting Big Game in Africa With Gun and Camera." The house was packed with a representative audience which included two hundred California editors, headed by Governor-elect Friend W. Richardson, representatives of the consular service of many countries having holdings in Africa, and leaders in civic and educational work.

The event was of special interest locally in that the production was made possible by the efforts of the African Expedition Corporation, a local concern which financed the trip to Africa made by H. A. Snow, of Oakland and San Francisco.

File Affidavits

Two affidavits were filed Saturday in the Morgan Circuit Court at Martinsville against Frank J. Rembusch, of Shelbyville, Ind., owner of the Grace Theatre at Martinsville, and his manager, Frank Jewell, charging them with violating the Sabbath by operating the theatre on November 12 and November 19. Affidavits against Mr. Rembusch and Mr. Jewell were first filed in the court of Mayor E. L. Avery. When the cases were called a change of venue was asked. The filing of affidavits in the Circuit Court followed.

Salvation of Industry Is in Percentage Dealing

Hodkinson Says Producers and Exhibitors Must Finally Agree to It

IN an effort to help the motion picture industry to further prosperity, to bring it out of the stagnation into which he says it has sunk—in an effort to bring the crowds back to the theatres, to put money in the pocket of the exhibitor, and at the same time to have the producer and the distributor get a fair return on their investment, W. W. Hodkinson, president of the W. W. Hodkinson Corporation, has thought deeply, and investigated widely. And now, in a statement to Moving Picture World, Mr. Hodkinson is giving the industry the fruits of his investigation and experience.

The chief remedy that is needed, according to Mr. Hodkinson, is to be found in the establishment of a system of percentage dealing between the exhibitor and the producer. The distributor, he says, must stand as a neutral element between the two, altogether unbiased, and using his influence to see that producer and exhibitor are accorded a fair deal.

According to Mr. Hodkinson the falling off in attendance at moving picture theatres, which he says statistics show, has been occasioned by the quality of pictures that he says the producer has forced the exhibitor to run. "Machine-made," is the way Mr. Hodkinson describes these films, and says that they are not at all what the public demands. The industry will be retarded, Mr. Hodkinson says, "until such time as producers are definitely rewarded for good picture product through the pulling power of their productions at the box-office, and in no other way. In spite of the difficulties that lie in the way of this plan, I believe that the advantages far outweigh the disadvantages and I believe that ultimately, the adoption of the percentage system is inevitable."

That under the present system the attendance at movie theatres has fallen off tremendously; that small producers are being driven out of business while the big fellows who insist on forcing their "factory-made" product on the public are getting more and more of a strangle-hold on the industry and are profiting inordinately, are some of Mr. Hodkinson's outstanding statements.

Mr. Hodkinson points out another danger to the industry also in the fact that "the gradual acquisition of distributing channels by the mass producers has reached a point where," he says, "the distributor has been almost eliminated as a neutral factor, and the producer, in effect, has a direct contact with the exhibitor. Faced with the necessity of manufacturing a large quantity of product, the producer is exerting every power within his reach to force the exhibitor to pay maximum rentals regardless of the quality of his product.

"Where he has thought it necessary, the producer-distributor has even entered the exhibition field and has purchased theatres for the express purpose of forcing the output of his picture factories, regardless of their fitness."

However, as unbusinesslike as Mr. Hodkinson says the present system is, with its sure progress toward killing the entire industry, he points out with unfaltering fairness the obstacles in the way of changing to the percentage basis, which he sees as the industry's final sanctuary. In enumerating the difficulties looking toward a change, he says:

"The exhibitor is unalterably opposed to percentage bookings, for two reasons, both of them justified.

"First, the producer has demanded of the exhibitor that he pay flat rentals for indifferent product, reserving the lion's share of the better product for himself.

"Second, the exhibitor fears to disclose the records of his business to producer interests that are actively competing with him in the operation of theatres and who might very well use the information thus gained to raise rentals on average product and to guide him in the establishment of competing houses in particularly productive territory.

"The exhibitor, indeed, is between two dilemmas; on the one hand he sees his audience dwindling by reason of the fact that he has found it necessary to play a great deal of inferior product, produced by the factory producers, which product is an effective dam against better producers' pictures reaching him; and on the other hand he fears to trust the producer to deal fairly with him if he opened his books to the examination necessary where percentage contracts are enforced."

But unless something is done to alter the present situation, Mr. Hodkinson sees strong competition looming up for the theatres. He says that "the screen is too great a new medium for expression to be compressed for commercial gain into any particular channel." He forecasts as competitors of the moving picture theatre the home, the community center and the church.

"There is nothing to limit the motion picture to the theatre," Mr. Hodkinson says. "It is chance that has thrown it for the time being into that single channel. As competitors there are other avenues waiting. Just as soon, as by proving itself unfit, the motion picture industry as at present constituted forces upon them the opportunity it cannot itself utilize for the public good, these competitors will come forward."

The present leaders in the motion picture industry are merely average business men, according to Mr. Hodkinson, who are for the most part submerged in commercialism, and who have made money out of the industry, not because of their methods, but in spite of them. Because they have so far made money, he says, they take it for granted that the methods in vogue are the right ones. But he forecasts that they are nearing the end of their rope, that the public has become satiated with inferior product, and he advises the industry "either to clean house or take the consequences."

Mr. Hodkinson says that the public would patronize better pictures—that better pictures would bring the crowds back to the theatres—and says they should be given pictures that would appeal to their intelligence. The reason the public doesn't get what it wants and what it would appreciate, he says, is because the leaders of the motion picture industry don't want to make pictures of that kind. These leaders, he says, have found no reason to bestir themselves as long as they have been able to force on the exhibitor and the public a less expensive, inferior and "machine-made" product.

Warning!

Do not let anyone sell you a subscription to MOVING PICTURE WORLD or any other paper, offering either a special bulletin service of projection helps or Richardson's new Fourth Edition Handbook of Projection as a premium.

Such a proposition has never been authorized by the publishers of MOVING PICTURE WORLD and anyone making such false representation is liable to arrest.

English Producers Try Flanking Move to Stay American Advance

By ROGER FERRI

MONTREAL, QUE.—(Special)—English motion picture producers and distributors, disgruntled because of the marked increase in distribution of American productions in British possessions in general, will hit at the American industry through Canada. This much is admitted by Canadian exhibitors many of whom have been approached by representatives of British concerns relative to a tieup concerning the release of English pictures at the rate of one a week.

Involved in this new project, which is the subject of general conversation in theatrical circles in this province and in Ontario are said to be a group of French producers, who maintain the same attitude as the British toward American-made pictures. In fact, the campaign now on foot is so determined that there is some talk of a wholesale importation of German pictures, long obnoxious here as well as in other British territories, as a means of so choking the Dominion market that American pictures will find it next to impossible to get dates.

British bankers with affiliations in Montreal, Toronto, Vancouver and Winnipeg, are at the helm of this movement and some have even gone so far as to offer financial aid to independent exhibitors, who have had anything but a profitable season.

Right now the big man in Canadian producing circles, as odd as it may seem, happens to be an American showman—Ernest Shipman of New York. He has incorporated an all-Canadian producing and distributing organization that promises to be a power in short time in Canadian cinematographic circles. Mr. Shipman has the backing of the people; that is more than this British campaign can brag about, for, after all, American stars are much in demand here.

Mr. Shipman's corporation already has completed "The Man From Glengary" which is being extensively advertised in all the leading Canadian newspapers. He is to produce a series of similar productions in Canada. He is being given every cooperation not only from the people and exhibitors, but from the press in general, for his activities have been the subject of considerable favorable editorial comment.

What Adolph Zukor is to the industry in the States, Ernest Shipman is to the Canadian industry. He enjoys the intimate friendship and confidence of representative local business men and influential members of the Dominion Parliament. In fact, one of the men interested financially in the venture, talking to a representative of MOVING PICTURE WORLD at the Windsor Hotel, expressed it as his belief that the time "will soon come when Canada can make pictures that England and the United States can't help but show extensively."

However, in spite of what Mr. Shipman is doing to put Canada on the cinematographic map, the fact remains that the foreign anti-American film propagandists are much in evidence and, if permitted to go about their destructive work unmolested, will come near to achieving their purpose. The financial backing of this campaign is seemingly unlimited despite the fact that neither public nor press is encouraging its continuance.

Film conditions here have changed but little during the past few months although in the larger centers, like Montreal, Toronto and Vancouver, motion picture men report a marked improvement. But this has been of the come-and-go variety, with exhibitors afraid to take chances, as one of them put it.

British representatives here are trying to force the big town exhibitors to come to terms through the smaller communities. In the latter places, they have been fairly successful, for much of the film has been given gratis.

Because of the enormous French-speaking population of the Dominion, the French film industry has been enlisted in the campaign. And what cut-in is being recorded is due almost entirely to the activities of the Frenchmen, who, right now, are sponsoring a movement to operate, either owning outright or via the lease route, a string of theatres in the Dominion showing French pictures exclusively.

Vitagraph Answers

Suit by Doubleday-Page Brings Reply.

Answer to the suit brought in the N. Y. Supreme Court, by Doubleday, Page and Company against the Vitagraph Company of America, Inc., for damages for an alleged breach of contract over the production of a number of the late O. Henry stories in motion picture form, has been filed in the N. Y. County Clerks office, by the Vitagraph Corporation, by its attorney, William M. Seabury, of 36 West 44th street.

The answer sets up a general denial, and alleges that the agreement alleged to have been broken, was succeeded by a modified one, and that under this agreement defendant produced and released a number of films in 1920, none in 1921 and one film of five reels in 1922. It is alleged the plaintiffs were paid $28,000 in royalties, a sum in excess of what it was agreed to pay them, and that the defendants have lived up to all the terms of the modified agreement.

Would Abolish Body

Theatrical Managers Head Favors Setting Aside of Censorship Commission

According to George W. Roberts, president of the Albany, N. Y. Theatrical Managers' Association, his organization will welcome the abolition of motion picture censorship.

"I can speak for every member of the association," said Mr. Roberts, "when I say that we are heartily in favor of abolishing the commission. We were opposed to it when the law was first talked of, and we filed our protest with the Legislature when the bill went through. We object to the principle of the commission, not that it has ever done anything really injurious to us.

"The Albany Managers' Association has never had an opportunity of going on record as against censorship, but I know that every member is in favor of abolishing the commission, and doing away with what I believe there was never any need of."

Injunction Denied

Court Refuses to Prevent Use of Name, "Sherlock Holmes."

Justice Francis Martin, of the N. Y. Supreme Court, has handed down a decision denying the application of William Gillette for a preliminary injunction restraining the Stoll Film Co., Ltd., from using the title "Sherlock Holmes" or "Adventures of Sherlock Holmes, in connection with any motion picture; to require an account of profits, and to recover damages for the use of such titles. The decision recites that Sir Arthur Conan Doyle is the creator of Sherlock Holmes, and that it is alleged an agreement with him resulted in the character being dramatized by William Gillette, who played the title role, and that this agreement does not appear to have involved a grant of motion picture rights.

The decision says that a contract was executed in 1920 by Sir Arthur Conan Doyle giving the Stoll Film Co., Ltd., the right to produce 46 of his short stories as a motion picture serial.

Powers Says Production Abroad Impracticable

Believes California Will Remain Producing Center

THE production of pictures in Europe by American producers is classified by P. A. Powers, managing director of the Film Booking Offices of America, as impracticable, if a high standard is to be maintained. California, believes Mr. Powers, will continue as the producing center of the world. Not only is foreign production impracticable, but is unnecessary for proper distribution abroad. The European producer will be unable to survive in face of the terrific competition of the American distributor, whose invasion of Europe is complete. These are the main conclusions drawn by Mr. Powers after a study of conditions abroad.

"So much has been said and written in regard to conditions in Europe," said Mr. Powers, who returned recently from a six weeks' foreign visit, "that I feel hesitant about stating my impressions for fear of repeating any of the articles which have already appeared.

"My short visit to Europe has convinced me of something which I had always considered possible. I refer to the results obtained by the various American producers who have gone to Europe in the hope of making pictures there cheaper than in the United States and who have discovered that economical production in Europe is impossible, if one wishes to maintain a standard equal to American productions.

"The ventures of American producers in European production have shown nothing but failure. They have gone there with the idea that it was necessary to make pictures abroad in order to supply the American market with productions at a price to compete with the foreign product. They soon learned that the lack of proper facilities in Europe more than offset any advantages gained by securing low salaried actors. They found that without the supply of trained motion picture artists available in the United States, it is almost impossible to work to advantage. The time spent in training the untrained European talent adds materially to the cost of productions made in Europe.

American Distributors in Control

"The situation as it is developing in Europe at the present time, makes it unnecessary for the American producer to go abroad, as America has already thoroughly invaded Europe with its sales organizations. For instance, in Great Britain today, the following producing companies are represented throughout the Kingdom with distributing offices: Vitagraph, Famous Players, Fox, First National, Universal, United Artists and Goldwyn. The establishment of these sales organizations has resulted in practically dislodging the British renter and just at the present time, the British renter is short of product, due to the elimination of the above companies' productions from the open market. Ready sale can be had on some basis for American productions not represented in the above list of producers.

"As all the product of these companies has been withdrawn from the open market and is not available to the British distributor, he will be unable to survive in the face of the competition from the American distributor, unless he can secure a steady supply of quality pictures. The result is bound to be that the American producer controlling the distribution of films in Europe will also control the production of European pictures or the sale of them to the European exhibitor. This matter evidently has not been taken as seriously by the European distributor as it should be, and I believe it is now too late for him to compete or to offset the result of the American invasion in Europe.

Talent Follows the Money

"As to Europe having any superior talent not available to America, we must bear in mind that wherever money is, talent is bound to go. This is apparent from the fact that the outstanding director of Europe and the artists considered as the best of the Continent are now operating in our moving picture colony in Hollywood. In other words, Europe cannot compete with America in inducement offered to the artist, and if anything is developed in the way of unique or exceptional ability, it is available to the American producer for a price, as it is only the American producer who can afford to pay.

"At the present time, competition in the motion picture business is world wide, with all the advantages on the side of the American producer. This is due to the fact that America alone has the dollars, and the dollar today is more mighty than it has ever been in the history of our country. While no doubt there is a strong desire on the part of some producers in Great Britain and other European countries to make pictures of quality that will be acceptable to America, the competition with which they have to contend is of such proportions that it will require an enormous outlay of money to continue to operate and build up quality pictures. And they would be obliged to market them at a loss until their quality is established. By that time, they will find that the European market will be controlled by American selling organizations, who will then control the foreign market. Consequently, there will be no means of distributing except through the avenue of an American agency.

"I find a great change taking place in Great Britain in the booking of pictures to exhibitors. Heretofore, pictures were booked a year to eighteen months in advance of showing. At the present time some of our pictures are released in Great Britain almost simultaneously with America under the classification of "special features." Some pictures released in this manner have heretofore gone by unnoticed, but now public attention is focused on them by special exploitation, similar to the methods used in this country. This will cause a large number of British distributors heavy losses due to the accumulations of bookings made from a year to eighteen months in advance, which bookings will be cancelled by the exhibitor to take advantage of the public exploitation given to the "special features."

California Always Producing Center

The writer has come to the conclusion that motion pictures will continue to be made in Los Angeles, or the greater proportion of them made there for some time. This is not because of any special advantages of climate or light conditions obtainable in California, but due to the many years accumulations of picture making material and facilities which tend for economical production and quality.

"The only disadvantage apparent at the present time in the location of the picture making industry in Los Angeles is the lack of artists to draw from. No artist will take the chance of a trip to California in the hope of securing employment. At the present time, nearly all the actors of any importance in Los Angeles are under contract which guarantees them a certain amount of money weekly. If their contract expires and none other is available they return to New York, thus reducing the number of people available at the Coast for picture work, the result is that the public is obliged to take the same faces and personalities in all of their pictures, as new material is not to be secured in Los Angeles. This has a certain reaction on the public's mind and at the present writing productions featuring a 'star' are on the wan, and producers are now casting their pictures, or at least endeavoring to do so, where contracts with the stars do not exist, with what they are terming 'all star cast.' This naturally is to the advantage of the production as the story does not have to be sacrificed to conform with the whims and wishes of the featured player. Story material heretofore rejected is made available."

T. O. C. C. Gives Elaborate Annual Party

Prominent Motion Picture People Dance and Dine Until Daybreak

By "JIM" MILLIGAN

We won't get home until morning;
We won't get home until morning, etc.

In the good old days that preceded the B. P. (Before Prohibition) period the foregoing would have been sung with the pomp and ceremony customary at that happy time. But, while the tune was the same, the incentive was different, for the verse, on Sunday morn, December 3, constituted a statement of fact, for it wasn't until morning that the 2,000 film folks who attended the third annual ball and supper of the Theatre Owners Chamber of Commerce, at the Hotel Astor, Saturday night, December 2, returned to their usual places of abode.

Everybody who was anybody in the motion picture business in the East —and some from the West Coast— were on hand. Others who were somebody and were unable to attend were there in spirit. Others carried the spirits with them. But at that a good time was had by one and all. They danced and pranced, they ate and they —well, why serve as a helpmate of the Volstead army.

But it was a gran' and glorious affair with the exhibitors and their wives and their sweethearts and daughters and sisters all there in their more than usual Sunday attire. There were women with low cut dresses and men with long coats. They came there for just one purpose, namely, to have a good time—and they had it. The one regret was that the affair, which was the most brilliant and successful ever held under the auspices of the popular T. O. C. C., was not staged somewhere in the Arctic regions where the nights are longer, for it all ended too soon.

The theatre owners say that 1921-22 was a "tough year." Judging from the splendor of the occasion and the gowns worn there was nothing to bear out that statement, but who cared about business. It was sociability that brought everybody together, although a five-minute intermission was declared by His Right Honorable Master of Ceremonies, Harry Reichenbach in "order that exhibitors may call up their theatres and ascertain the gross takings for the evening." Ah, but then exhibitors are exhibitors and business is business.

There were many gala dinner parties that preceded the affair itself, for it was not until very late that it actually got under way. And once it was under way it continued as no other film affair ever went along, much to the pleasure of everybody. Exhibitors rubbed elbows with distributors, exchangemen and producers and producers shook hands with actors and actresses and trade press writers looked on. Nobody stayed at home. They were all out.

J. D. Williams got back from California just in time to attend. His reception was a royal affair, and while his future plans were hidden with a cloak of mystery, the "boys" winked and that was that. But the other half of the Williams domestic corporation, the charming Mrs. Williams, was there and proved to be one of the most popular ladies in attendance.

Why Carl Laemmle, president of Universal, doesn't star his own beautiful daughter, Rosabelle, in pictures is more than everybody who had the good fortune to meet her can understand, for she was one of the belles of the evening.

Nathan Burkan, who spends his time delving in law books for movie and stage folks, forgot judges, courts, etc., long enough to play with the exhibitors. And maybe Nat doesn't know a thing or two about the A. B. C. We should hope to tell he does.

Lewis J. Selznick likened the affair to the party he gave following the premier showing of "One Week of Love" at the Ritz-Carlton last month. L. J., besides turning out pictures, shook a nifty hoof on Mrs. Astor's slippery floor.

Edward Earl, president of Nicholas Power Company, was among the terpsichorean luminaries seen frequently on the floor.

Goldwyn was well represented. Jimmy Grainger and Eddie Bonns, stand up.

There were scores of out-of-town exhibitors on hand—and all had to admit that when T. O. C. C. starts something it usually finishes that "something" in grand style.

This job of writing what happened at the T. O. C. C. had been assigned to our own pal, Roger Ferri, but the latter planted himself in Montreal and refused to move. For all of which there is a perfectly good reason. And Roger and his wicked hoofs were missed by more than one.

Philadelphia film folk were quite in evidence and were the guests of Moving Picture World. Those on hand were John S. Evans and Mrs. Evans, David Barrist, who when he isn't managing his theatre is getting out a regional journal; Mr. and Mrs. Arthur W. Herbst, Mrs. Gladys Miller, Mr. and Mrs. Samuel Hyman, Dr. Walter Stumpfig, Lou Berman, Mrs. Sarah Farley and Mr. and Mrs. Oscar Neufeld.

Bobby North, of Apollo Exchange and the popular distributing firm of L. Lawrence Weber & Bobby North, was there. The affair reminded Bobby of some of the blow-offs he attended in his stage days. And remember, Bobby was on the stage since he was 12 years old.

Congratulations to two newly-weds whose wives were introduced to the industry for the first time in New York. They are Jack Meador, the popular publicity director of Metro, and Oscar Neufeld, who with Tony Luchese, operates the De Luxe Film Exchange in Philadelphia. Both gentlemen wore smiles all evening.

If there was anybody absent from Arrow Film Company we failed to remember who it might have been. Dr. W. E. Shallenberger, head of that firm, came back to New York from a trip about the country just in time to attend the ball. Also on hand were W. Ray Johnston, J. Charles Davis, 2nd, and Dick Weil.

Where did Felix Feist learn all those fancy steps. For a golfer, Felix makes a splendid dancer.

Well, it certainly looked like old times to see Charles O. Bauman on the dance floor. And, by the way, who knows but what we may hear something very interesting from Charley shortly.

Adolph Zukor and Marcus Loew both were absent, but they sent their regrets. Both, together with John A. Kent and the other F. P. L. officials, are on the coast attending the annual Paramount convention.

And, of course, there were no few rumors concerning deals, amalgamations, absorptions, etc., etc., floating about all evening and morning.

Among the stars present and introduced by Mr. Reichenbach were Norma Talmadge, Wesley Barry, Edith Roberts, Tom Meighan, Buster Keaton and Leatrice Joy. There were others but we have forgotten.

The program of the event was a work of art and those responsible for it are deserving of every credit. It was well filled with advertising.

Perhaps the most pretentious of the gaily decorated boxes was that occupied by Warner Brothers. Harry Warner was at his best Saturday night and voted the T. O. C. C. a "grand organization." And who wouldn't have smiled like Harry did all night, for only a few hours previously he had tied-up some wonderful 1923 product.

Vincent Lopez and his jazz hounds were on the job and everybody knew it, for there were very few, if any, wall flowers. This contingent made sitting out an impossible task.

There were favors galore. It was around midnight when everybody was ushered into one of the dining rooms where supper was served. And then the dancing started all over again. Fancy paper hats and a racket producing device were distributed among those on hand.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Rodgers Began Exhibiting With New Orleans Store Room Show

Poplar Bluff, Mo.
Editor, Regional News and Gossip:

Replying to yours of November 2, wherein you ask for a short history of my life and of the early days of film exhibition, I will give you a short history of my personal experience as an exhibitor and operator, as I know I am one of the very first to exhibit film in a complete exhibition to the public.

I was born near Mattoon, Illinois, on April 3, 1875, and long before I was of age, I engaged in the show business. My first effort was when the phonograph first began to be popular. I bought an Edison machine and traveled all over the Middle West, South and Southwest, doing exhibition work with it in the school, churches and halls. I made good money and enjoyed it.

Then X-rays came along and I bought one of the first outfits put on the market and did exhibition work with it, did lectures and traveled as Professor I. W. Rodgers, the eminent electrician and X-ray expert. I told the public many things about X-rays that were only guessed at, at that time, and burned one of my fingers severely before it was known that there was such a thing possible as an X-ray burn. I know positively that it is one of the first X-ray burns in the world, and to this day it gives me a great deal of trouble and am told by physicians that it may at some time cause my death. But this is diverting from the subject.

My first experience was in 1896 in New Orleans, La., on Canal street, where I ran a motion picture show in a store room for a month or more at 10 cent admission to all. I could not rent film then, but had to buy each subject straight out. The pictures then were only 50 feet in length and the two ends were cemented together, making a continuous loop or belt (this was before they began to run long pictures and run the film in a bag or barrel in front of the machine). The film was passed through the mechanism of the machine, then up over the lamphouse to a row of spools covered with felt and then up and down on the spool racks and down under the bottom of the machine. When we turned the crank the entire film moved like a saw mill belt.

It only required about one minute to run the film through, which was an entire subject, such as the New York express, street scenes and policeman doing stunts. You can hardly imagine what a picture would look like now that was only fifty feet long. I usually ran the picture through the machine about three times before putting on a new subject. There was no beginning to it or stop, as it started just wherever I happened to get it in the machine, and would repeat itself indefinitely if I continued to turn the crank.

A 10 cent show consisted of three of these subjects, each run through the machine about three times, which would make about nine minutes of actual show, but they had to stay there twenty-five minutes to see the nine minute show, for it required five minutes each time to take the film off all of those spools and put on another subject.

From New Orleans I went to Chattanooga, Tenn., and could not get a place to show down town and was compelled to arrange for a showing at the Coliseum, where I showed for three days, or rather nights, as my curtain was put up out in the open and the patrons sat back in the shed. (Say, boy, that was some show days.) I arranged with the street car people and got a band and put banners all over a street car, and maybe you don't think I ballyhooed that burg to a finish. This was the first time a motion picture show was ever seen in Chattanooga, Tenn.

From there I went all over the South to all the towns that had an electric light plant. I had $4,000 worth of pictures and that was enough to give five shows of one and a half hours each, three minute show and five minute wait; therefore, I made split week stands in the opera house, churches, schools or wherever I could get in, at times showing in the chapel of a college. (Say, boy, those were some show days.) I gave three night performances and two matinees when I could darken the house. The first time Joplin, Mo., ever saw a motion picture, I showed there in a Methodist church for two nights.

After I had shown to all the light towns I could get into, I went to St. Louis, Mo., and got in out at Forest Park Highlands, where I showed until all of St. Louis knew my pictures. Then I put my screen up in the open, where there was something like four or five hundred tables of four capacity each, and gave a free show. My contention to the man who ran the park was, that the people would set around the tables and drink beer and watch my pictures over and over again, and I secured advertising from the merchants in St. Louis which I threw on the screen, which made it remunerative to me. These advertisements were thrown on the screen between each picture.

Well, I was right. They hung around those tables so strong that the scenic railway man, who, by the way, made all of the electricity that was used in the park, cut my wires and refused me light as he said I was ruining his business, as the public sat around and drank beer and looked at my free show in preference to paying to ride on his scenic railway. It was then seven miles from there to the nearest point in St. Louis where I could get current, that put me out of business, as I only had a verbal contract with him for current, so I had to quit.

I then went down in South St. Louis and played for one week in a beer garden that was using stock, but I did not like that and again went south and secured a gas outfit and showed in a lot of fair-sized towns that had no lights in them. After showing the dark towns I had to quit, as it was not profitable to show the same pictures again and I could not afford to buy new film, and it was eleven years after that before they started to rent film and pass it from one theatre to another. In the meantime I had gone into other lines of endeavor and sold my entire outfit to a barn storm troupe for $225, all they had.

I think I am the first man who ever tried to get exhibitors to pass film from one town to another. I told them it would be just the same as rent, that we would buy the films and prorate the cost, but they all laughed at me and said the pictures were only a passing fancy and that we would not hear of them in three years. I made the assertion that the pictures would go on until they got big and that some day they would be traveling around with them with a band like Barnum's circus and they all gave me the merry ha! ha! told me I was a visionary kid, that I had been lucky, made a lot of money and had no sense.

But say, boys, wasn't I right? I had more sense than they had and had I only gone East and got into the producing end of it, I might have been one of the big boys now, for I had the proper vision of the future of this, the most wonderful of all businesses.

After I had disposed of my machine and films, I went into another line of endeavor, but still watched the progress of film, and it was eleven years from that time until there were any film exchanges and film was passed from one town to another on a rental basis to any considerable extent. In the meantime I had been unfortunate and went broke, had to start out again in a very modest way, but went back into the show business just as soon as I could and today I own several shows all doing fairly good, have a fair

(Continued on following page)

Exhibitors Fight Prosecutions

Exhibitors throughout the entire country will watch with interest several cases listed for early appearance in the Federal Court at Utica, N. Y., in which exhibitors are made defendants in actions brought by well-known music publishing houses, which charge that the exhibitors have been guilty of playing copyrighted music, accompanying pictures, without permission.

Among the defendants are: W. H. Linton, proprietor of the Hippodrome Theatre in Utica and treasurer of the Motion Picture Theatre Owners of New York State; Fred Duffy, of Hibernian Hall, and George Hauf, of the Highland Theatre, both residents of Utica.

"They send us the music," said Mr. Linton, "and then snoop around to see if we are playing it."

Harry Hall, of Troy, one of the old timers, also is included in the list of defendants. It is claimed that Mr. Hall used copyrighted music, without permission, on September 23, at one of his houses. The plaintiffs in the action are: Jerome H. Remick and Company; Shapiro, Bernstein and Company, Inc.; and M. Witmark and Sons.

portion of this world's goods, am comfortable and happy.

I have for a wife, one of the most wonderful little women that it was ever a man's good fortune to have. She buys and books for all of my theatres and I will leave it to the St. Louis exchanges to tell you that she is as shrewd a buyer as comes to their offices. I have one son in his sixteenth year, now at Military Academy, whom I intend to make a first-class exhibitor out of, for I think the motion picture business the greatest of all businesses. It has filled the long felt need of clean, wholesome amusement within the reach of all, and it has inspired more people to try for the better things of life, than any other agency, the ministry included. The trend of all pictures today is to show that right, truth and fair dealings always triumph over evil and wrong doing.

Yours very truly,
I. W. RODGERS.

Daddies of Them All

Here is the way the oldest exhibitors whose biographies we have been publishing line up now:

John P. Dibble, of Branford, Conn.; John C. Green, of Guelph, Canada; each 26 years in the business.

Thomas M. Thatcher, Somerset, Ky., 22 years.

I. W. Rodgers, Poplar Bluff, Mo., started in 1896; term, indefinite.

John Karzin, St. Louis; Jim Jackson, Atlanta; James Howard, Wilmington, Del., each 17 years.

William A. Butler, Philadelphia; Leroy V. Johnson, Seattle; Charles Levenberg, Providence, R. I.; W. F. Code, Seattle; Frank W. Buhler, Philadelphia, each 16 years.

We also published the history of William Finley, of Albany, N. Y., who used to show the Dewey Parade pictures, but we don't know whether or not he has been a consistent exhibitor since those early days. Furthermore, we are not sure it is fair to rank Mr. Thatcher below the first two. Mr. Thatcher exhibited a one-reel picture in 1896, the first shown in Southeastern Kentucky, but he didn't say if he exhibited pictures in the four years elapsing between that time and the time when he took over the Gem Theatre in Somerset, whereas the first two mentioned started in 1896 and have kept right at it up to the present day.

Also, to add to our perplexity, the original announcement said "in the United States." That would leave Mr. Green out of the running, but there isn't any reason why he shouldn't be acclaimed Canada's Daddy, unless some resident of the Dominion pops up with a better claim.

Well, here's how they stand now. And the search is nearing an end. It looks as though there won't be any nominations with better claims than those of Mr. Dibble and Mr. Thatcher and Mr. Rodgers.—SUMNER SMITH.

Chicago Exhibitors Postpone Action in Operator Dispute

The first meeting of Theatre Owners to discuss the operators' wage scale for 1923 was held the day before Thanksgiving, and the small crowd which turned out did not justify any decisive movement on the part of the exhibitors. Another meeting will be held next Friday, and concerted action will be taken to reduce the wages of the operators.

The movement to repeal the daylight savings ordinance has been deferred until after the adjustment of the operators' wage scale. The action will be sponsored by the theatres of Chicago, both legitimate and motion picture, with the co-operation of other trades who desire the repeal of the ordinance.

An entire audience of deaf and dumb people saw "The Man Who Played God" at the Randolph last week. Manager McCurdy sent out invitations to all the deaf and dumb people of the city asking them to be his guests at the Thursday evening show, and a practically unanimous response was made.

George Braddock, manager of the Argmore Theatre, has had another brilliant idea on how to keep the name of his house before the folks in his neighborhood. His programs are well selected—good pictures played not long after their downtown runs—and put on in a manner that leaves nothing to be desired. However, his greatest worry has been the fact that his printed programs, giving the coming attractions for the week, have been littering the gutters of the vicinity of the theatre. Accordingly he substituted for the bulky 6 by 8 program, on flimsy paper, a neat little four-page cardboard affair, just the size of a visiting card. "It is vest pocket size," says Manager Braddock, "and it is really carried in a pocket or a handbag, for not a single one finds its way to the sidewalk."

It is reported that the Ascher Theatre at Peoria, Ill., will be leased to Shubert interests, who expect to use the house for their unit vaudeville and pictures.

There is a movement on foot here to form a co-operative booking agency among some of the outlying theatres, so they will be in a position to secure the new films at a better price than they can individually. It is understood that 35 owners representing 53 theatres have signed up for the company.

The Palais Royale Company has been formed by E. E. Adams, I. E. Erickson and Barnet Hodea as a place of amusement, with a capital of $5,000.

The Elite Theatre at Waukegan has been sold by Carl Mueller to Edward Trinz, formerly manager of the Covent Garden Theatre, of the Lubliner and Trinz circuit. The house will be remodeled and will be conducted as a first class picture house with good musical programs.

C. C. Jones has opened his new house at Cambria, Ill., and he will have first class programs. The new theatre seats 400.

Clyde E. Elliott has taken over the Evanston Theatre at Sherman street, near Davis, in Evanston, and will spend $25,000 in improvements that will make it one of the leading houses along the north shore.

The Palais Amusement Company has been formed by Moe A. Cushman, W. J. Parker and Herman Emerson to acquire and conduct amusement enterprises, with offices at 4750 Sheridan road. The capital is listed at $300,000.

A fire under the stage at the Columbia Theatre at 11 North Clark street was put out without the audience realizing the danger of panic until they reached the street and saw the fire apparatus.

Ohio

E. C. Stueve, pioneer exhibitor of Canton, Ohio, lost his wife by death the middle of November. She had been in ill health for some time.

"In the Name of the Law" broke a record in Fremont, Ohio, recently, by playing an entire week in a three-day town. A tie-up with the police helped put it over at the Jewel Theatre, managed by George Geyer.

Ohio censors have held up for three weeks the new Gloria Swanson picture, "The Impossible Mrs. Bellew." It is likely that they will release it soon, however, with a number of cuts.

A tremendous advertising and publicity campaign was put on for the opening in Cleveland of Marion Davies in "When Knighthood Was in Flower" at the Stillman Theatre, November 26.

Knocks and Boosts and an Idea

"You can't beat Moving Picture World's Regional News and Gossip department for downright, genuine interest," says Edward H. Crawford, manager of the Lincoln Theatre, Troy, N. Y. According to him, nine out of ten Troy exhibitors turn first to this feature of the World.

Thanks, Mr. Crawford, say we. And we want to add that any exhibitor who obeys that impulse and sends us a testimonial will assure us a Merry Christmas. But on the other hand, we want the knocks, too. Praise warms the heart; knocks set the thinking apparatus in operation.

This is strictly an exhibitor department. We don't think you can read it and not be impressed with that fact. But, believe me, boys, it can be made much better, of far greater value to you. How? Chiefly through the co-operation of exhibitors for the benefit of brother exhibitors.

When an exhibitor has an idea for its betterment, we want him to send it in and we promise it earnest consideration. If it is something that can be worked out, we'll use it; if there's any doubt in our mind, we'll put the idea up to all exhibitors and await their verdicts.

A real news and gossip department for exhibitors is a brand new thing. It ought to be not merely satisfactory, but a real success; it can only be through the co-operation of exhibitors. Can this co-operation be effected in some such way as this—having an exhibitor write each week for the department his views on topics of film interest? Sort of a leading editorial by an exhibitor?

We wish that exhibitors would give this question thought, judge it according to their experience in motion picture affairs. If it appeals to any as worthwhile, we will welcome word to that effect.—SUMNER SMITH.

Thanksgiving Lives Up to Its Name in Buffalo, N. Y.

Thanksgiving week was one of big business in Buffalo, N. Y. Several of the downtown houses broke attendance records. All box-office totals went by the board at the Lafayette Square where "Skin Deep" was the film feature. The Strand staged a come-back with "Rags to Riches." Loew's State packed them in all week with "While Satan Sleeps." The neighborhood houses also report overflow audiences. It was just like old times!

Al Becker, of the Becker Theatre Supply Company, is feeling better. His Buffalo equipment store is now a hive of industry. He has moved into the Film Row block. Exhibitors on their way to the exchanges once more pass the door and the cash register is smiling. The past week Al installed two Type "S" Simplex projection machines in the new Legion Theatre in Wayland, N. Y., in addition to two half-size projection optics and two Compensarcs. He also installed a Mazda equipment at the Craig Colony at Sonyea, N. Y., and two new Simplex machines in the Elmwood, Buffalo.

Revival week at the Strand, Buffalo, was a big success. Manager Eugene A. Pfeil found "The Sheik" and "The Miracle Man" the two best box-office pullers. The program was changed daily. Mr. Pfeil has had many inquiries from other exhibitors on how the week went over. It is understood that J. H. Michael, of the Regent, is about to duplicate the stunt. The Strand is now the home of Goldwyn attractions. "Sherlock Holmes" was shown the past week and "The Sin Flood" and "Remembrance" will follow.

To gain first-hand information on whether local picture theatres are obeying the fire regulation laws, Mayor Frank X. Schwab make a personal tour of the houses, dropping in unannounced and unexpected. He expressed himself as well pleased with the conditions he found and had no complaint to make. "Sunday is a big night in these places, but they all seem to be sticking religiously to the law," he said.

Buffalo courts are doing much to make the "movies" safe for women. A negro theological student was sent over the road for 90 days one day last week for annoying feminine patrons in a Main street theatre. A couple sentences like this and these fresh folks may be eliminated.

William E. Whiston has resigned as assistant manager of the New Olympic Theatre, Buffalo, to accept the management of a theatre in Pittsburgh. Employes of the Olympic gave a farewell party for Bill before he left town and presented him with a gold mounted Elk tooth.

Chester Raduszsk, 15 years old, 162 Center avenue, North Tonawanda, was arrested in the Avondale Theatre, North Tonawanda, last week for smearing gum on the coats of girls. These "playful" boys sometimes get caught!

Harry D. Crosby, the Batavia, N. Y., actor, is associated with Edward Houghton, owner of the little Hippodrome and Keith's Theatre in Buffalo and also a former Batavia theatrical man, in the lease from William F. Haitz, of the Dellinger Theatre, Batavia, two days a week. Mr. Crosby will act as local manager and Mr. Houghton will arrange the bookings. "The Storm" was the opening attraction.

Adam Federlein, noted Buffalo violin virtuoso, is now concertmeister of the Strand orchestra, which has been augmented for the season of Goldwyn pictures. Prof. Herbert Alvin Houze, one of the leading organists of the country, is presiding at the console of the big organ.

The courts have again ruled against the local Loew interests in the matter of the lobby entrance suit, it being held that the Golde clothes shop was illegally ousted from its location to make way for a Main street entrance to the big Buffalo house. It is expected that some agreement will be reached and that the lobby will not have to be torn out.

Manager Arthur L. Skinner, of the Victoria, Buffalo, has added musical acts to his picture program. He has found the stunt helps at the box office. The Menning Sisters, violin and harp, and "D'Amico, piano accordeonist," both were enthusiastically received last week.

Al Beckerick, manager of the Loew's State, Buffalo, pulled a great publicity stunt the past week when he linked up with the Express in staging The Express Follies as an added attraction at the State. All local talent was in the act. The Express gave the stunt an avalanche of publicity. The act attracted overflow business.

Mike Woods, of Peterson & Woods, announces that the new Strand Theatre in Jamestown, N. Y., will open early in the new year. The Strand will be one of the finest picture houses in Western New York. It will feature a big orchestra and a famous organist.

Harold B. Franklin, former managing director of Shea's Hippodrome, Buffalo, stopped off in the Queen City of the Lakes last week-end on his way home from the coast Paramount conference and visited with several old Buffalo friends. Of course he dropped in to see Vincent McFaul and Mike Shea at the Hippodrome.

Elmer C. Winegar, new manager of the Elmwood Theatre, Buffalo, is giving his patrons some great bills and attracting a huge amount of automobile business. Elmer formerly managed the Central Park and Premier. He expects to install a big orchestra in the Elmwood the first of the year.

Berinstein, Albany Showman, Will Build in Little Falls

The most important announcement this week in local film circles was to the effect that William Berinstein, owner of the Colonial and the Hudson Theatres in Albany, N. Y., as well as two houses in Elmira, had purchased a plot of ground on the main street in Little Falls, and would erect a modern picture theatre in that place.

For several weeks past, Mr. Berinstein, generally accompanied by George Roberts, his Albany manager, has been scouring the country looking for another theatre to add to his chain. Only a short time ago, Mr. Berinstein visited several of the eastern states, but failed to find the house he wanted at the right price. After looking over the situation in Little Falls, which is one of the most enterprising manufacturing towns in the Mohawk Valley, Mr. Berinstein decided to erect a house there which would be a marvel in its appointments.

It is understood that the work will get under way at once, and that the house will be ready for occupancy within a few months. Mr. Berinstein moved from Albany to New York several months ago, and is now making his headquarters in the metropolis, booking his pictures as well as the vaudeville he plays in Elmira.

There was a big special matinee at the Mark Strand, in Albany, on Saturday, December 2, for the children of the Capital City.

The annual meeting of the Albany Theatrical Managers' Association will be held the fore part of December, according to present plans.

The Majestic, which runs pictures up to a few months ago, is now running a program of burlesque, a feature and a comedy, running from 12 noon until 11 o'clock at night, with prices ranging from 28 to 55 cents. According to Ollie Stacey, manager, the program is a money-making one.

Oscar Perrin, managing the Leland in Albany, is making a special play these days in advertising his musical programs with Stephen E. Boisclair at the organ. Mr. Boisclair was formerly connected with the Dawes at Bridgeport, Conn. Experts were in town this week readjusting the organ, which has been rather loud for the size of the house.

William Gauthier, former proprietor of the theatre bearing his name in Gouverneur, N. Y., which was destroyed by fire last summer, is now holding down the job of business manager of "The Screen and Studio," a weekly publication in Miami, Florida.

Dr. J. Victor Wilson, of Watertown, manager for the Robbins unit in that city and the author of a playlet entitled "A Lord for a Day," was the recipient of many compliments following its presen-

(Continued on following page)

A Metro Release

SPIRITED LOBBY TABLEAU ON "ZENDA"

A. B. Morrison, of Loew's Palace, Memphis, used a spirited cut-out and pasted other material in a semingly real book as his advance work on "The Prisoner of Zenda." The book idea is unusual.

tation on November 22 and 23 at the Olympic in Watertown.

Lew Fischer, of Ticonderoga, a well known exhibitor, while shopping in Albany this week, declared that the small towns were enjoying much prosperity at the present time, and that practically every picture house in such places was making money.

The International News Weekly has just been booked by Edwin O. Weinberg, manager of the State, in Schenectady, which will open on December 9.

Harold Filkins has purchased his partner's interest in the Rialto at Ticonderoga, a house that was formerly operated by Filkins and Brown.

It is now expected that the new theatre in Hudson Falls, erected by the Cohoes Amusement Company, will open about December 15.

In the fight for patronage going on in Watertown, N. Y., between Charles Sesonske, of the Avon, and Nate Robbins, of the Olympic, it has just been announced that four acts of vaudeville, combined with a big feature picture, will be the policy at the Olympic after January 1. This policy is practical identical with that of the Avon.

From now until after the holidays, split weeks will feature at the Leland in Albany. Up to the present time, with a few exceptions, straight week runs have been the rule.

There is a well founded rumor in Albany that the Select Exchange will close within a few days, although Emil Wilkinson will probably be retained. It is understood here that the company will close nine of its offices and that some other concern will handle the distribution. In connection with the rumor, it is said that Goldwin will in all probability take over the quarters now occupied by Select, for its exchange here.

William Sample, manager of the Village Theatre in Schaghticoke, has just booked "Human Hearts" and "The Storm," although playing but one day a week. While in town this week, Mr. Sample declared that his box office receipts have convinced him that it was good business to book big pictures even in the smaller places.

Elmer Crowninshield, who runs the Bijou in Troy and the Hudson in Watervliet, is ill from a threatened attack of pneumonia.

The biggest deal in picture circles this week, at least so far as bookings were concerned, took place Wednesday afternoon when Nate Robbins booked "Doctor Jack" for an early showing at the Avon in Utica, the Olympic in Watertown, and the Robbins-Eckel in Syracuse. It is said that Mr. Robbins, having the courage of his convictions, for this picture paid the highest rental in the history of Syracuse.

"The Kentucky Derby" has been booked by the Leland for a run in January. This picture went across big last week at the Olympic, in Buffalo, when the girl ushers were dressed as jockies, each carrying a short whip.

Having booked a number of big pictures, including "Quincy Adams Sawyer," the Strand in Schenectady is taking steps to fortify itself against any inroads on the opening of The State, in the near future. "A Doll's House," however, failed to pull this week and was taken off Tuesday.

Generally speaking, business at Albany picture theatres has been good this week with banner crowds at all houses on Thanksgiving Day. Reports from some of the places along the Canadian border, however, are to the effect that the cold weather has made inroads upon the crowds. Many of these houses coin their money during the summer tourist season.

Gaspar Battaglia, of the Palace in Troy, is in New York this week to meet a nephew from Italy, who, he expects, will develop into a first class exhibitor.

The neighboring village of Pittsfield, Mass., one of the greatest places in this section for welfare work, has some fifteen or twenty schools, churches and Y. M. C. A.'s equipped with projection machines. These places are giving shows very frequently, and as a result, the local Pathe exchange has built up a big business.

The Rialto Theatre in Glens Falls, in conjunction with the Glens Falls Times, is now running a contest in connection with the presentation of "When Knighthood Was in Flower." Several cash prizes will be awarded Glens Falls girls who most closely resemble Marion Davies.

Samuel Goldstein, who with his brother runs a chain of eleven houses in New York and Massachusetts, was in Albany this week, visiting some of the film exchanges. It is rumored that Mr. Goldstein is planning to acquire a house in Pittsfield.

Ben Apple, of the Griswold in Troy, has booked "Grandma's Boy" for a straight week's run beginning December 17. This feature was shown at Proctor's Troy theatre for a week, a short time ago, but after witnessing what Fred Elliott did in booking the feature at the Clinton Square almost immediately after a straight week at Proctor's in Albany, Mr. Apple decided that he would establish a precedent in Troy in running the picture at a first-run theatre in spite of a previous showing.

As an evidence of the prosperity which characterizes the Albany territory at the present time, two houses, long closed, one in Rotterdam and the other in Mohawk, have just opened with pictures.

The Troy, which will open some time in February, announces that it has booked the Pathe News Weekly.

The Happy Hour and the Pearl in Schenectady, run by Morris Silverman, played Harry Carey in "Man to Man" on Thanksgiving Day, to the biggest crowds of the fall. At the conclusion of the day, Mr. Silverman remarked that nothing short of a blizzard could have kept them away.

The first prologue attempted in some time in Schenectady, was presented this week at the Albany in connection with "East is West," Several girls were featured as Japanese Geisha girls.

Fred Elliott, of the Clinton Square, added considerably to his musical program this week by giving a vocal solo, as well as a banjo solo along with the week's run of "What's Wrong With the Women."

Schine Adds Another

The Schine Theatrical Enterprises, which has its principal office in Gloversville, N. Y., now owns fourteen picture theatres, having taken over the new Oneonta, one of the finest playhouses in the central part of the state, and located in Oneonta. The house has been owned and managed by O. S. Hathaway. It was remodeled and enlarged last year at a very heavy expense.

Wideawake Ben Apple of Troy Proves He Has Right Method

"No house will ever run itself," remarked Ben Apple, owner and manager of the American, Troy, N. Y., the other night, as he stood at the front of the house welcoming patrons, at the same time with one eye on the ushers and the house generally.

"The man on the job is the man who gets there all the while," continued Mr. Apple.

And judging from the crowds that were jammed in front of the house, waiting for a chance to see "Broadway Rose," Mr. Apple comes pretty near being right. Next week, Mr. Apple has booked "The Impossible Mrs. Bellew."

The Alpine opened again Friday, at 10 cents admission, and appears to be doing well.

Workmen are now putting up the ceiling at the New Rose, and judging from appearances the house will open some time in January.

Manager Crawford, of the Lincoln, found business so good with "Till We Meet Again," booked first for four days, that he held it over for the entire week and established a box office record for Thanksgiving Day. Along with the picture, Mr. Crawford provided a musical novelty by the orchestra, probably the best musical organization in the Collar City.

Harry Symansky, son of the owner of the Lincoln, attended the Colgate-Syracuse football game. He is a graduate of Syracuse University.

Troy exhibitors were talking this week along organization lines, and it is now expected that an association will be formed within the next few weeks. All of the exhibitors appear to be in favor of such a move.

The Lincoln scored a hit this week with its employes, when flowers and candy were sent to the Samaritan Hospital, where one of the ushers, Miss Anne Wisper, is recovering from an operation for appendicitis.

A Vitagraph Release

THE GIRLS ARE USHERS AND NOT A DISPLAY

Eugene O'Keefe, of the Blue Mouse Theatre, Seattle, just brought them out to dress his pretty lobby display on "My Wild Irish Rose." The front is merely a straight painting, with one cut-out.

Kansas M. P. T. O. Announces Legislative Program Names

The following theatre owners have been appointed to the legislative program by the Motion Picture Theatre Owners of Kansas:

District 1, chairman, A. M. Harmocher, Electric Theatre, Highland; Roy Sweetland, Royal, Hiawatha; District 2, chairman, Lee Gunnison, Crystal, Atchison; M. Koch, Perkins, Holton; District 3, chairman, Walter Wallace, Orpheum, Leavenworth; J. W. Evans, Royal, Tonganoxie; District 4, chairman, C. M. Smith, Tenth street, Kansas City; R. R. Biechele, Osage, Kansas City; T. L. Ricksecker, Ricksecker, Rosedale; C. L. German, Royal, Bonner Springs; District 5, chairman, C. M. Patee, Patee, Lawrence; H. R. Troth, Electric, Valley Falls; District 6, chairman, Willard Frazier, Empress, Paola; S. C. Andrews, Gem, Olathe; District 7, chairman, T. J. Beasley, Harris, Garnett; W. E. Stepp, Regent, Pleasanton.

District 8, chairman, D. Filizola, Empress, Fort Scott; E. E. Frazier, Grand, Pittshurgh; H. L. Gees, Rex, Mulberry; District 10, chairman, A. L. Rehm, Majestic, Baxter Springs; N. W. Huston, Electric, Galena; District 11, chairman, Fred S. Fress, Best, Parsons; W. H. Humphrey, Electric, Mound Valley; District 12, chairman, Frank Davidson, Royal, Cherryvale; J. B. Tackett, Jefferson, Coffeyville; District 13, chairman, S. A. Davidson, Princess, Neodesha; M. T. Wilson, Grand, Chanute; District 14, chairman, W. T. Smiley, Rex, Iola; H. R. Baker, Grand, Iola; District 15, chairman, W. A. Millington, Crystal, Ottawa; John Newcomb, Newk, Burlington.

District 16, chairman, O. D. Beverly, Garden, Burlingame; District 17, chairman, J. A. Schober, Grand, Topeka; G. L. Hooper, Orpheum, Topeka; R. D. Teasley, Best, Topeka; District 18, chairman, B. Hatke, Royal, Sahetha; H. M. Comeroy, Westmoreland, Westmoreland; W. A. Rogers, Columbia, Wamego; District 19, chairman, A. R. Zimmer, Liberty, Marysville; W. H. Hardman, Royal, Frankfort; District 20, chairman, C. A. Swierchinsky, Majestic, Washington; George I. Shutz, Electric, Hanover; District 21, chairman, H. P. Wareham, Wareham, Manhattan; N. W. Jencks, Cozy, Junction City; District 22, chairman, G. A. Kuhac, Lyric, Ahilene; Floyd Shultz, Rex, Clay Center; District 23, chairman, Raymond Gear, Mayflower, Florence; E. M. Hermes, Cottonwood Falls, Cottonwood Falls; W. R. Bratton, Stella, Council Grove.

District 24, chairman, R. H. Holmes, Royal, Emporia; H. A. McClure, Strand, Emporia; L. A. Wagner, Princess, Eureka; District 25, chairman, Jack Gross, Eldorado, Eldorado; Jack Johnston, Isis, Augusta; District 26, chairman, H. P. Schonaerts, Roberts, Howard; A. M. Gregg, American, Sedan; District 27, chairman, J. R. Burford, Rex, Arkansas City; L. A. Barker, Grand, Winfield; District 28, chairman, W. F. McDowell, Isis, Wellington; Wm. A. Bradley, Conway Springs, Conway Springs; District 29, chairman, Stanley Chambers, Miller, Wichita; W. D. Fite, Noveltv, Wichita; John I. Senders, Chaney, Chaney; Wm. Schweisherger, Star, Clearwater; District 30, chairman, H. McVey, Newton; E. E. Kuns, Opera House, McPherson; District 31, chairman, W. M. Thatcher, Royal, Salina; H. S. Bourne, Delphos, Delphos.

District 32, chairman, R. F. Blair, Belleville; C. P. Rogers, Iris, Concordia; District 33, chairman, W. J. Gahel, Grand, Beloit; B. M. Palmer, Jewell, Jewell City; District 34, chairman, W. H. Woody, Princess, Lincoln; Roy Rice, Golden Belt, Ellsworth; Edward Smith, Isis, Russell; District 35, chairman, W. H. Weber, Echo, Great Bend; I. A. Townsley, Odeon, Lyons; E. R. Barnett, Palace, St. John; District 36, chairman, W. C. Robertson, Midland, Hutchinson; S. F. Mead, Meads, Kingman.

District 37, chairman, W. H. Harpole, Cozy, Dodge City; M. L. Beeson, Chalk Beeson, Atchison; Paul E. Gossett, Pike, Coldwater; F. D. Morris, Isis, Cimarron; District 38, chairman, Charles A. Ball, Electric, Garden City; M. M. Wilson, La Crosse, La Crosse; J. T. Leffert, Twilight, Larned; District 39, chairman, M. G. Kirkman, Strand, Hays; E. E. Sprague, Lyric, Goodland; District 40, chairman, C. M. Weston, Star, Phillipsburg; R. E. Lawrence, Smith Center Theatre, Smith Centre.

A. K. Boussad, owner of the World-in-Motion Theatre, a downtown house in Kansas City, was held up recently as he was putting his car in his garage and robbed of about $60 in cash and a diamond valued at $200.

The executive offices of the Motion Picture Theatre Owners of Kansas have been moved from the first floor of the building at 109 West Eighteenth street, to the second floor of the same building.

C. A. Rehm, who owns the Majestic Theatre at Baxter Springs, Kas., dropped into town the other day.

A. H. McLaughlin, recently manager of the Criterion Theatre of Oklahoma City, Okla., was in Kansas City recently and was greeting his old friends among the exchange colony. Mr. McLaughlin was formerly a manager of the Select office here.

H. C. Linesberry opened the Yale Theatre at Corder, Mo., Thanksgiving Day.

The Newman Theatre presented a miniature musical revue in conjunction with the presentation of "Clarence" last week. The week was designated as "Syncopation Week" and a great number of special features were added.

Al H. Schlazer is the new manager of the picture theatre at Concordia, Mo. The house was recently taken over by the American Legion.

John Tackett, of the Tackett Theatre at Coffeyville, Kas., was shopping for film last week. He remained in town several days.

The Linwood Theatre, a suburban theatre of Kansas City, was formally opened to the public Thanksgiving Day. Capitol Enterprises purchased the theatre in the early summer and closed the house for complete remodeling. "Human Hearts" was the feature at the initial performance. The new $20,000 organ is a feature. Ted Meyn is the organist.

Frank L. Newman, who owns the Newman, Royal and Twelfth Street theatres in Kansas City, and a string of other theatres in different towns, attended the convention of the Paramount distributing organization held at Los Angeles.

Ben Levy of the Hippodrome Theatre, Joplin, Mo., made a trip to Kansas City last week.

Clair M. Patee, of the Patee Theatre, Lawrence, Kansas, visited the film exchanges this week. The Patee Theatre has the distinction of being the first picture theatre in the West. Mr. Patee is keeping it somewhat as it was at first, in order that people may have an idea of the early theatres. Won't he tell us something about it? That would interest the old-timers.

Robbins Expands

Plans for a great expansion of the theatrical interests controlled by the Robbins Amusement Company, of Utica, N. Y., were announced this week, following the incorporation of a company through the secretary of state's office at Albany, with a capitalization of $3,000,000. Tentative plans reveal that the expansion will affect Utica, Syracuse, Watertown, and other places.

Architects have already been engaged to draw plans for several new theatres which the company will shortly erect. Just where these houses will be built was not announced by Mr. Robbins.

W. H. Weber of the Echo Theatre, Great Bend, Kas., has purchased the Lakin Theatre in Great Bend. He will take charge of the Lakin December 11.

Ollie Savin's Death Robs Southeast of Good Showman

Ollie A. Savin, one of the best-known theatre men of the Carolinas, for several years past connected with different Southern Enterprises houses and more recently manager of the Princess and Majestic, Ashville, died on November 18 at his home in Asheville. J. C. Duncan, formerly manager of the Strand there, will take over the other two houses, being succeeded at the Strand by Frank Strozier, formerly assistant manager of the Howard, Atlanta.

A. N. Cooper, with the closing of pictures at the Alhambra, Charlotte, leaves the Southern Enterprises organization and his successor has not been named.

With the closing of the Universal Theatre, the Strand, Southern Enterprises' second Charlotte house, the Alhambra, reverted to tabloid musical comedy on December 4. Manager E. F. Dardine conducted the affairs of the Strand in addition to his duties as Universal exchange manager.

Again does Dardine, champion theatre manager, exchange handler and publicist break into this club for prevention of white space. He entertained Ed Pearce, owner of the Amuzu, Winston-Salem, over the last week-end. Pearce wouldn't fall for a game of golf, so Dardine took him out to his farm where they spent a regular old fashioned week-end.

W. E. Stewart, of the Pastime Theatre, Concord, was a Charlotte visitor during the past week.

Ernest G. Stellings, for the past two years manager of the Grand, one of the Howard-Wells Wilmington theatres, has accepted a position as manager of the New Garden Theatre, West Palm Beach, Fla., and has already gone to his new post.

Ross Barkley, manager for several years of the Crescent, Statesville, N. C., has been appointed manager of the Garden, Bennettsville, S. C., which was recently purchased by Mr. French of Rockintham, N. C.

J. L. Goodenough opened his new Branwood Theatre at Greenville, S. C., last week. Opening attraction was Universal's "Human Hearts," which he put over with a whale of an exploitation campaign.

Don't forget that this department was founded and is conducted on the idea of service to exhibitors.

What's the Answer?

Robert E. Welsh, our editor, has received an interesting letter from "Kansas" that, we think, earns mention in this department. He writes, in part:

"Being a business man of experience before going into the show business, and having a fair line of credit, I have never been able to understand why the picture business could not be carried on the same as any other line of business. It really seems outrageous to claim that men who have thousands of dollars tied up in theatres, can't or won't pay their bills.

"Take my own case as an example. I can order any amount of goods from any supply house and the goods will not come C. O. D. or with any strings attached to them. Can also step in any bank within reasonable distance of my home town and get a personal check cashed. But have been doing business with Kansas City exchanges for twelve years and can't buy a measly one-sheet without cash or without its coming C. O. D.

"Now who is to blame for this state of affairs? Mr. Branch Manager says he gets his orders from the New York office or some other 'point' and so passes the buck, as he rightly figures we won't carry it up to them and he is fairly certain we won't get any place if we do."

What would you do about it?

Richards Improves the Rex; Other California Jottings

H. J. Richards is improving the operating room of the Rex Theatre at Niles, Cal., and has purchased a couple of Power's projection machines from Walter Preddey, San Francisco.

The Balboa Theatre, being erected in the Westwood District, San Francisco, by Sam Levin, of neighborhood house fame, will be ready for occupancy some time in December.

A $10,000 contest was recently brought to a close by Herbert L. Rothchild, chief owner of the Granada, Imperial, California and Imperial theatres, San Francisco, for the sale of books of tickets good for admission to these houses. More than 5,000 persons entered the contest and $10,000 was distributed in prizes in the form of bank accounts, the largest of these being $1,200.

Leon Schwartz, a picture magnate of Soerabaya, Java, is visiting San Francisco on a tour of the United States to inspect picture theatres and to arrange for film service. The largest theatre operated by him has a capacity of 750 white people and 500 natives. The screen is placed in the center of the house and the natives view the picture from the rear of the screen, the fact that the letters of the titles appear in reverse, making no difference to them. Music is furnished by orchestras of Russian musicians, but Mr. Schwartz plans to take an organ back with him. About 80 per cent. of the films shown in the Dutch East Indies are American, and next in popularity are those of French manufacture.

Lukan to Manage Hamrick's Theatres in the Northwest

The outstanding news of the week of November 29 was the resignation of L. O. Lukan as manager of the western division exchanges of Associated First National Pictures. Mr. Lukan held this post for one year. Prior to that he had been for three years manager of the Seattle Exchange, and has been for years one of the leading film men of the Northwest, coming from Minneapolis to Seattle thirty-two years ago.

John Hamrick, who owns a chain of Blue Mouse theatres in the Northwest, has announced that, effective December 1, Mr. Lukan, will become general manager of Blue Mouse theatres in Seattle, Portland and Tacoma. Offices of the Blue Mouse theatres are now being opened in the White-Henry-Stuart Building.

"Since taking over the management of the western division exchanges for First National," says Mr. Lukan, "I have spent but two weeks at home with my family. There is no prospect of any change along this line. I have always wanted to get into the exhibition end of the game, and was quick to take advantage of this opportunity. Mr. Hamrick and I are old friends. I leave behind me no hard feelings at First National. We are the best of friends."

The return of J. G. Von Herberg, moving picture magnate, from a three months' vacation in Europe, was heralded by interviews in all the papers, concerning the leasing by Mr. Von Herberg, for a period of years, of the 50,000 acre estate, Ischl, formerly the game preserve of Emperor Franz Josef of Austria. Mr. Von Herberg told the press he had leased the famous estate as a place to send J. & V. heads of departments and house managers, when they felt vacations coming on, subsequently admitting that, since his return, First National, of which he is a director, has requested permission to use Ischl for exterior locations for one of the series of big pictures the corporation plans to make in Europe. He at once placed the entire estate at their disposal. The question which has been agitating many since announcement of the purchase was cabled from Berlin, is answered.

The opening of the new Mack Theatre at Port Angeles on November 24 was a brilliant affair. The theatre is one of the most modern in the Northwest, and embodies elements that make it a community center. Most of Seattle's film folk went up for the event. One of the nicest tributes paid to the new house and its owner, Mack J. Davis, was the voluntary closing of his competition house, the Lincoln Theatre, by Mr. Hallberg, who attended the opening of the Mack himself.

Speaking of exploitation, Manager John Danz of the Colonial Theatre, a high class second run house in the downtown district, this week put over a three-day run of "School Days," with tieups, not often exceeded by the first run houses. The big tieup was arranged with one of the papers, conducting a "Freckles" contest. The stunt got most of the front page of the paper, and the "Freckles" matinee was a winner and cost nothing but the seats. Mr. Fox, exploitation man at the Colonial, went right after this one.

A decidedly small and unworthy attempt to embarrass the management of all the leading first run theatres in the downtown district is shown by the liberating of odor bombs during performances

John Spickett, theatre manager of Juneau, Alaska, is in Seattle picking up an orchestra to take back with him.

Manager C. S. Jensen, of Portland, was in Seattle to greet his partner, J. G. Von Herberg.

Valentino Will Appear in St. Louis Despite Courts

The wires from New York have carried the sad news that the New York Supreme Court has issued an injunction that restrains Rodolph Valentino from fulfilling his engagement with the Delmonte. The attorneys for the Famous Players Lasky Corporation have insisted, so New York advices are, that Valentino must not appear except under the management of Paramount. He was to have delivered an address on "Americanization" at each performance of the Delmonte the week of December 3.

Although the court injunction against him is said to be the most drastic ever issued, Valentino plans to appear at the Delmonte Theatre, Sunday evening, December 3 and personally explain the legal obstacles to his carrying out the contract with Cornwell. He will pay all his own expenses to St. Louis and is making the trip on advice of counsel.

The Delmonte management in large newspaper advertisements has explained the court developments to the St. Louis public, so that the cancellation will not reflect on the theatre management. The promise is made when the court proceedings are finally disposed of, an effort will be made to bring Valentino to St. Louis.

Spyros Skouras, of the St. Louis Amusement Company, has announced that the Pershing Theatre, Delmar boulevard, west of Hamilton avenue, has been leased to Douglas Fairbanks for the St. Louis presentation of "Robin Hood." It will be shown the week commencing Christmas Day. The advance sale of tickets will open on December 18. A general admission of $1 will be charged.

St. Louisians were grieved to learn of the death in New York City a few days ago of Walter Sanford, who managed the old Olympic Theatre, one of St. Louis' most famous dramatic houses, which closed its doors several seasons ago. Sanford succeeded Pat Short as manager of the Olympic and was in charge when the theatre closed for the last time.

Al Rabenick has sold the Liberty Theatre, Union, Mo., to Hersefield & Kloppenberg. The latter firm recently sold the Ozark Theatre, St. Clair, Mo., to William Casey of that city.

Arch Bamberger, manager of the Empress and Bleich theatres in Owensboro, Ky., is regarded as one of the liveliest exhibitors in the St. Louis territory. He is especially noted for his unique and extraordinary lobby displays. Many residents of Owensboro visit his shows just to see the way his lobby is dressed up. Many displays are worth the price of admission alone.

Harry Greenman, manager of the William Fox Liberty Theatre, will put on a benefit for the needy members of the Veterans of Foreign Wars the week of December 9. The program will include views of fighting on the Western Front.

H. W. Leiweke, of St. Clair, Mo., was a visitor.

Tom Reed, of Duquoin, Ill., made one of his regular calls to town.

William Goldman, former manager of the Missouri Theatre, was in town for a few days. Left for Chicago to meet Adolph Kukor and his party.

Leon De La Mothe, of the Mid-West Productions, will present "A Day in the Movies" at the Columbia Theatre the week of October 18, concluding the run on Christmas Day.

A Fox Release

TOM CLEMMONS' DOORMEN ARE REAL ACTORS

At least they are quick-change artists, for almost every week they are dressed to fit the new show at the Tivoli Theatre, Beaumont, Texas. They seem to enjoy the work. Look at their smiling faces.

Many Pies for the Same Finger

R. D. Craver, of the Broadway, Charlotte, N. C., recently attended the annual convention of the American Association of Bottlers (which is entirely different since prohibition). Craver, besides owning and operating the Broadway, handling the executive end of the First National office in Charlotte and spending a goodly portion of time on a million dollar hunting preserve in the Carolina mountain fastnesses, owns the Midas Mineral Springs, on his extensive farm near Charlotte, and operates a dozen or more delivery trucks, supplying pure drinking water to Charlotte and surrounding suburbs.

Detroit

"Omar, the Tentmaker" goes into the Capitol the week of January 7.

Sam Barrett, of Metro, and Jake Schrieber, of the Blackstone Theatre, Detroit, left on November 25 for Grayling, intent on getting their share of the deer in that part of the state. Sam promised the head to the Michigan Screen Club.

A bold daylight robbery of the Fuller Theatre at Kalamazoo was recently frustrated on the afternoon of November 28, when Lee Tilson, manager of the house, recognized one of the would-be robbers as Benjamin F. Steers, former president of the Kalamazoo Exchange Club, and refused to be held up. Police captured the robbers before they could make their escape from the foyer of the theatre. At police headquarters they gave their names as "Big Dick" Steketee, Frank Stikes, alias "Gyp, the Dud," "Coal Ben" Steers and "Long John" DeRight, all members of the Exchange Club of Kalamazoo, seeking funds for the poor kiddies' Christmas tree. They obtained their release from custody after collecting contributions from the staff at police headquarters.

Ellsworth Harmon, manager of the Strand Theatre at Lansing since last May, has assumed charge of the Franklin Theatre at Saginaw. Mr. Harmon was recently married to Miss Gladys Apgar, who has been serving in the capacity of treasurer for the Strand and Arcade theatres.

George Trendle, of the Kunsky Theatrical Enterprises, was in New York last week where he conferred with Richard Rowland and the finance committee on First National affairs. Mr. Trendle was later appointed a committee of one, to act with Robert Lieber, president, on a number of big financial projects.

Canadian Exhibitor Exchange to Undergo a Reorganization

The Canadian Exhibitors Exchange, Ltd., the film distributing agency established five years ago by the Motion Picture Exhibitors Protective Association of Ontario, with headquarters at Toronto, is to undergo a reorganization, the board of directors to have a number of new faces. The name of Meyer Fisher has been linked up with the report that the company is to have a new general manager. Tom Scott, originally the secretary of the exhibitor association, has been manager of the Toronto branch exchange and will likely continue in that post.

The reopening of the Hippodrome at Toronto as the leading theatre of the chain of houses controlled in Canada by the Famous Players Canadian Corporation, proved to be a gala event. The feature was "The Young Rajah," this being shown during the week of November 27. Official announcement was made that paid admissions for the first day's performances totalled 7,325, which was claimed as the largest single day's attendance at an exclusive picture theatre in Canada. The artistic and luxurious furnishing of the Hippodrome, as compared with its simplicity of appearance when under the control of M. Shea, aroused wide interest and comment. For the week of December 4 "The Masquerader" was the film attraction.

Manager Hazza, of the Capitol Theatre, Calgary, conducted a fencing competition for local swordsmen for a large silver cup during the week of November 27 in conjunction with the presentation of "To Have and to Hold" as the week's feature.

The Princess Theatre, Calgary, has been reopened as a municipally owned playhouse under the management of W. J. Reid. The name of the theatre has been changed to "Variety Theatre" and it has been leased from the city by D. G. Walkley under an arrangement whereby a percentage of the receipts, week by week, will go into the civic treasury. For the reopening the Variety was thoroughly renovated and redecorated. The house had been taken over by the city some time ago for nonpayment of taxes.

Frank Gilbert has sold the Manitou Theatre, Manitou, Manitoba, to John Buckham and has moved to Souris, Manitoba, where he has purchased the picture theatre from Alex McIntyre, who has retired from business.

Oral Cloakey, manager of the Capitol Theatre, Winnipeg, for two years, has been transferred to Hamilton, Ontario, by the Famous Players Canadian Corporation to take over the management of the Capitol Theatre in that city. The Hamilton Capitol was formerly Loew's Theatre, the latter having been taken over by N. L. Nathanson interests two months ago. H. M. Thomas, general supervisor of theatres for the Famous Players Canadian Corporation, has gone to Winnipeg from Montreal to conduct the Capitol there temporarily. Mr. Thomas is the resident manager of the Montreal Capitol, and during his absence in Winnipeg the house there will be directed by S. Dunlop, assistant manager.

Announcement has been made by the Famous Players Canadian Corporation, Ltd., that the Regent Theatre, Toronto, formerly the parent house of the corporation's chain in Canada, will be reopened shortly as a straight picture theatre.

The exhibitors of Winnipeg, Manitoba, have decided to postpone their "Go to Theatre Week" until the early spring. Arrangements had been made to hold this celebration before Christmas and Will Hays had been invited to attend. The shortness of time for preparation and the fact that various local houses were doing good business as it was induced the managers to postpone the event until later in the season.

Atlanta Business Is Good With About Two Exceptions

Business, on the whole, for the past two weeks, has been good in Atlanta theatres, despite weather that has not helped the show business to any great extent.

The Howard Theatre played "Clarence" to a weeks good business, folowed by "The Impossible Mrs. Bellew." Business for the second week was immense, but due credit must be given to the "extra added attraction," a jazz band.

The Metropolitan played "A Fool There Was" to good business, and likewise on "Rags to Riches."

At the Rialto business was just fair, "The Top of New York," followed by "Anna Ascends," drawing average houses. The management expected something of a reaction from the almost sensationally successful two weeks' run of "When Knighthood Was in Flower," and so they faced the "just fair" business calmly.

At the Strand "Moonshine Valley" was the most successful picture of the two weeks and an unusually effective lobby helped. "The Fighting Streak" drew well.

The Tudor enjoyed good business, the best being for the week of November 27, when the features were "The Girl Who Ran Wild," on Monday and Tuesday; "Another Man's Shoes," for Wednesday and Thursday, the week closing with "De Luxe Annie."

At the Grand, "Always the Woman," "The Man from Downing Street," "The New Teacher" and "The Man with Two Mothers" played to uniformly good business.

The most interesting announcement of the week is that made by the Howard and Metropolitan theatres, of an advance in admission prices. Heretofore, these two theatres have had a 40 cent top price, but during the past week the admission has been raised to 50 cents.

Manager T. R. James, of the Grand, reports "nothing of interest—uniform good business." The personal appearance of Virginia Pearson at the Grand recently packed them in until the sidewalls of the theatre seemed to bulge.

Not that we are unduly curious, or like to be inquisitive—but we wonder why it is so extremely difficult to ever "catch" Mr. James Jackson, manager of the Tudor, on the telephone? It's great hunting weather, nowadays, and Mr. Jackson is quite a hunter—so perhaps—

Manager Sol Samuels, of the Alamo No. 1 reports that business has been "on the bum" for the past several weeks, and believes that the weather is to blame.

Manager W. T. Murray, of the Alamo No. 2, has worked up a

(Continued on following page)

A Vitagraph Release.

THE JAUNTING CAR GAVE A NICE LOBBY TOUCH

This is the lobby work of Pantages Theatre, Memphis, on "My Wild Irish Rose." The car is sufficiently different from the rest to give a distinction to a pretty but not otherwise unusual display.

clientele composed, for a great part, of families and people who are regular almost daily attendants. He has a wonderful memory, and whenever he speaks a cheery word to a patron, and calls him by name, it makes a warm, little friendly feeling that brings that patron back again and again.

Manager Darley, of the Alpha Theatre, says that he thinks the best thing he can do with the Alpha is to close it and open a meat market in its place.

Manager G. M. ("Pup") Williams, of the Strand Theatre, is busy collecting bets. The basketball team of girls, of which he is coach, played their first big game on November 28 and "mopped up" the opposing team to the heart-warming score of 26-13.

Manager John Thomas is enthusiastic over the increase in business at his Vaudette Theatre, since extensive alterations and remodelling, which included a $1,000 screen, have been completed.

Augusta

There have been numerous complaints in the past of the lack of amusement in Augusta, Ga., but the complaint is no longer true.

Manager Frank Miller, managing director of the Imperial, Rialto and Modjeska theatres, states that this is only the beginning, and that if Augusta really wants entertainment and will support it, she will certainly be given the opportunity. The city once more has vaudeville. Keith's vaudeville opened at the Imperial Theatre on Thanksgiving Day, and will be presented every Thursday, Friday and Saturday, as long as Augusta supports it.

The Rialto reports fair business for the past week. Monday and Tuesday, the feature picture was "The Primitive Lover" and House Manager Creislein arranged a simple but effective lobby display, which had for its center, a huge pair of hearts, bright red and entwined. In these hearts were pictures—scenes from the picture, and photos of the star. Over the twin-hearts and chaining them together was a giant club. The whole was encircled with electric lights and was most effective.

The Modjeska Theatre, of which the house manager is Mr. Shields, played, for the first two days of the week, "Hurricane's Gal," which drew fairly well; the last four days of the week, the feature was "The Young Rajah," which played to very good business.

The Dreamland Theatre, with a daily change of pictures and an admission price of 10 cents, is always filled to the doors, but plays to capacity business particularly on Friday, the special drawing card for that day being a Harold Lloyd comedy—a one-reel reissue. Manager Edenfield reports that Friday is his heaviest day, and he gives credit for it to the Lloyd comedies—even though they are single reels, and re-issues.

Milwaukee's First Citizens Pay Tribute to Exhibitors

High tribute was paid during the week of December 3 to 9 to Milwaukee exhibitors by civic leaders who conducted a "Boost Milwaukee Week" in which the theatre men joined hands with the Association of Commerce and other organizations in "selling Milwaukee to the world."

A committee headed by Mrs. Edna J. Dunlop, prominent Milwaukee advertising woman, reported it had found that exhibitors had performed a noble service recently in helping to save Wisconsin's monster potato crop. When it was found that millions of potatoes would rot on the ground unless their sale was stimulated, exhibitors immediately proclaimed "potato week," during which all theatres flashed slides on their screens urging the purchase of winter stocks without delay.

Walter Baumann, secretary of the Wisconsin Motion Picture Exhibitors' Association, and J. H. Silliman, of the Downer Theatre and the recording secretary of the exhibitors' organization, were especially commended for their work when the committee reported that the two have always taken active part in drives for the betterment of conditions.

"Boost Milwaukee week is only one of the many instances in which motion picture men have taken such a generous hand," the report stated.

Milwaukee exhibitors are joining hands with Santa Claus. Already two of the largest playhouses have announced their plans to help the kiddies on Christmas Day, while several others have the matter under consideration.

The playhouses at which Christmas stunts have been mapped out are the Alhambra, Grand Avenue and Fourth Street, under the management of Leo A. Landau, and the Strand, Grand Avenue and Fifth Street, managed by Ed Weisfeldt.

Mr. Landau has donated the use of his theatre for one day to the Milwaukee Elks who will hold a combination vaudeville and picture show to raise funds with which to conduct a party for the poor kiddies of the city on Christmas Day in the Milwaukee Auditorium.

Mr. Weisfeldt has agreed to turn over his theatre to the Santa Claus Association on December 23. On that day as many orphans as can be found in the city will be guests of the management and the association. Special vaudeville acts, some of them featuring the orphans themselves, will be offered in addition to a run of pictures. During the morning hours it is planned to have inmates of the various old home institutions as guests.

The New Milwaukee Theatre, pride of Milwaukee's outskirt houses, will also have a special Christmas stunt, although the details have not yet been worked out, according to George Fisher, manager.

The Butterfly Theatre, Grand avenue and Second street, has abandoned its policy of second run and revival pictures and is now showing first run features. Stuart Walker is manager.

"Dr. Jack" has broken all records at the Strand Theatre, managed by Ed Weisfeldt. The picture is one of the few comedies which enjoyed a two week's continuous run in Milwaukee.

Les Hoadly, of Chicago, has been engaged as the new organist by George Fisher, manager of the New Milwaukee, newest outskirt house which is situated on Teutonia avenue.

The Garden Theatre, Third street and Grand avenue, managed by Leo A. Landau, who also has the Alhambra, has been taken over by Pathe for the period of one month for the showing of "Nanook of the North."

Theatre Owners Attending Pittsburgh Meeting Named

Those in attendance at the meeting of the Theatre Owners at the General Forbes Hotel, Pittsburgh, Friday, November 24, were:

Henry W. Gauding, Lincoln Theatre, Pittsburgh; John Paul Jones, Rowland and Colonial, Wilkinsburg; John Gable, Sharon; Norman Sebring, Alma, Portage; J. M. Alderdice, Delton, Dormont; M. A. Sybert, Strand, Moundsville, W. Va.; O. J. Sybert, Grand, Butler; H. C. Morrison, Grand, Mt. Pleasant; R. T. Jennings, Grand, Greensburg; C. E. Landis, Princess, Jeanette; G. B. Meyers, Gem, Derry; R. M. Meyers, Gem, Derry; George Long, Long's Theatre, Johnsonburg; O. F. Krugh, Olympic, South Side, Pittsburgh; T. A. Shrader, Olympic, Pittsburgh; H. B. Kester, Cameraphone, East Liberty; Wm. Wheat, Jr., Sewickley and Coraopolis; Aleck Moore, Hilltop, Pittsburgh; John Newman, Nixon, New Castle; Wm. Wray, Crescent, New Castle; Wm. L. Brown, Palace, Tarentum; Julius Markowitz, Grand, New Castle; Paul W. Huhn, Idle Hour, Pittsburgh; Chris Vollmer, Idle Hour, Pittsburgh; J. M. Steinitz, Liberty, Rankin; Sam Pearl, Climax, Pittsburgh; I. W. Shearer, Homewood; Henry Poke, Shiloh, Pittsburgh; Joseph Wagman, Duquesne; Samuel De Fazio, Blackstone, Pittsburgh; M. Roth, Duquesne; Barth Dattola, New Kensington! Guy V. Ida, Star, Tarentum; Rudolph Navary, Verona; Samuel Navary, Verona; Speer Marosis, Penn, New Castle; Charles Freeman, Regent, New Castle; T. P. Miller, Pittsburgh; Hyman Goldberg, Western Pennsylvania Amusement Company, Pittsburgh; David Victor, Victor Theatre, McKeesport; Wm. Lamproplos, Paramount, Latrobe; L. J. Nadler, Majestic, Rochester; Ed Harvey, Harvey Theatre, Woodlawn; Ben Nadler, Regent, Ambridge; M. Schaffel, Empire, New Brighton; Morris Barsky, Strand and Liberty, McKees Rocks; Sam Abramovitz, Victoria, Pittsburgh; Sam Lurie, Victoria, Pittsburgh;; Maurice Tauber, Oakland, Pittsburgh; M. A. Rosenberg, American and Rialto, Pittsburgh; Michael Rosenbloom, Majestic, Charlerol; Walter Silverberg, Mercer Square, Greenville; Jere Spandau, Family, Braddock; John Donovan, Regent, East Liberty; Harry Thomas, Liberty, East Liberty; M. K. Miller, Novelty, North Side, Pittsburgh; Andy F. Battison, Lyric, Yukon; Ben Amdur, Garden, North Side, Pittsburgh; Sydney S. Cohen, New York, national president, M. P. T. O. of A.; I. W. McMahon, Cincinnati, of the Board of directors of the national organization; M. J. O'Toole, Scranton, chairman of the Public Service Committee of the national organization; Martin G. Smith, Toledo, president of the Ohio M. P. T. O.; Jerome Casper, Rowland and Clark theatres and president of the Western Pennsylvania M. P. T. O.; D. A. Harris, Harris and Davis Amusement Co., Pittsburgh; Harry Davis, Harris and Davis Amusement Co., Pittsburgh; Max Engleberg, Strand and Liberty, McKees Rocks; Fred Herrington, secretary of the M. P. T. O. of W. Pa.; Miss Mildred Clark, Helma, Etna; Sam Gould, North Side, Pittsburgh; A. P. Way, Du Bois; J. H. Geisler, Duquesne Theatre, Duquesne Heights, Pa.; Charles Johnston, Triangle, East Liberty; W. J. Bittner, Cambria, Johnstown; Mr. Berson, Cameraphone, Sharpsburg; Max Weintraub, Lyric, Coraopolis; Ike Browarsky, Variety and Rex, Pittsburgh; Ben Browarsky, Variety and Rex, Pittsburgh; Harry Handel, Hippodrome, North Side, Pittsburgh; Miss McGinley, Elizabeth; Mr. Bowers, St. Mary's; Pete Antonoplos, Frederick, East Pittsburgh.

Announcement has been made of the transfer of the interest of Claude Robinson, proprietor of the Robinson Grand Theatre at Clarksburg, W. Va., in the Blue Ridge Theatre at Fairmont, to Charles C. Robb, with whom Mr. Robinson was associated in the management. Mr. Robb will continue as proprietor with Reno Fleming as house manager. There is to be no change in the policy of the theatre, which will continue at present four acts of Keith vaudeville and motion pictures regularly.

Milan Salowich, of the National Theatre, Johnstown, Pa., is a live-wire. He built this 700-seat house a year ago at a cost of $55,000. Three months ago he spent an additional $3,500 for a stage and necessary equipment. Now he has purchased an organ, which cost him $7,100.

Paul Thomas, well-known Greensburg exhibitor, is back again on the job after a few days in the woods chasing the rabbits.

S. L. Driggs, of the Globe, Liberty and Driggs Theatres, Clearfield, has improved somewhat in health, and at the present time is in Florida on a motoring trip.

Fred Gohrs, manager of the Aris Theatre, Erie, was married recently to Miss Gladys Marie Love, an Erie girl.

L. Moogerman's new Lincoln Theatre on Wylie avenue, Pittsburgh, was opened on Saturday, November 25. This is a brand new house, a two-story brick building with apartments on the upper floor, a storeroom on the street level and billiard parlor at a cost of $50,000. The house seats 400 and has been supplied with ample standing room, and so arranged that another hundred seats can be installed if the occasion demands. Frank Ray is manager.

Alterations having been completed and the seating capacity of Aleck Moore's Hilltop Theatre, Pittsburgh, having been increased by 250 seats, the house is again open for business.

National Get-Together Being Held Every Week

Exhibitors used to depend on infrequent meetings of their various organizations for a chance to swap stories, gather the gossip of the trade, meet old friends or learn where these were "hanging out."

Now these exhibitors hold a weekly get-together, where they can all keep in touch with one another's activities, learn about old friends and their doings, and fraternize with their fellows to foster the human side of the exhibiting game.

Want to sit in on these get-togethers?. It's easy. All it costs you is the time it takes to read Moving Picture World's newsy, breezy "Regional News and Gossip" Department.

Business in Toledo Shows Increase, Reports Brailey

That business conditions in the picture houses in Toledo and this territory are rapidly improving and that the present winter will show all the leading houses making good profits was the statement made this week by Ora Brailey, owner of the Princess Theatre and dean of Toledo exhibitors.

Mr. Brailey states that since October 1, for the first time since the war closed, he has been able to see profits coming in.

"I believe we have passed the crisis and from now on will see better business," he said. I have made a little money on every picture shown during October and good money on all pictures in November, especially the week I played 'Rich Men's Wives.' I believe we have made the turning point and from now on I can see nothing but good results ahead."

Mr. Brailey is the champion duck hunter in Toledo. He says the shooting this year has been the best in years and that over 7,000 wild ducks have been brought down on the shooting grounds near Toledo this season.

Manager Fageley, of the Rivoli, made a great hit with his clientele the past week when he booked Betty Blythe for personal appearance. She appeared for three days and was given a grand ovation at each performance.

Manager Gerstle, of the Valentine, put on a special screening of "When Knighthood Was in Flower" one night last week at midnight for the convenience of the theatrical folks in the city.

Eddie Zorn, of the Temple Theatre, is pulling off a cute stunt with the Toledo News-Bee. Each night a child's picture appears in the News-Bee. All the child has to do is to cut out the picture, take it to the News-Bee, identify herself as the photo shown and receive a ticket to the Temple, entitling her to take her family, not exceeding six persons, to the Temple any day of the week. She also has an opportunity to write a criticism of the show. The best criticism of the show received during December will win $25 for writing it. Second prize, $15; third prize, $5; and fourth, fifth, sixth, seventh and eighth prize, $1.

Motion picture owners in the small towns in this territory intend to open up a fight on the Sunday closing laws. Lakewood, Findlay, Bryan and several other cities will open their shows on Sundays and are confident they will win out in the fight.

Harry O. Thomas and Frank G. Nafus, both from Toledo, this week took over the Rivoli Theatre at Defiance, Ohio, following the completion of a deal with Harold Wendt, who has operated the house for the past several months. Thomas has been connected with several Toledo theatres, but this is Nafus' first venture in the business.

The Rivoli recently has been managed by Mrs. Wendt, in the absence of her husband, who has been working with a film booking company in Cleveland. Wendt soon will be transfered to the New York office of the booking agency, and will be joined by Mrs. Wendt.

Nixon-Nirdlinger Theatre in Baltimore Is Rebuilt

Nixon's Victoria Theatre, 415 East Baltimore street, Baltimore, has been entirely rebuilt and redecorated after the plans of J. Lowther Forrest, architect, and reopened to the public under the management of A. M. Seligman, who formerly had charge of the playhouse. This theatre was badly damaged by fire about six months ago and has been closed since that time to allow for reconstruction. It is operated by the Nixon-Nirdlinger interests and the Stanley Company of America, who also control Ford's Theatre in Baltimore, under the management of Harry A. Henkel. Fred G. Nixon-Nirdlinger and Jules Mastbaum were present at the reopening.

Ed A. Lake, who has been associated with the Marcus Loew Theatrical Interests for eight years, has succeeded Robert Wayne as manager of Loew's Hippodrome Theatre, Baltimore. Mr. Lake comes direct from London, Canada. He managed three of the Loew theatres in Brooklyn, N. Y., for some time. Mr. Wayne has become associated with the Marshall Players at the New Lyceum Theatre, Baltimore.

Guy L. Wonders, manager of the Rivoli Theatre, Baltimore, who is ever on the alert to give his patrons the best in pictures and music in his delightful theatre, arranged with Victor Herbert, renowned composer of musical comedies, to come to Baltimore during the week of December 4 and conduct the orchestra at the Rivoli.

Charles E. Whitehurst, president of the Whitehurst Theatrical Interests, brought back those two excellent singers, Justin Lawrie and Fernando Guarneri, to sing at the Century during the weeks of November 27 and December 4.

So near completion is the Metropolitan Theatre, North avenue at Pennsylvania, which is to be operated by the Metropolitan Theatre Company, of which Dr. F. W. Schanze is president, that they are now renting the store, office and floor space in other sections of the building.

Indiana

The Sunday situation at Wabash, Ind., which has been more or less of a one-sided quarrel for the last nine months between Wabash ministers and William and Perry Dickson, proprietors of the Eagle Theatre, has developed into a real issue with the apparent organization of proponents of the Sunday shows, as a result of the arrest and jailing on Sunday, November 26, of the Dickson brothers.

After the Dicksons had been arrested, the sheriff announced that he could not accept bail and would confine the two theatre men in the jail until Monday. Attorneys and friends of the Dicksons then filed a habeas corpus suit and bonds of $100 then were filed for the prisoners' release. Following their release, the Dicksons announced they would give another show Sunday evening.

By 7:30 o'clock the theatre was packed. The sheriff and his deputies arrived a short time later and rearrested the Dicksons, who were then taken back to the jail. Proceedings similar to the ones taking place in the afternoon followed.

Two affidavits were filed Saturday in the Morgan Circuit Court at Martinsville against Frank J. Rembusch, of Shelbyville, owner of the Grace Theatre at Martinsville, and his manager, Frank Jewell, charging them with violating the Sabbath by operating the theatre on November 12 and November 19. Affidavits against Mr. Rembusch and Mr. Jewell were first filed in the court of Mayor E. L. Avery. When the cases were called a change of venue was asked. The filing of affidavits in the Circuit Court followed.

Where All the Adjectives Originated

WE should have acknowledged long before this the receipt of several oldtime posters and clippings from ancient negatives sent us by John P. Dibble, of the Park Theatre, Branford, Conn. They are interesting and it is hard luck that we haven't the space to devote to reproductions of them. Perhaps later on we can show the film clippings and see how many exhibitors recognize them.

Particularly interesting of all the posters is one that Mr. Dibble used in Putnam, Conn., in 1904. This reads, in part, as follows:

"7th annual tour! See the new colored moving pictures. 100 new novelties. We would mention The Haunted Inn—where no man rests. The most spectacular moving picture ever made, a laughing success, the original production just imported from Paris. See the great Baltimore Fire Scene. The conflagration at its height—most sensational moving picture ever made—actually taken at the fire. (That makes two 'most spectaculars' on one program.—Ed.) See the realistic Japan & Russia War Scenes. The latest on land and sea. The great naval battle. See the wonderful electrical illusion, the mystic flame, introducing The Only Melies, the prince of French magicians. An exhibition of the most marvelous moving pictures in the world, some of which are fully One Thousand Feet each in length, others Beautifully Colored, marvels of art and accuracy; produced on a scale of magnitude never before attempted."

The poster goes on to relate that "over 40,000 tickets have been sold in Utica during the past six years for Dibble's moving pictures, 35,000 in Schenectady, 33,000 in Amsterdam, 30,000 in Poughkeepsie, 30,000 in Rome, 50,000 in Hartford." Mr. Dibble also advertised then a special attraction, "The World's Fair at St. Louis."

Oh, boy! Now we know where the superlatives in present-day advertising came from.—S. S.

News from the Producers

Conducted by T. S. da Ponte

"Monte Cristo" to Be Given Special London Showing

To the number of Fox Film masterpieces now being shown in England will shortly be added their magnificently produced screen version of "Monte Cristo," adapted from the world-famous novel by Alexandre Dumas. According to a recent announcement, it will commence a special season at a leading London theatre in the very near future.

Some time ago this picture was presented privately at the London Alhambra to a representative gathering of the press, and the criticisms were unanimous in praising the masterly way in which the novel had been reproduced.

Rawlinson Stars in "The Prisoner"

The latest production of importance to go into the editorial department at Universal City is "The Prisoner," starring Herbert Rawlinson. It was adapted from George Barr McCutcheon's novel, "Castle Craneycrow," by E. T. Lowe, Jr. Jack Conway directed. Eileen Percy played opposite Rawlinson.

To Make Plans for First Runs

Following the private premiere of "Quincy Adams Sawyer" at the Grand Ball Room of the Hotel Bancroft, Worcester, Mass., Herbert Lubin left for Chicago last week. "Quincy Adams Sawyer" is the first S-L picture to be sponsored by Associated Pictures Corporation.

While in the Middle West Mr. Lubin will confer with the district supervisors of Metro Pictures Corporation exchanges in that territory, for the purpose of co-operating with Metro in the placing of certain first runs.

Invited Audience Views Films

Under the personal direction of S. L. Rothafel, managing director of the Capitol Theatre, New York City, "Quincy Adams Sawyer" was presented to an invited audience on Monday evening, November 27, in the grand ballroom of the Bancroft Hotel, Worcester, Mass., Herbert Lubin, of S-L Pictures, sponsored the showing, which marked the world's premiere of the initial production of Associated Pictures Corporation. Mr. Rothafel made a special trip to Worcester for the purpose of the presentation.

Scenes from "Fleeced for Gold," which Pathe will release on December 17 as a one-reel special.

Heavy Bookings on "Headless Horseman"

Following the announcement of the booking of "The Headless Horseman," or "The Legend of Sleepy Hollow," at the Capitol Theatre, New York, the Hodkinson Corporation, distributors of the production, state that many bookings have been coming in on this Washington Irving classic from all over the country. It is further stated that at the present time the majority of the contracts have been secured in the Central West and New England States, but that the South and other sections will be heard from in short order.

Boston, Holyoke, Lowell and New Bedford, Mass., and Buffalo and Syracuse, N. Y., are all scheduled to play "The Headless Horseman" immediately after the Capitol showing. The Central West bookings include such cities as Minneapolis, Chillicothe, Kansas City, Springfield, Denver and Grand Rapids, all of which have contracted for this Hodkinson special, with the Pacific Coast bookings represented by Los Angeles, Long Beach, San Diego, Berkeley and Sacramento.

According to the inquiries that have been made and the amount of interest that is manifest throughout the territory in reference to the production of "The Headless Horseman," the Hodkinson organization feels that the success of this filmization of Irving's most widely read story is assured.

Anniversary Marked by Much Joviality

The second anniversary of the opening of Paramount's two-million dollar studio on Long Island was celebrated recently during the filming of a scene for George Melford's new production, "Java Head." While the scene was staged especially for the picture, studio officials joined the merry party, between "shots," and made an anniversary celebration of it.

The Paramount studio occupies an area of three square blocks in Astoria, L. I., and is said to be the largest motion picture studio under one roof in the world.

Of the thirty-three productions filmed in the Eastern studio, twenty have been Paramount pictures and thirteen Realart pictures.

Exhibitors Will Find in "Regional News and Gossip" all Showmen Items Worth Publishing.

Distinctive Signs George MacQuarrie

George MacQuarrie has been signed by Distinctive Pictures Corporation to play the role of the Constable of France in the French episode of "Backbone," the first all-star production of this company, which is now in the making at the Biograph Studios.

Mr. MacQuarrie came to the screen from a long and successful stage career, having been leading man for Grace George, Janet Beecher and Marie Cahill.

Engages Adrian

Adrian, the nineteen-year-old designer, who arrived in New York from Paris two months ago to design a number of the costumes for the new edition of the Music Box Revue, has been engaged by Arthur S. Friend, head of the Distinctive Pictures Corporation, to design the costumes for the French episode of "Backbone," the all-star production which Edward Sloman is now directing for that company.

Complete Camera Work

The camera work on "Java Head," George Melford's Paramount production of Joseph Hergesheimer's novel, has been completed at the company's Long Island studio. The final scenes to be filmed for the picture were those of the Manchu temple and the villa and garden of a Manchu nobleman, the home of Taou Yuen. This Chinese sequence added much color and beauty to the picture, which is rich in historical background of Salem, Mass., in the period of 1850, as well as strong in drama of a compelling form.

Goes to R-C Studio in Los Angeles

P. A. Powers, managing director, and J. I. Schnitzer, vice-president of Film Booking Offices of America, left on December 2 for the R-C Studio in Los Angeles. Mr. Powers, who returned ten days ago from a six weeks' trip to Europe, will remain on the Coast for an indefinite period, where he will shape the F. B. O. production policy and line up product for the ensuing year.

Curtis to Make Stills

E. S. Curtis, artist-photographer extraordinary and considered the peer of all photographers of the American Indian, was specially commissioned by Cecil B. DeMille to secure a set of stills on the huge prehistoric forest set which is a feature of "Adam's Rib," Mr. De Mille's new Paramount picture.

Selznick Will Soon Put Into Production Chambers Serial Story, "The Common Law"

Corinne Griffith, Conway Tearle and Elliott Dexter Engaged for Stellar Roles

Robert W. Chambers' "The Common Law," announced as one of the big super specials to be released by the Selznick company as a part of their 1922-23 offerings is about to be put into production. The picture is to be made in the company's West Coast Studios under the personal supervision of Myron Selznick, president of the company. Production work will be concurrent with that on Sir Anthony's Hope's "Rupert of Hentzau" which is now in the making and the shooting of these two big pictures at the same time will make the Selznick company one of the busiest producing organizations on the Pacific Coast.

The cast for the production has been selected in accordance with the announced policy of the Selznick company. Corinne Griffith, Conway Tearle, and Elliott Dexter will be co-starred. Other screen artists of almost unusual prominence will support them. George Archainbaud will direct.

"The Common Law" is conceded to be one of the most valuable pieces of motion picture property in existence. Written by Robert W. Chambers as a serial novel for one of the big national magazines, it appeared when the author was at the height of his popularity and created a sensation throughout the country. It was subsequently published in book form and at once took rank as a "best seller"; the book is still selling in large quantities. Robert W. Chambers magazine stories and books are still immensely popular and each new story seems to have given new impetus to "The Common Law" which is pretty generally regarded as the most human and dramatic tale which Mr. Chambers has ever written.

The announcement that Corinne Griffith, Conway Tearle and Elliott Dexter will appear in the stellar roles in the photoplay version will prove of great interest to exhibitors giving further proof that the Selznick Pictures of the future are to be exceptional in every way. It is doubtful if there are three other motion picture players now before the public so ideally suited for the parts which have been assigned them. Each has behind him a record of notable successes—and each stands for a particular type of screen portrayal which will at once be seen to be admirably adapted for "The Common Law." Corinne Griffith—for the past few years the biggest boxoffice bet of the Vitagraph company—is adding new success to a notable career with each succeeding production in which she appears. Conway Tearle's reputation as one of the best actors before the motion picture camera has been established in notable performances on both the speaking stage and screen. Elliott Dexter, featured player in a score of the best photoplay productions ever turned out, stands alone in his class as a portrayor of just the kind of role he has been given in "The Common Law."

The announcement by President Myron Selznick that the direction of the big Robert W. Chambers story has been entrusted to George Archainbaud is of equal importance to the announcement of the cast. Mr. Archainbaud stepped into the select circle of foremost American motion picture directors when he turned out the big Selznick picture, "One Week of Love," co-starring Elaine Hammerstein and Conway Tearle, which is now playing so successfully in the leading theatres of the country.

The probable release date of "The Common Law" has not yet been discussed. Production work is being started immediately and the picture will be ready for distribution, subject to the plans of the company, before Feb. 15.

Holah, President of Growing Business

C. E. "Doc" Holah has resigned as special representative of the Literary Digest's "Fun from the Press" to devote his entire time to the Cleveland Motion Picture Company, in Cleveland, Ohio, of which he has become president and general manager.

The company completed arrangements in November to move into larger quarters so as to be able to take care of its growing business. It now occupies a space of about 4,000 square feet on the sixth floor of the Film Exchange Building in Cleveland. It is planned to install a complete commercial studio.

During the coming year the company expects to go into business on a larger scale, one feature of the enlarged business being a mail order department.

Many Wired Praise of Metro Picture

Arthur H. Sawyer, of S-L Pictures and supervising director of Associated Pictures Corporation, is reported to have been the recipient of a flood of congratulatory telegrams and letters since the screening of "Quincy Adams Sawyer" by Metro in New York, prior to its general release throughout the country. Under the personal supervision of Mr. Sawyer, Clarence Badger, directed.

Among those who wired felicitations on the success of "Quincy Adams Sawyer" are S. L. Rothafel, managing director of the Capitol Theatre; William Atkinson, general manager of Metro; Jack Meador, Metro's publicity chief; Alfred Weiss, president of Artclass Pictures Corporation; Lennie Abrams, one of the executives of Craftsmen Film Laboratories, and a host of others well known in various branches of the motion picture industry.

Sawyer will immediately begin work on "Your Friend and Mine," a starring vehicle for Willard Mack.

Contest Brings Big Rush of Business

Associated First National salesmen of United States and Canada have just finished a merry contest for "played and paid for" business. This contest was planned by Floyd M. Brockell, who was last week appointed manager of distribution for First National. The contest began on October 1 and ended November 25. The prizes offered to "pep" up the entire sales force were $300 for the best increased "played and paid for" business, $200 for second best, $150 for third and $100 for fourth, in each district. There being six districts, the total amount of the prizes was $4,500.

"Played and paid for" business has come into the First National New York offices so fast that today with the contest closed it will take a couple of weeks to decide on the winners.

Contrast of Appeal in Hodkinson Films

Variety is again expressed in the distribution plans of the W. W. Hodkinson Corporation following the announcement that "The Kingdom Within" will be the feature release scheduled for December 24. Quite unlike "The Headless Horseman" and "Bulldog Drummond" in general appeal, this picture is very strong.

"The Headless Horseman," a quaint comedy based on "The Legend of Sleepy Hollow"; "Bulldog Drummond," a story that is melodramatic throughout; "The Kingdom Within," a tense drama, offer the exhibitor, in combination, plenty of variety.

New Yorkers Refuse Money at Half Price

Goldwyn's publicity force kicked another exploitation goal last week with "A Blind Bargain," repeating their coup for "Brothers Under the Skin" of a week or two ago. The Gallagher and Shean of press agentry (Howard Dietz and Eddie Bonns) wanted another big splash, for "A Blind Bargain" this time—as big a splash as their "Brothers Under the Skin" Club had made.

So they went calmly to work and grabbed off front page space—on Thanksgiving Day—in the Times, the Herald, the Globe, the Mail, the World and the whole caboodle. With the connivance of W. R. Ferguson they engaged a man named Jack Cohen, of 58 Manhattan avenue, to sell half dollars at the price of twenty-five cents to sophisticated New Yorkers. The half dollars were in small envelopes marked "Blind Bargain," and Cohen attempted to sell them in front of the Capitol Theatre and along Broadway. The curious crowded around him and listened to his spiel, but they didn't buy—not even one.

Finally Cohen was arrested and fined $2.

The reporters, not realizing it was a publicity stunt, "went to it" and the big newspaper stories were the result.

$ $ $
You Lose Them
When You Don't Read the
Independent Dept.
The Best in the Business
$ $ $

Real Chinese Color in Hyman Prologue

Real Chinese in native costume served as supers in the elaborate stage introduction prepared at the Brooklyn Mark Strand Theatre for Constance Talmadge's "East Is West." In addition to reproducing behind the footlights the love boat scene from the film for this atmospheric prologue, Managing Director Edward L. Hyman used two operatic stars and a pair of classic dancers, all of who were dressed in Chinese robes.

The night Chinese setting contrived was futuristic with contrasting lights to aid the effectiveness of the dances and songs. Mr. Hyman reproduced as nearly as possible the scene and costumes from the film. Strings of odd Chinese lanterns added to the color.

The prologue stepped right into the film furnishing the advance atmosphere and eliminating an abrupt break.

Mr. Hyman used the Chinese type of lettering as a trademark for the advertising done by the Mark Strand for "East Is West." This letter motif prevailed in newspaper display, in lobby cards and in stands in front of the theatre.

Ballin Still Adds to "Vanity Fair" Cast

Hugo Ballin is still adding to the big cast which he is assembling at the Goldwyn studios for his photoplay version of Thackeray's "Vanity Fair," starring his wife, Mabel Ballin.

Adele Rowland, famous musical comedy star, has been signed for an important part. Doris Stone, an English musical comedy star, has also been engaged, as have Leo White, James Marcus and Otto Lederer.

This makes one of the longest and ablest casts ever assembled for an American picture. Other players engaged are Hobart Bosworth, George Walsh, Eleanor Boardman, Harrison Ford, Willard Louis, Earle Fox, Robert Mack, William Humphrey and Tempe Piggott.

Director Ballin has nearly finished the great ballroom scene for "Vanity Fair" and will soon begin on the battle of Waterloo section in which thousands of extras will appear.

"Outcast" Listed for December

As its release of December 10, Paramount presents Elsie Ferguson in "Outcast," a picturization of one of Miss Ferguson's greatest stage successes. This play was written by Hubert Davies and it was in 1914 that Miss Ferguson starred in it in New York.

One of the features of the picture which should prove especially attractive to women is a fashion show held in a setting presenting an ultra-exclusive modiste's shop.

Chester Withey directed the picture, and David Powell is leading man.

Jack Pickford's "Garrison's Finish" Set for Release January 15

A definite release date for January 15 next has been set for Jack Pickford's "Garrison's Finish," an Allied Producers and Distributors Corporation release which marks Mr. Pickford's formal return to the screen as a star after two years directorial work with his sister, Mary Pickford.

"Garrison's Finish" is based on W. B. M. Ferguson's famous racing novel of the same title—a story that has been read and loved by many hundreds of thousands. It is a big picture in every sense of the word, and for its racing scenes has the actual running of the last Kentucky Derby won by the great Morvich at Louisville, as well as the last Metropolitan handicap at Belmont Park.

"Garrison's Finish" has been booked for a pre-release run at the Grand Theatre, Pittsburgh. After the theatre management had seen the picture everyone was strong in congratulations for Jack Pickford and heartily endorsed the film as an excellent box-office and entertainment feature.

Arrangements were made for a private showing of "Garrison's Finish" to all the member of "Sally," the stage play in which Marilyn Miller (Mrs. Jack Pickford) is starring, as well as for members of all other theatrical companies playing in Pittsburgh. Because the Grand Theatre print had not yet reached Pittsburgh plans were made for having a print sent on by special messenger for this private showing.

Marion Davies Busy on Christmas Gifts

Marion Davies, Cosmopolitan star, will be one of the busiest girls in New York City during the month of December. Besides starting work on her new picture, "Little Old New York," soon after the first of the month, Miss Davies is dressing one thousand dolls to be given away on Christmas Day to New York children. Five hundred of the dolls will be given out through the New York American Christmas Fund and five hundred will be given away by Miss Davies herself at the gigantic holiday celebration she plans to hold on Christmas Day at the Cosmopolitan studio at 127th and Second Avenue.

The sick children are not to be forgotten, as the little ones at St. Joseph's Hospital, 143rd Street and Brook Avenue, Bronx, New York City, are Miss Davies' special proteges. They look upon her as a fairy godmother as they have but to express a wish for some particular thing and it will be forthcoming. The Cosmopolitan star has told them that if they will write her letters telling just what they want, their wishes will be granted on Christmas Day. Twenty-five hundred children will be given presents at the celebration at the Cosmopolitan studio.

On Christmas Day Miss Davies will entertain six hundred ex-service men at a big Christmas dinner, to be followed by a theatre party at the Cort Theatre to witness "Merton of the Movies." Over one thousand men will be included in the latter invitation as the entire house has been bought out for the Christmas matinee. The ex-soldiers to be the recipients of Miss Davies' hospitality will be selected through the Reconstruction Hospitals and the American Legion.

Big Circuit Books Hodkinson Picture

An important booking announcement has been made by the W. W. Hodkinson Corporation to the effect that the Fox Circuit has booked the melodrama, "Bulldog Drummond," adapted from the stage success by "Sapper" and featuring Carlyle Blackwell and Evelyn Greeley, into seventeen theatres in Greater New York and vicinity.

This contract, which, according to the distributors, is one of the largest and most important of its kind, covers twelve theatres in New York City and Brooklyn, among them being some of the largest and best of the Fox Circuit, including the Academy of Music, Audubon, Jap Garden, Nemo, Washington and others.

Furthermore, it is stated that this contract covers theatres controlled by Fox in New Jersey and Connecticut. Among the most important of these are the New Britain Theatre, New Britain, Conn.; American, Paterson, N. J.; Terminal and American, Newark, N. J., and Liberty Theatre, Elizabeth, N. J.

It is further announced that Bim's Schuyler, 103d Street, West End and Standard have also contracted for this Hodkinson release.

Saw No Wickedness in Hollywood

Back in New York after a six weeks' tour of the United States, Lord Louis Mountbatten, son of the former Prince Henry of Battenberg and cousin of the Prince of Wales, declared that he looked everywhere for signs of wickedness while at Hollywood, but failed to see it. Accompanying Lord Mountbatten on the journey, which was made in a private car, was Lady Mountbatten, England's wealthiest girl. Speaking of his experiences in Hollywood, Lord Mountbatten said:

"We stayed at the home of Mr. and Mrs. Douglas Fairbanks. Charles Chaplain was our distinguished host, as Mr. and Mrs. Fairbanks were in the East. There is a private theatre in the Fairbanks home, and we saw films which have not yet been produced. We liked Charlie Chaplin's new picture, 'The Pilgrim,' and enjoyed Jackie Coogan in 'Oliver Twist.'"

Meantime "Oliver Twist" has been generally released by First National. "The Pilgrim" will shortly be released also by First National.

"Broken Chains" Is Booked at Capitol

Goldwyn's production of the prize winning scenario in the Chicago Daily News $30,000 scenario contest, "Broken Chains," by Winifred Kimball, is booked for showing at the Capitol Theatre next week.

This story was selected for first prize by the judges out of 32,000 manuscripts submitted. Goldwyn engaged Allen Holubar to direct the production and gave him a cast including Coleen Moore, Malcolm McGregor, Ernest Torrence, Claire Windsor, Gerald Pring, Beryl Mercer and other well known players.

"Broken Chains" is the story of the redemption of an Eastern youth, who is a physical and moral coward, through his pity for a brutally treated young wife whom he stumbles upon in a little Western cabin, chained and padlocked so she cannot leave the house.

The production is an elaborate one and contains many beautiful shots among the California redwoods.

Fox Releases for Early December

Fox Film Corporation announces its release program for the week of December 3 to consist of a William Russell feature, a Sunshine Comedy, a Mutt and Jeff Animated Cartoon and two issues of Fox News

"The Great Night" is the title of the only Russell vehicle which will be distributed during December. It was directed by Howard M. Mitchell Eva Novak plays opposite Russell.

The Sunshine Comedy is "The Fresh Heir." The Mutt and Jeff release is titled, "The Chewing Gum Industry." Fox News will have its bi-weekly publication.

Elaine Hammerstein in "One Week of Love"

A Selznick Picture in which Conway Tearle also is starred

"CHOP SUEY"

A Christie Comedy
Featuring Dorothy Devore

Distributed Through
Educational.

Strongheart in
"BRAWN OF THE NORTH"
A Murfin-Trimble Production
Through First National.

"THE
VILLAGE BLACKSMITH"
A Fox Picture.

Clara Kimball Young
in
"ENTER MADAME"
A Metro Picture.

"THE
MAN WHO WAITED"
A Playgoers Picture.

Marshall Neilan's
"THE
STRANGERS' BANQUET"
for Goldwyn.

Elsie Ferguson
in
"OUTCAST"
A Paramount Picture.

Pathécomedy
TRADE MARK

Will Rogers

in two comedies

A Ropin' Fool

(two parts)

Fruits of Faith

(three parts)

WILL ROGERS *says;*

"Now this roping picture. I don't know whether they'll call it artistic or not but it's the accumulation of thirty-five years' hard practice. If they don't I'll call it in, put on a mustache for a disguise, say it was made in Germany and then the critics will say it's *art.*"

"'Fruits of Faith' is the most successful character I had in pictures,—a tramp. I don't say this egotistically but I don't think there's a man that can play a tramp on or off the screen any better'n I can. And if this picture's not going to go right I'll be one. The reason I play a tramp is because I never have to change my clothes."

Charles Hutchison

SPEED up your business with "Speed."

With "Speed" you can speedily fill up those empty seats that represent the profit you want and need.

From start to finish Hutch outHutches himself. He speeds from one sensational stunt to another. He risks his life again and again.

For thrills, action, speed, "Speed" is in a class by itself.

Produced and Directed by
GEO. B. SEITZ

in

Speed

with LUCY FOX

Pathéserial

TRADE MARK

Kids just like
we used to be

Johnny Jones Comedies

Two Parts

The Johnny Jones Comedies make us all young again, for they show us ourselves just as we used to be. That's one reason why reviewers and public praise them. Everyone can recognize himself or herself in them. They make us laugh, but they also make us think.

"'Broadcasting' is thoroughly enjoyable and will please any audience. Johnny and his supporting cast will enlist everyone's sympathies."—*Film Daily.*

"For the past week have run 'For Rent—Haunted.' Don't think there is another comedy with the appeal for both children and adults which this has had."—*Liberty Theatre, Great Falls, Mont.*

"The Johnny Jones Comedies are refreshingly clean and wholesome and I am sure are enjoyed by our patrons."—*James Theatre. Columbus, Ohio.*

J. K. McDonald
Productions

Pathépicture
TRADE MARK

Carl Laemmle Takes Progressive Step in New "Look-Before-Booking" Policy

To Sell "New Leather Pushers" Only to Exhibitors Who Preview All Six

Carl Laemmle, president of the Universal Pictures Corporation, this week inaugurated one of the most sensational and radical policy changes which has struck the motion picture industry in many years. He has taken the first step in a move to assure a "look before you book" policy on the part of exhibitors. He has gone even farther than this by making it obligatory for exhibitors to see certain Universal pictures before booking them.

Taking "The New Leather Pushers," a new series of six two reelers made from H. G. Witwer's popular prize ring stories, as a working try-out for the new policy, Mr. Laemmle has instructed all Universal exchanges that no bookings are to be taken on any of the six new pictures until the prospective purchaser has seen the entire six. "The New Leather Pushers" series was chosen because, in a limited way, it corresponds to series of big feature productions. The six pictures, made by Harry Pollard, with Reginald Denny as the star, are listed as Universal Jewel Productions.

Mr. Laemmle long has preached a "look before you book" policy to exhibitors and has been foremost in facilitating for Universal's exhibitor patrons the adoption of this policy. He has consistently inveighed against the fallacy of booking a year or six months' supply of pictures at once, and has time and time again urged the theatre owner to have pictures screened before contracting for them.

The Universal chief, when interviewed concerning his latest innovation in the distribution of Universal pictures, explained in detail just what he hopes to accomplish by what he characterizes as his experiment to determine the extent to which exhibitors will cooperate in the progressive policy of buying only on sight.

"I have taken a radical step, and I realizing how far-reaching it may be," said Mr. Laemmle. "But if it serves to bring to the attention of exhibitors the importance and desirability of seeing the pictures they buy, before they sign up for them, I will be vindicated. I don't expect an immediate revolution in the distributing end of the industry. Neither do I expect a country-wide demand that every picture be screened for every exhibitor.

"I know only too well that there are many exhibitors who find it inconvenient and sometimes almost impossible to screen the pictures they buy. No two exhibitors are surrounded with the same conditions. But I do know that in a majority of the cases the exhibitor could preview his probable bookings for a month or so in advance and assure himself that he would be getting value received.

"Many exhibitors who today are signing up for big blocks of pictures, some of which are not even on paper, and who mortgage the future of their theatre for a mess of pottage in the shape of some alleged 'super' production, could 'shop' for their screen and buy only what they know will be box-office hits if they but took the trouble to do so, and took the stand that they were determined to do so.

"As the producer and distributor of 'The New Leather Pushers' series, I consider that it is my right to request that each man who wants to buy this series should see it first. I do not feel that this is in any way an imposition on the exhibitor. Primarily, I am making this request for the benefit of the exhibitor. Any merchant has a right to show his wares to a prospective purchaser. It protects both the merchant and the customer. The merchant is protected because the customer has seen and accepted the goods. There can be no come-back. The customer is protected because he sees and knows what he is getting. There should be no need of a come-back.

"This is just as true in the film industry as in any other industry. In practice, however, it has been disregarded, to the great disadvantage of the exhibitor. No class of business men on earth buy a 'pig in a poke' to the extent of the otherwise keen and able business men in the motion picture industry. Every time an exhibitor puts his name at the bottom of a contract for a picture he has not seen, he is buying a 'pig in a poke' and he knows it only too well. No company, no artist, no director can guarantee 100% results.

"I have established this 'look first' rule for 'The New Leather Pusher' series because I hope that it will bring home to many exhibitors the great advantage of knowing in advance just what they are going to show to their patrons. It not only removes much of the element of doubt and worry from the exhibitors' mind concerning his coming programs, but also enables him to adjust his advance campaigns and exploitation to suit the circumstances.

"I hope, by means of the policy established for the 'Leather ushers' series to win many converts to the common sense of previewing all pictures. This policy should be as much the policy of every producer as of Universal. Universal's stand is based on the fact there are no Universal pictures which we are not glad to have the exhibitor see before he books.

"I chose 'The New Leather Pushers' for the inauguration of a policy based on the fore-going sentiments because the series consists of six high class two-reelers, which in quality and price, are comparable to a program of five-reel features, and which, because of their current release, will soon show the workability of the plan.

"There are many exhibitors in this country today who would no more think of buying a picture until they had seen it, than they would think of buying a residence, 'sight unseen.' They are all successful exhibitors, too. In fact, that is probably the reason they are successful. There is no reason why any exhibitor can go an equal distance in assuring his success.

"Nothing could make me happier than to have every exhibitor see every Universal picture he buys before he signs up. It would mean one hundred per cent. satisfaction. It would be of immeasurable advantage to Universal because there could be an immediate determination of just what pictures are salable and what pictures are not salable. In turn, it would mean a quicker change in production policies and a correspondingly rapid change in pictures to meet the ever changing wants of the average exhibitor.

"It is the only way that the producer and distributor and the exhibitor will ever be able to transact business on a one hundred per cent. mutually satisfactory basis with complete satisfaction for both parties. I know this to be true because I know the results in exhibitor friendship Universal has obtained in the working out of the policy as far as we have gone up until now."

A scene from "Through the Skylight," a Syracuse Motion Picture Co. special, co-starring Henry Hull and Mary Thurman. To be handled through Producers Security Corporation.

Strong Support in Heirs' Newest

For his first picture as a Paramount star, titled "Mr. Billings Spends His Dime," Walter Hiers will have a strong cast enacting the leading roles. Featured in support of Heirs will be Jacqueline Logan.

George Fawcett, one of the screen's foremost character actors, has a powerful characterization in the role of a leader of an insurrecto gang. Patricia Palmer, whose work in "The Cowboy and the Lady" attracted favorable comment, also has a good role. Robert McKim, who was seen in many Thomas H. Ince productions for Paramount, will work for the first time at the Famous Players-Lasky studio in this picture.

Others who enact leading roles include Clarence Burton, George Field, Lucien Littlefield, Guy Oliver, Joseph Swickard and Edward Patrick.

Wesley Ruggles has been engaged to direct "Mr. Billings Spends His Dime."

Dorothy Dalton in New Film

Dorothy Dalton started work Monday on her first Paramount picture to be made in Hollywood in some time. Victor Fleming will direct, and Charles DeRoche, French actor, will play one of the leading supporting roles, the other being in the hands of Theodore Kosloff.

Mr. DeRoche reached Hollywood last week. This was his first visit to America and after looking at the Paramount West Coast studio he declared that he had no words to express his delight at the prospect of working there.

The picture which Miss Dalton has started is "The Law of the Lawless," from the story by Konrad Bercovici, adapted by E. Lloyd Sheldon.

Taking the Guesswork Out of Booking

An exhibitor dreamed that he had a highly trained corps of experts looking at all the pictures and advising him about the booking qualities, the box-office values, the audience appeal, the advertising angles on all of them.

He woke up and found that his dream had come true when he realized that Moving Picture World's "Newest Reviews and Comments" gave him just what he needed.

Take it from him, he gets his three dollars' worth from this one department every week; he has found the reviews dependable prophecies of picture value, written by a staff unbiased and highly specialized.

If you've dreamed of finding a way to take the guesswork out of booking, here it is—read and profit by "Newest Reviews and Comments" and "The Pep of the Program" appearing in Moving Picture World every week.

Erlanger to Confer on "Ben Hur" Picture

A. L. Erlanger, the theatrical producer who guided the destiny of "Ben-Hur" on the speaking stage for the past twenty-five years, left last week for the Goldwyn studios at Culver City, Cal., to confer with F. J. Godsol, president of Goldwyn Pictures Corporation, on the motion picture version of Gen. Lew Wallace's famous novel, which is being made by Goldwyn in association with Mr. Erlanger. Mr. Godsol left for the Pacific Coast a week ago.

It is the purpose of the Goldwyn company and of Mr. Erlanger to turn the famous stage play made from the novel into the most magnificent motion picture ever produced. Mr. Erlanger, on account of his long familiarity with the play, "Ben-Hur," will advise on the screen version.

The continuity, now in its finishing stage, was prepared by June Mathis, recently appointed editorial director for Goldwyn, in close conference with Mr. Erlanger.

It is expected that the name of the man who is to direct "Ben-Hur" for Goldwyn will be announced soon, as it is believed this will be one of the first matters settled definitely after Mr. Godsol and Mr. Erlanger confer with the production executives.

F. B. O. Changes Date of Film's Release

Harry Carey's production of "Canyon of the Fools," a Saturday Evening Post story by Richard Matthews Hallett, has been advanced on the Film Booking Offices of America program and will be available to exhibitors at an early date in 1923. "Canyon of the Fools" will be the third production starring Carey to be released by F. B. O. The story has also been published in novel form by Harper Brothers.

Marguerite Clayton plays the leading role opposite Carey, with Carmen Arselle cast in the role of the "lady heavy." The remainder of the cast includes Fred Stanton, Joseph Harris, Jack Curtis, Charles J. LeMoyne, Vester Pegg, Murdock MacQuarrie and Mignonne Golden. The screen adaptation was made by John W. Grey. Val Paul directed with William Thornley, with Robert DeGrasse behind the camera.

Associated's Film Is Highly Praised

Since the special showing in the grand ball room of Hotel Astor, New York, of the Associated Exhibitors' feature, "Breaking Home Ties," every mail has brought to E. S. Manheimer, who presents the feature, letters extolling the picture as one meriting the widest possible support These come from persons in various walks of life, whose activities cover a wide range.

George P. Kennedy, vice president of the Chatham & Phoenix National Bank, wrote: "It is without doubt a remarkable picture and one which everyone should see."

Abraham J. Herrick, attorney, of 99 Nassau street, said: "This production should have a wonderful future." M. Rosenstein, Ph. G., of Brooklyn, wrote: "'Breaking Home Ties' expresses most superbly that warmth and unity which is such a strong trait of Jewish folk. It should also appeal strongly to everybody of all creeds, because of the human law it so vividly expresses."

Mrs. David Lion, 220 West 98th street, well-known in settlement work, said: "I have rarely seen such an interesting picture." L. J. Feldman, who is financially interested in various theatrical properties, wrote: "Your truly wonderful picture, 'Breaking Home Ties,' is paramount to any I have ever witnessed."

David Goldstein, of Goldstein & Goldstein, counsellors at law, said: "There are very few pictures that I have seen as a movie fan that impressed me more."

Charles J. Egler, of McGovern & Egler, motion picture distributors, wrote: "A picture that can tug at the heart strings and hold one's attention, such as 'Breaking Home Ties' held mine, is, I feel certain, a really big picture, and one no doubt that will appeal to every race and creed."

On Exploitation Staff

James Loughborough has joined the exploitation staff of "Douglas Fairbanks in 'Robin Hood'" as assistant to Pete Smith. Loughborough will take charge of the publicity and advertising for the New York engagement. Smith left last night for Boston, where he will make the advertising arrangements for the opening.

Forest Is Built in Studio for Picture

In the next film decade Mahomet will have accomplished the believed impossible, and the famous immovable "mountain" will come to heel at any one of a score of cinema studios.

Such is the prophecy of Cecil B. DeMille, producer of Paramount pictures, in the course of a discussion concerning the huge prehistoric forest, erected by Art Director Paul Iribe for the current DeMille production, "Adam's Rib." The building of the set was expensive—it is the largest indoor affair ever made, it is said—and Mr. DeMille was asked why he didn't go to the actual giant trees to get his caveman sequence.

"I had been in the giant forest to make pictures four times," says Mr. DeMille. "The trees are wonderful, but it's impossible to put their beauties adequately upon the screen. Nor is it possible to find in a logical radius a variety of shots sufficient to carry the drama of a big picture.

"In our constructed forest we have all the beauty of the redwoods, with their massive trunks, fifty feet in circumference."

Prominent Persons at Picture Showing

Four members of the party accompanying Georges Clemenceau, famed "Tiger" of France, were among many distinguished guests at a private screening last Monday evening, December 4, at the Grand Theatre, Pittsburgh, of Jack Pickford's "Garrison's Finish," this star's first photoplay production since his return to the screen after a long term of directorial work for his sister, Mary Pickford.

Seventeen hundred persons were present at the showing of the picture, an Allied Producers and Distributors Corporation release, which has been booked for an extended prerelease engagement at the Grand. It will be formally released January 15.

There were in the big audience many persons prominent in the public life of Pittsburgh, the State of Pennsylvania and the Nation.

Film Fully Equipped for Wide Publicity

Weiss Brothers' Artclass Pictures Corporation is offering "After Six Days" to the independent exchanges as a road show proposition fully equipped in the way of useful advertising material. All of the accessories, the newspaper copy and the supplies have been designed with one idea in mind: to provide suitable exploitation material for presentations in legitimate theatres.

A ninety-six page campaign book contains every help in the way of ready-made ads. a supply of stories for advance, current and reviews, etc. Special attention is devoted in the book to methods of obtaining the co-operation of churches, schools, fraternal organizations and leading civic officials. Letters have been prepared, means of approach dealt with and a list of organizations in each leading city is given for the help of the road showman.

Begins Mix Film

The Western studios of Fox Film Corporation announce that William Beaudine, the director, has begun work on "Catch My Smoke," a Tom Mix vehicle. Lillian Rich, who was featured in "A Fool There Was," the Fox special, will support the star.

Universal Company to Start Year 1923 With Pictures Adapted From Popular Novels

Lewis, Chester, Davis, McCutcheon Among Authors Whose Works Are Used

An imposing array of pictures adapted from well known plays, popular novels and other published stories is listed by Universal in its forecast for the opening months of 1923. The pictures form the schedule of Universal Attractions, to be released one each week beginning on January 1st. In the list is included pictures written by such well-known authors as Sinclair Lewis, George Randolph Chester, Richard Harding Davis, George Barr McCutcheon, and the internationally heralded Norwegian author, Johan Bojer, as well as pictures by other writers of national prominence.

The first Universal release of the New Year will be "The Flaming Hour," a story by Mrs. George Randolph Chester, in which Frank Mayo is starred, and of which Edward Sedgwick is the director. Following this will come a special cast production, "The Ghost Patrol," adapted from Sinclair Lewis' celebrated story of that name. Ralph Graves, Bessie Love, George Nichols are in the cast, which was directed by Nat Ross, maker of several hilarious Hoot Gibson comedy dramas.

The mid-January release, "Kindled Courage," directed by William Worthington from a story by Leet Renick Brown, with Edward (Hoot) Gibson as the star, there will be released a Herbert Rawlinson picture adapted from "The Scarlet Car," one of the celebrated "Scarlet Car" stories of Richard Harding Davis. Stuart Paton directed it.

The last January release will be a special production adapted from "The Power of a Life," a world famed novel by Johan Bojer. This story ranks as one of the strongest ever penned in any tongue. It was crowned by the French Academy. Universal has filmed it with a top-notch cast including Mabel Julienne Scott, Earl Metcalf, June Elvidge and Maude George and David Torrence. George Archainbaud directed it.

Among the February releases will be "The First Degree," a Frank Mayo picture adapted from "The Summons," a story by George Patullo, directed by Edward Sedgwick, "The Love Letter," a Gladys Walton attraction directed King Baggot from a story by Bradley King, and "The Gentleman From America," a side-splitting Hoot Gibson picture written by Raymond L. Schrock, Scenario Editor at Universal City, and directed by Edward Sedgwick.

It is probable that the last February release will be "The Prisoner," an adaptation of George McCutcheon's novel "Castle Craneycrow," with Herbert Rawlingson as star.

In addition to the aforementioned pictures which now are in production, Schrock recently has acquired an unusual selection of new story rights, which are being put into production as fast as they can be translated for the screen.

These forth-coming productions are "The Chicken that Came Home to Roost," a short story from the November Cosmopolitan, written by Frederic Arnold Kummer, which will be used as a Gladys Walton starring vehicle; "Nobody's Bride," a magazine story by Evelyn Campbell, which Albert G. Kenyon is preparing for Herbert Rawlinson's use; "Mirage Land," an original by Roy Myers which George C. Hull is adapting as a vehicle for Edward (Hoot) Gibson; "The Ninth Man" by George Randolph Chester, another future Rawlinson story; "The Winning Hand" by John Russell, published first in the Red Book Magazine and then in a volume captioned "Where the Pavement Ends," which will be an all star production; "His Good Name," a Collier's magazine story by William Slavens McNutt which Frank Beresford and Schrock are preparing as an all star special to be directed by Harry Pollard; and "The Six-Fifty," a successful New York play by Kate McLaurin which Doris Schroeder is preparing as an all star production.

The character of these stories indicates the general trend toward better starring vehicles and bigger all star stories, in line with Universal's announced policy to top the international market in 1923.

Second F. B. O. Sales Meeting in Chicago

Following the sales meeting in New York held last Sunday in the F. B. O. home office which was attended by all Eastern branch managers, a second meeting will be held in Chicago on Sunday, December 9, in which the Mid-West and Southern exchangemen will meet Mr. Harry Berman, general manager of distribution and Nat G. Rothstein, advertising and publicity director.

These meetings are being held primarily in the interest of the new Emory Johnson production "The Third Alarm," which is opening at the Astor Theatre in New York on January 8. Mr. Rothstein will address the branch managers and acquaint them in detail with the advertising and exploitation campaign planned on this special production. Mr. Berman will preside at the meeting and discuss the sales possibilities of the picture.

The New York meeting brought together the enthusiastic branch managers and exploitation representatives of F. B. O. from all the Eastern cities. They responded whole-heartedly to Mr. Rothstein's statement that "The Third Alarm" was a box office production, perfect from every angle—with entertaining and exploitation possibilities unexcelled by any picture of the year.

The New York meeting was held at the Astor Hotel and was attended by Charles Rosensweig, of New York; R. S. Bendell, of Albany; U. T. Koch, of Atlanta; E. W. Kramer, of Buffalo; S. E. Fitzgibbon, of Boston; C. E. Penrod, of Cleveland; J. M. Flynn, of Philadelphia; A. H. Schnitzer, of Pittsburgh; E. Gettleson, of Washington; William Conn, of the new Charlotte office; and the following exploitation representations: Herbert Weill; Gilbert Josephson, Harold Wendt, Charles Geigerich; Frank Leonard; A. J. Cherry, Wallace L. Rockwell and James C. Cherry, special representative.

The Mid-West managers will meet at the Blackstone Hotel. Fourteen branch managers and nine exploitation representatives will attend. They are: J. J. Sampson, of Chicago; E. T. Gomersall, of Cincinnati; L. E. Harrington, of Dallas; A. M. Elliot, of Detroit; E. M. Booth, of Indianapolis; F. W. Young, of Kansas City; M. J. Weisfeldt; H. N. Holmes, of Omaha; Milton Simon, of St. Louis; Wm. Benjamin, of Des Moines; and Sherman Fitch, of Sioux Falls. "Curley" Clavert, special representative will also attend. The exploitation men will be Kramer, Smith, Weill, Hull, Weil, Hickey, Barnes, Greenberg and Heath.

"Straight from the Shoulder" Van tells how the pictures draw. See Page 663. Why not send him your opinions?

Back with Exterior Scenes for Picture

With an interesting collection of new photographs of Thomas Hardy in his home in Max Gate, Dorset, and all of the exterior scenes for the screen version of his novel, "Tess of the D'Urbervilles" Frank Urson, assistant director for Marshall Neilan, and David Kesson, camera man, have just returned to New York from England.

Urson and Kesson said the feature of their English visit was their talk with Hardy at his home.

Urson and Kesson added that their chief difficulty in England was the bad weather. Kesson said that he kept a record and that during their five-week sojourn there were only 42 hours of sunshine.

"But we have some beautiful shots," he concluded. "One long shot of the town of Beaminster is one of the most beautiful I ever have seen."

Barrymore Said to Stage Great Fight

What Cosmopolitan describes as the most realistic hand-to-hand battle ever staged before the camera is that fought by Lionel Barrymore and Iven Linow in "The Enemies of Women," the super special feature which Cosmopolitan Productions is now picturizing from Vicente Blasco Ibanez's latest and, as many consider, his greatest story.

This screen battle, which was "shot" at the International Studios, Jackson Avenue, the Bronx, this week, is said to even surpass in tense thrills, earnestness and action Barrymore's fight with Louis Wolheim in Cosmopolitan's "The Face in the Fog," a fight which was hailed by the critics and public as the most exciting battle ever screened.

Linow is a champion Russian wrestler. He is a giant in size, measuring six feet three in height and weighs 225 pounds. Despite this fact, Lindow admits that Barrymore, recognized as one of the most proficient boxers in motion pictures, gave him the hardest tussle of his screen career. Alma Rubens is featured with Barrymore.

Do you read the Regional News and Gossip department? Turn to Page 631. Don't miss it!

Logan Returns

Jacqueline Logan, who has completed her work as Nettie Vollar in George Melford's latest Paramount picture, "Java Head," has left New York for the coast, where she will have the principal feminine role in "Mr. Billings Spends His Dime," a forthcoming Paramount picture with Walter Hiers as the star.

Increased Sales

As a result of the widespread attention accorded the Cosmopolitan picture, "When Knighthood Was in Flower," starring Marion Davies, sales of the book by Charles Major have gone up by leaps and bounds in every city where the picture has been shown. Book sellers and libraries have a hard time keeping enough copies of the famous romance on hand.

Records Broken

Two box-office records of two Chicago theatres, operated by E. E. Benesch, were shattered by two recent Metro releases, "The Five Dollar Baby," starring Viola Dana, and the Louis Burston production, "The Forget-Me-Not." "The Five Dollar Baby" surpassed attendance records maintained for seven years at the Bell Theatre; and "Forget-Me-Not" showed the best day's receipts during one year of operation at the Liberty Theatre.

Ben Carre Starts on New Film

Ben Carre, Pyramid's art director, returned to New York several days ago and immediately began work on a new Pyramid production entitled, "Wife in Name Only," to be directed by George Terwilliger at this company's Long Island studio.

"Knighthood" Breaks Record

"When Knighthood Was in Flower," starring Marion Davies, broke all records for attendance for three performances at the Criterion Theatre, New York, Thanksgiving Day, when it also started the twelfth week of its sensational Broadway run. Not a single seat was vacant during the three showings and extra chairs were placed in the rear of the theatre to meet the insistent demands of patrons.

In creating a new record for attendance and receipts in the twelfth week of a run, "Knighthood" has again struck a new note in motion picture circles. The capacity audiences which viewed the production on Thanksgiving Day evinced all the enthusiasm at its beauty of settings and lavishness of production that has led critics and leaders of art and literature to characterize it as a masterpiece in photodramatic art.

Weak Wednesdays

Exhibitors have complained that Wednesday never saw turnaway business in their towns, or even fair crowds.

Wednesday needn't be a poor show day. "Selling the Picture to the Public" is packed every week with ideas that other exhibitors have tried and found to be a tonic for business. Many ideas and stunts are being published in this practical department that you can use to build up your poorest day; ideas that cost as low as $2 to put over.

There won't be any weak Wednesdays for the man who avails himself of the practical helps found every week in "Selling the Picture to the Public."

Visits America to Investigate Market

L. Schwartz, concessionnaire for Pathe Exchange, Inc., in the Dutch East Indies, and owner of several theatres in Java, has just arrived from the Far East, expecting to stay a couple of months in America to investigate the market.

"The American productions are most liked in the Dutch East Indies." France comes next, followed by Italy and Germany. The last German productions imported at very low prices do not seem to satisfy the taste of our public.

The picture houses are mostly owned or controlled by four film importers, and a few individuals, viz: the Universal Film Co., the Australasian Film Co., the Middle East Film Co., the Pathe Exchange, Inc., and recently a new branch of the Paramount (Sydne's office). These firms have their head office in Soerabaya or Batavia; they import about 80 per cent. of the American production suitable for the requirements of the country, and are generally desirous of obtaining the sole right for any big film outside of their own production.

"Censorship is handicapping business to a great extent."

Navy and Vitagraph Co-operate on Film

The United States Navy Department has promised Vitagraph its full co-operation in the filming of the sea scenes for the forthcoming feature, "Masters of Men," adapted from the story by Morgan Robertson. The arrangements were made recently through Assistant Secretary of the Navy Theodore Roosevelt.

As one of the important sequences in "Masters of Men" is the Battle of Santiago Harbor near the close of the Spanish-American War, the coming U. S. naval maneuvers are very opportune. Vitagraph will send the cast and directors and mechanical staff to the Panama Canal to make these pictures.

"Masters of Men" is the second of the new series of special productions by twenty-four of the foremost authors planned by Vitagraph for the coming year. The first, "The Ninety and Nine," adapted from Ramsay Morris' famous melodrama of the stage, will be released during January.

American Tactics Amaze the British

Associated First National is said to be creating quite a stir among British exhibitors and the British picture public through its exploitation and advertising campaigns. Bruce Johnson, First National foreign manager, who has been in England for several weeks, has transplanted First National American methods into the British market without the least hesitation and this policy is winning out.

The big First National product now is being released almost concurrently with the releasing date in America. One of the first pictures put out, "Smilin' Through" is now doing big business wherever it is being shown.

"Oliver Twist," "Lorna Doone," "The Bond Boy," "The Eternal Flame," "The Masquerader" and other big First National pictures will soon be before the British public.

"Kentucky Derby" Has Premiere

"The Kentucky Derby," Universal's Jewel screen adaptation of Charles T. Dazey's celebrated stage melodrama, had its New York premiere during the past week at the B. S. Moss' Broadway Theatre. The premiere was slated for the Capitol Theatre, but the earliest date for that theatre available was in January, and Universal refused to hold the picture after its release date, December 4.

The crowds which filled the Broadway Theatre the past week formed a composite mixture. There were those who wanted to see a good race, now that the racing season has moved southward from New York. Others remembered the thrills of Dazey's old melodrama and knew they would get the same thrills, and more, perhaps, in the screen version. Others crowded to the theatre because they knew from the advance campaign on the picture they would find an appealing story of romance and adventure.

Goldwyn Buys Novel

Goldwyn has purchased the motion picture rights to an early story by Joseph Hergesheimer, author of "The Three Black Pennys," "Java Head," "The Bright Shawl" and other outstanding novels. The story which Goldwyn is to picturize is "Wild Oranges." The screen rights to Edgar Wallace's new mystery novel, "Captains of Souls," have also been purchased by Goldwyn.

F. B. O. Signs Baxter to Contract

Warner Baxter, who appeared opposite Ethel Clayton in her first Film Booking Offices of America release, has been placed under contract with F. B. O. to appear as leading man in future R-C productions.

Films Exteriors of Fred Niblo Film

All of the exterior scenes for the Fred Niblo photoplay version of "The Famous Mrs. Fair," have already been photographed, according to information received at the New York offices of Metro Pictures Corporation, which will release this motion picture.

PatheMakesDeal

Pathe reports the closing of a record booking deal with Southern Enterprises, whereby "Dr. Jack" will be played over that entire circuit at rental prices said to be the highest ever paid by that extensive organization for any picture. The contract covers first-run and repeat showings in many towns.

Big Campaign for "Lorna Doone"

A big campaign in connection with Maurice Tourneur's "Lorna Doone," a First National release, is being put on throughout the country by Milton Bradley Company, publishers, of Springfield, Mass. The Bradley firm is putting out a de luxe edition of Blackmore's "Lorna Doone," and is making bookstore displays wherever the First National picture is being shown.

Engage Clark Robinson to Design Sets

Clark Robinson is engaged in designing the sets for "Backbone," now being made in New York by Distinctive Pictures Corporation.

Mr. Robinson was responsible for the settings of "Disraeli," starring George Arliss, the first picture to be made by Distinctive. The absolute fidelity to detail and period which marked the settings for this production, was one of the big factors in the great success of this picture.

The Canadian and English press, always a little loath to give praise to American products, especially in the case of those with an English locale, were particularly enthusiastic in their praise of the veracity, beauty and restraint of the settings of "Disraeli."

Selects Leads for Coming Film

Maurice Tourneur announces that Anna Q. Nilsson and Milton Sills will enact the leading roles in his forthcoming picturization of "The Isle of Dead Ships" for First National release.

Dorothy Gish in New Feature

Dorothy Gish will support Richard Barthelmess, in a picturization of Joseph Hergesheimer's story, "The Bright Shawl," which will be a First National release. This is Miss Gish's second appearance with Mr. Barthelmess, as they have just finished "Fury," soon to be released by First National.

Circus Used for Film Sets

The entire Ringling Brothers and Barnum and Bailey Circus was used in filming "Shirley of the Circus," the latest Shirley Mason production under the Fox banner. Many of the important scenes were "shot" under the real "big top," it is announced, during the recent visit of the big circus to the Pacific Coast cities.

Fox Film Started

Fox Film Corporation announces that production on "Man's Size," the William McLeod Raine story, has been started at the Hollywood studios with William Russell in the starring role. The scenario was prepared by Joseph F. Poland and Howard M. Mitchell will direct.

Sheehan to Tour South America

Clayton P. Sheehan, who for the past several years has been district manager for Fox Film Corporation with headquarters at Buffalo, has sailed for South America on the S. S. American Legion on an important mission for the organization.

Mr. Sheehan, whose extensive tour of the Latin American countries will be over a period of several months, is scheduled to visit Fox branches and agencies at the following points: Rio de Janeiro, Brazil, Buenos Ayres, Argentine and the capitals and various important cities in Chile, Peru, Bolivia and Ecuador.

Many important matters are in the hands of the Fox representative, and his mission is the result of the vast and rapid growth of the corporation in every exchange in the United States and Canada.

Begins Filming of "Woman of Bronze"

Filming has been started in Hollywood of "The Woman of Bronze," the stage play which will be picturized with Clara Kimball Young as the star. The photoplay is being produced by Harry Garson for release by Metro.

King Vidor, who recently directed Laurette Taylor in a Metro screen version of "Peg o' My Heart," has been engaged to serve in a similar capacity for Miss Young. In the supporting cast are John Bowers, Katherine McGuire, Lloyd Whitlock, Edwin Stevens and Edward Kimball.

"The Woman of Bronze" will be photographed by William McConnell. Joseph Wright is the art director. The story was translated by Paul Kester from the French novel by Henry Kistemacher and was adapted for the screen by Hope Loring and Louis Lighton.

Picture Is Proving to Be Big Success

Edward A. MacManus's production of "The Woman Who Fooled Herself," the Associated Exhibitors' feature in which May Allison and her husband, Robert Ellis, are featured, is proving a big hit with exhibitors, according to advices received at Associated's home offices.

Places where the picture has scored heavily are Chicago, at Barbee's Loop Theatre; in P. W. Scarborough's Lyric Theatre, Cincinnati; at Ben Apple's American in Troy, N. Y., and the Strand, Dayton, Ohio.

A few of the many other contracts which have been signed with Associated Exhibitors call for a week's showing in Jack Farran's Victoria Theatre, Rochester, N. Y., and three days in J. Elliott's Hippodrome, Youngstown, Ohio. In New York the photoplay has made the rounds of the Marcus Loew time, scoring a success everywhere, the statement from Associated says.

The story, by Charles A. Logue, who with Robert Ellis, also directed the production, is said to be a fast moving romance. In it May Allison has her first heavy dramatic role.

Books Series of Bible Films

With the idea of definitely combatting those elements hostile to motion pictures, and raising program standards as well, Finkelstein & Ruben have booked "The Voice of the Land" series of Bible pictures which are distributed by American Releasing, for Minneapolis, St. Paul and Duluth. The initial picture of the series was shown November 25.

Pyramid Picture at Cameo Theatre

Friday, December 1, was gala night at the Cameo Theatre where Pyramid's "What Fools Men Are" was the attraction, supplemented on this occasion by the Hotel Ambassador orchestra of ten.

Sigrid Holmquist Chosen for Patricia Role

Sigrid Holmquist, instead of Claire Windsor, as previously announced, has been chosen for the role of Patricia in support of Pola Negri in "Bella Donna," George Fitzmaurice's current production for Paramount.

Miss Holmquist, who is one of the best known European screen stars, having appeared in Swedish Biograph productions, which have been widely distributed in foreign countries, is not new to Paramount audiences. She played the leading feminine role in Cosmopolitan's "Just Around the Corner," by Fannie Hurst.

Arranging Handling of Lloyd Film

J. C. Ragland, secretary of Associated Exhibitors, is in the South consulting with branch representatives of Associated and conferring with leading exhibitors regarding the handling of "Dr. Jack," Harold Lloyd's latest, big comedy feature.

Playgoers Closes Contract

Playgoers' Pictures closed a contract this week with Reginald Ward, under which it will distribute "A Pauper Millionaire," a comedy drama which he controls. The production was directed by Frank H. Crane.

"A Pauper Millionaire" is from the well-known story by Austin Fryers.

Preparing for an Extended Run

The Portola Theatre, San Francisco, Cal., which is on record as the first to book "Dr. Jack," is preparing for its extended run of Harold Lloyd's new five-reel comedy in an elaborate way—so Pathe has been notified. The "Dr. Jack" opening at the Portola will be about the middle of December. In the meantime the house is closed for alterations which will cost at least $75,000.

Metro Film Given Big Publicity

More than 4,000 lithographed sheets were posted in Dallas, Texas, in connection with the presentation at the Palace Theatre there of the Rex Ingram production for Metro, "The Prisoner of Zenda." This unusual advertising campaign was augmented by a proportionate amount of newspaper publicity, and it is the opinion of Dallas showmen, Metro says, that few productions have ever received such complete city-wide heralding.

Will Play Lead

Willard Mack, author of "Your Friend and Mine," which S-L (Sawyer-Lubin) Pictures is to produce for Metro, will enact a leading role in this production. This sketch was produced in vaudeville under the title of "The Rat."

In the Independent Field

By ROGER FERRI

Newsy Bits

Bobby North of Apollo Exchange, Inc., of New York, this week closed for the metropolitan rights to "Malcolm Strauss' Salome." He will exploit the picture elaborately. George H. Wiley, Inc., is distributing this feature in the independent market.

Eastern Manager Irving Lesser of Principal Pictures Corporation announces the acquisition by that company of a new special, entitled "Mind Over Motor." Further details concerning this picture will be available next week inasmuch as announcement of its acquisition was not made known until late this week.

The Lester Cuneo western pictures were sold this week to the Cuban Film Company of Havana for Cuba, according to a statement made by Irving Lesser.

Abbey Pictures, Inc., will produce a series of six pictures annually. Lola Lee is completing the continuity on the first picture on which production will be started next week in New York.

Oscar C. Bucheister, the art title writer, announced this week that he has moved his quarters to 130 West 46th street, New York. The quarters have been equipped with a new Bell & Howell camera and a complete outfit for making printed titles.

Independent film men are finding considerable satisfaction in the success being achieved by Eddie Bonns, now in charge of Goldwyn's exploitation department. Eddie was formerly with Warner Brothers. Since joining Goldwyn he has negotiated a series of stunts that have taken New York by storm, the best and hardest-boiled newspapers in the metropolis falling for his valuable stunts.

Irving Lesser, Eastern manager of Principal Pictures Corporation, returned to New York on Monday from Boston where on Sunday evening he attended the premier showing of "Oliver Twist," starring Jackie Coogan, at the Tremont Temple, where it will run for five weeks. "Oliver Twist" succeeds D. W. Griffith's "One Exciting Night" at Tremont Temple, where that picture closed Saturday night.

While in Boston Mr. Lesser negotiated a deal with Franklin Film Exchange there, that company acquiring the New England rights to the two Principal Pictures, "The World's a Stage," starring Dorothy Phillips and based on a story by Elinor Glyn, and "Chicago Sal," the Irving Cummings production, with Alice Lake and Milton Sills.

"After Six Days" will go into one of the legit Broadway theatres in New York after the first of the year, according to a report made by Bert Ennis, publicity director of Weiss Brothers' Artclass Pictures Corporation, which owns the picture. Louis Weiss this week disposed of the California, Arizona and Nevada rights to the picture to Jake J. Cone of Los Angeles.

Carl Harthill, who for some time has been with the National Cosmopolitan Exchange in Chicago, has gone into business for himself. The exchange is known as Harthill Pictures, Inc. The first release is the Russell production, "Saved By Radio."

It is definitely known now that the next Equity production based on a story written by Daniel Carson Goodman will be entitled "Something for Nothing."

Specialty Film Company of Dallas, Tex., has moved to 1914 Main street.

The Week in Review

THE best evidence in the world that the independent has arrived is demonstrated in the willingness of the conceded "hard-boiled" first run exhibitors to play independent pictures. A careful compilation of first run engagements in key cities during the month of November shows that virtually every important theatre in the country during that four-week period showed an independent production. This is, indeed, a fact of which independents as a whole should be proud.

THREE letters were received from various distributors this week enclosing publicity and a note to the effect that "the buyers have been promised by me that they will get the usual trade paper publicity." What these gentlemen infer by the words, "usual trade paper publicity," is more than we can fully make out. Sufficient, however, none of these gentlemen was authorized to make any promise whatsoever. This department will positively not be concerned with promises made by any one other than executives of MOVING PICTURE WORLD.

GEORGE FECKE of Boston last week announced his acquisition of "Yankee Doodle, Jr.," for national independent distribution. Well, we hope Mr. Fecke will succeed in his efforts to properly merchandise this production. The manner in which this picture has been handled was shameful. It is a difficult task that Mr. Fecke has assumed, for much harm has been done and many buyers, who sought the picture months ago, became disgusted with the tactics utilized and abruptly terminated their negotiations.

A CERTAIN film man who is in the habit of handling one or two mediocre pictures annually met the writer in the lobby of Hotel Astor the other evening and protested against what he characterized "the rotten way his publicity was mutilated." We were indeed sorry for the gentleman. However, it would have been an insult to the intelligence of our readers to publish the "publicity" he submitted. We informed him, too, that what other trade papers did with his copy did not interest us. We strive to serve our readers and give them news and information in concise and readable style. If his "pieces"—as he put it—were not published it was because they lacked news value and were without any information in which the trade was interested.

WHEN we said months ago that we would do whatever we could to eliminate the "junk dealer" we meant what we said. And the gentleman above is a member of that notorious army. His "publicity" concerned "junk film" and we, for one, refuse to be a party to any movement that will encourage the operation of these get-rich-quick promoters.

UNLESS the unexpected happens the A. B. C. versus syndicate booking situation that has developed in New York will work to the best interests of anybody but exhibitors who are principally concerned in the venture. The A. B. C. bookers this week tied up some of the biggest product schduled for January and February release, but humor is reflected from the fact that the competitive bidding has brought about better prices for independent pictures in the metropolitan circles. Also, it is making the independents absolutely independent of the syndicate booking offices, which had been in the habit of fixing their own rental figures.

YES, as Al Lichtman said in an address he delivered Monday in Los Angeles, the "independent has arrived." Careful study of data published on the following pages will furnish proof in substantiation of this claim.

ERNEST SHIPMAN has grown to be quite a power in Canada. He started producing there about seven months ago and this week he announced the perfection of a distributing organization. Congratulations and greater success, Mr. Shipman.

WARNER BROTHERS again emphasized their enterprise this week when they had a special messenger, Dave Warner, make a flying trip to New York from Los Angeles with a print of "The Beautiful and Damned," which will be shown for the first time at the New York Strand Theatre next week. Mr. Warner arrived on the Twentieth Century Thursday morning and returned to California that same afternoon. Harry Warner, we understand, will return to the Coast within the next ten days to close several important deals he started under way when last in Los Angeles last month.

Trade Notes

William Fairbanks' westerns are going over strong in this territory, while the Richard Talmadge's are mopping up, particularly in the small town and neighborhood houses where this new star has worked up an unusual clientele of boosters.

The Hallroom Boys comedies are in big demand in this territory.

Carl J. Sonin, manager of Warner Brothers' Detroit Exchange, visited New York this week.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, and his assistant, J. Charles Davis, 2nd, returned to New York last week.

Leon D. Netter, special Al Lichtman sales representative, is making a tour of New York cities in the interests of his firm.

Joe Brandt, president of C. B. C. Film Sales Corporation, in a statement he gave out this week, said that Sherman S. Krellburg was in no way connected with his firm and that George P. Bromley and not Krellburg had been added to C. B. C.

George H. Callaghan's office this week disposed of Malcolm Strauss' "Salome" to George H. Wiley, Inc., for distribution in the independent market.

The Inter-Ocean Film Corporation has acquired from Jesse A. Levinson the United British Kingdom rights to the current release, "The Playthings of an Emperor."

W. Ray Johnston, vice-president of Arrow Film Corporation, reported this week the sale of "Night Life in Hollywood" to Frank Fay, of Southwestern Film Corporation, of Dallas, Tex.

Thomas Curran, special Arrow representative, who is on an extended trip, wired this week from Dallas, Tex., that business in that territory is on the jump. He is this week in Denver. He is studying conditions for Arrow as well as co-operating with exchanges handling Arrow pictures.

The title of the next Richard Talmadge special, according to a message from Phil Goldstone, has been changed from "The Fire Eater" to "The Smoke Eater."

Bobby North is authority for the statement that a novel will be written around Will Nigh's latest picture, "Notoriety."

Franklyn Backer, president of East Coast Productions, Inc., is planning a series of children showings of the first Frankie Lee comedy, "Robin Hood, Jr.," made by Clarence D. Bricker.

John N. Weber, manager of Equity Pictures Corporation, this week joined Sam Zierler's Commonwealth Film Corporation. Gustave F. Myers, general assistant to Mr. Weber, going to F. B. O., replacing Howard Estabrook in the Sales Promotion Department. David A. O'Malley, lately affiliated with P. A. Powers, will succeed Mr. Myers. Louis Baum, general manager of Equity, announced these changes this week.

Albert Dezel, of Master Advertisers, is now looking after the advertising and exploitation campaign for Frank Zambreno's Progress Pictures Exchange in Chicago. Zambreno has acquired Arrow's two latest features, "Streets of New York" and "Night Life in Hollywood."

C.C. Burr Activities Attracting Attention of Entire Industry; 3rd Hines Film Ready

What promises to be one of the most formidably leading producing and distributing concerns in the business is now being perfected with C. C. Burr at the helm of the enterprise, which already is the talk of the industry. Since the release of the first Johnny Hines production, "Burn 'Em Up Barnes," C. C. Burr, president of Affiliated Distributors, Inc., Mastdon Films, Inc., and Master Films, Inc., has organized a string of independently operated exchanges through which he is releasing his product. With the advent of the new year, this organization will be considerably augmented. While no official announcement was available this week, this department is in a position to state that Mr. Burr's pretentious 1923 plans call for the production and distribution of at least 15 specials. Some of these are already in the making.

For some time the attention of the industry in general has been focussed on the meteoric progress of independents, but despite this general jump forward the fact remains that C. C. Burr with his enterprises has managed to keep his organization in the foreground in a season that can be justly characterized as a season of remarkable accomplishments. That Mr. Burr's organization will be one of the most important factors in the industry is a foregone conclusion, for by the first of the year he will have perfected a producing and distributing organization that will compare second to none in the business. He has engaged the services of R. W. Baremore, a well-known trade paper editor and an experienced exploitation and publicity expert, to take charge of the new exploitation department, with Lester Scott taking charge of the sales department.

In addition to distributing feature productions, Mr. Burr's corporation owns its own studios out in Glendale, Long Island, where it is producing several productions, namely, a third Johnny Hines production, "Luck," and another, under the supervision of Edgar Lewis, entitled "Fires of Youth." Burr is also producing a series of "Torchy" comedies starring Raymond McKee, but these are being released through Hodkinson Corporation. The current releases are the Johnny Hines feature, "Sure Fire Flint," which has proved sure-fire at its first runs, having set no less than 32 new records out of something like 50 first run showings. The other current release is "Secrets of Paris," a Whitman Bennett special, with a splendid array of stars. Another special that Burr and Affiliated Distributors are now releasing via independent exchanges are "The Last Hour," an Edward Sloman picture with Milton Sills, Carmel Myers, Pat O'Malley, Walter Long, Alec Francis, Jack Mower, and others.

Another week of concentrated production by Edgar Lewis on "Fires of Youth" was completed this week with the cast working all hours to keep up with the production program. James Kirkwood is bending every effort to give as great a performance in this feature as he did opposite Priscilla Dean in "Under Two Flags" and in his latest release, "The Ebb Tide," which is playing this week at B. S. Moss' Broadway Theatre in New York. Others in the all-star cast engaged by Director Lewis for "Fires of Youth" are Doris Kenyon, who did such splendid work in "Sure Fire Flint" and who is now appearing at a Broadway theatre in "Up the Ladder"; Robert Edeson, Edmund Breese, Mary Carr, whose wonderful mother characterizations have been the subject of much conversation and favorable comment, and little Russell Griffen, whom Burr recently signed for a long term. The first two weeks of production on this feature were spent in Up-State New York, the company returning to Glendale, L. I., only this week.

After seven weeks of hectic production, C. C. Burr announced this week that the third Johnny Hines special, "Luck," with Hines, Violet Mersereau, Robert Edeson, Edmund Breese, Warner Richmond, Charles Murray, Flora Finch and Polly Moran, had been completed and has gone into the cutting room for final assemblage and titling. This task, it is estimated, will probably consume another two weeks, with the result that "Luck" will be ready for general release about Dec. 15 or shortly thereafter.

"Luck" was written by Frank R. Adams and adapted for the screen by Doty Hobart.

Business Booming Everywhere, Report of Principal Scouts

Representatives of Principal Pictures Corporation in various key centres, in reports received this week in New York by Eastern Manager Irving Lesser, point out that motion picture theatre patronage, despite the advent of the holidays, is increasing steadily. The Middle-western cities are recovering rapidly with many of them at present considerably more business than a year ago and within a short distance behind records attained during the recent world war.

These representatives or scouts were sent out to ascertain conditions and the attitude of exhibitors concerning independent productions. The reports of these scouts indicate a heavy demand for pictures with "names" and the feeling that exhibitors are not concerning themselves with what companies make these pictures so long as they fill their requirements.

That "name" pictures backed by stories written by well-known authors whose identity carries box office value are in demand is made apparent by the unusual interest being manifested by exhibitors in the first two releases of Principal Pictures, "The World's a Stage," which is the very latest story written by Elinor Glyn, and the Irving Cummings production, "Chicago Sal." Through the courtesy of Associated First National Exhibitors Circuit, Principal Pictures was able to star Dorothy Phillips in the Glyn story. Others in the cast are Bruce McRae, who is now starring on Broadway in "The Awful Truth," and Kenneth Harlan. In "Chicago Sal" Miss Alice Lake appears in a role that is entirely different from those she has been regularly enacting. However, those who have seen the picture characterize her work as the best of her career. Milton Sills is her leading man.

"Independent's Day Here"—Al Lichtman

LOS ANGELES— (Special) — The independent production has arrived.

Exhibitors now recognize the worth of pictures made outside the wing of the so-called "big league" producers and are holding time open for them.

Despite statements to the contrary, the market will never close for good pictures.

This summarizes what Al Lichtman and B. P. Schulberg said at a dinner tendered by them to the visiting First National executives at Marcel's Cafe on Monday evening, December 4. Preferred Pictures, Inc., producers for the Lichtman Corporation also make the Katherine MacDonald pictures which are released through First National.

About 200 guests were present, among them many notables in the local film world, including Marshall Neilan, Irving Thalberg and Abraham Lehr.

The Al Lichtman Corporation was launched in June. Lichtman mentioned this fact when he spoke about his complete faith in the future of the independent field. He said, in part:

"I have kept careful pulse on the independent field and I think I know in what direction it is traveling. I tell you without any attempt to disguise the facts that the independent production has arrived to stay. Exhibitors everywhere recognize the worth of good pictures, no matter what the source. They are fast approaching the realization that worthwhile pictures are to be supported no matter what their source. In every section of the country exhibitors are holding time open for pictures to come.

"Since I have entered this business I have heard about the closing of the market and the freezing out of the small fry. No such thing will ever happen. It can't happen because good pictures backed by the proper sales effort will go over and go over with a decided wallop."

When Schulberg spoke he delved into the sentiment among independent producers on the Coast and said that he felt he accurately gauged their thought when he said they were much encouraged over the manner in which independently made pictures were catching hold.

"The measure of success that this company may have attained in the short time it has been in business is shared by others. It is by no means confined to ourselves. That in itself is a healthy indication. The fact that important theatres are playing pictures originating in studios aside from those of the powerful producers is exceedingly encouraging. It is bound to result in the production of better pictures. I know that, so far as Preferred is concerned, we are going ahead with the fullest sort of confidence in the future. Our production units are working at capacity. They will be kept that way."

New Gotham 'Change Opens

With the official opening of the Renown Pictures, Inc., on Thursday, December 7, a new exchange organization took its place in the New York territory serving New York City and State and Northern New Jersey. J. Bellman is manager.

A carefully selected list of meritorious productions are scheduled for release by the new organization. Its initial offering will be a Principal Pictures Corporation special, Dorothy Phillips in "The World's a Stage." This production will be followed by Edward Dillon's "Women Men Marry" in which E. K. Lincoln, Florence Dixon, Hedda Hopper and Julia Swayne Gordon play the leading roles.

"A Woman in Chains," with E. K. Lincoln, Martha Mansfield and Mrs. Rodolph Valentino will also be available.

Lichtman-Schulberg's 1922-23 Plans; West Coast Independent Studio News

LOS ANGELES (Special)—Al Lichtman and B. P. Schulberg are holding daily conferences at the Mayer-Schulberg studio over future Preferred product. Lichtman arrived last week and has been in conference with Mr. Schulberg ever since his arrival here. One of the matters under discussion concerns the production of "The Broken Wing," the stage play by Paul Dickey and Charles W. Goddard, which Schulberg purchased last week. This picture will be an early Spring release of Al Lichtman Exchanges.

Shortly after his arrival here Mr. Lichtman viewed "The Hero" and "Are You a Failure?" The former was directed by Louis Gasnier and the latter by Tom Forman. These will be the fourth and fifth Lichtman releases. Following these showings Lichtman wired the exchanges as follows:

"Just experienced the extreme pleasure of reviewing our next two productions, 'The Hero' and 'Are You a Failure?' and without mental reservations of any kind I am proud to state that these two pictures are superior to any you have had from us to date and will both prove outstanding box-office successes fit for every class of theatre anywhere. You may without any hesitancy spread this information to all exhibitors in your territory, as the pictures themselves will say more than I can convey to you in mere words.

"I am also happy to inform you that our next two productions, 'Poor Men's Wives' and 'The Girl Who Came Back,' now in course of production, are being prepared deliberately with the attempt to turn out even greater pictures and with exactly the peculiar appeal contained in 'Rich Men's Wives,' only bigger. From the rushes on 'Poor Men's Wives' seen to date I believe this result will be accomplished."

"Fatty" Karr, who is to be starred in a series of two-reel comedies to be marketed by Franklyn E. Backer, president of East Coast Productions, started work last week on a second comedy, entitled "Long Skirts."

Phil Goldstone has reengaged William H. Howard, who directed "Deserted at the Altar," to direct a big suner special, production of which will start about the first of the year, featured with an up-to-date unusual theme and an all star cast. Announcement of title, which is from a popular book, will be made shortly.

The first of the new series of Richard Talmadge productions, "The Speed King," will be a December release. It is said to be the most spectacular picture that Richard Talmadge has been seen in, and all who have viewed it believe that it is going to make a big hit.

Ben Wilson, one of the most important directors on the West Coast, who is engaged in creating pictures for Arrow release, suffered a twenty thousand dollar loss and a severe setback when the cutting room of the Berwilla studios, where Mr. Wilson produces, was destroyed by fire.

Eddie Lyons, who is also producing his Mirthquake Comedies—released by Arrow—in the Berwilla studios, lost a new comedy which he had just completed with Bobby Dunn. Both Mr. Wilson and Mr. Lyons are speeding up production, in order to make up for the loss which was imposed upon them. It is said that the material losses were covered by insurance, therefore the only thing they have to contend with is the time element.

Morris R. Schlank, president of the Anchor Film Distributors, Inc., announces that the A. & R. Film Exchange of Dallas, Texas, presided over by Jack K. Adams, has purchased the entire line of features released through Anchor.

Frederick G. Becker, producing director of the two-reel features starring little Arthur Trimble, now being released through the Anchor Film Distributors, Inc., is very ill with pneumonia at his Hollywood home. Mr. Becker suffered shock and exposure when he rescued Master Arthur from a watery grave when the boy was thrown into a lake near Los Angeles. The boy star recovered at once but Mr. Becker caught a severe cold, which slowly developed into pneumonia.

The latest production starring Hobart Bosworth, entitled "The Law of the Sea," has been acquired by the Anchor Film Distributors, Inc., according to Morris R. Schlank, head of Anchor. "The Law of the Sea," which was produced by the Motion Picture Utility Corporation, was directed by William H. Clifford and is a five-part story with the principal scenes laid at sea. Clarence Badger, well known director and formerly of the Goldwyn staff, wrote the continuity from an original story by Ethel Gillett.

Harry Beaumont has been engaged by the Warner Brothers to direct the screen version of Sinclair Lewis' novel, "Main Street," according to an announcement. According to reports from the Warner coast studios Monte Blue, Harry Meyers and Louise Fazenda have been signed to play prominent parts in the production.

"Main Street" is declared to be the greatest novel ever written or rural America. It serves to reveal the bitclash of new, free ideas against the entrenched complacence of small town tradition. The novel was picturized by Julien Josephson.

Los Angeles—Karl Struss, one of the expert cameramen under contract to B. P. Schulberg of Preferred Pictures, Inc., received word this week from Stattle that he had again won the annual prize for pictorial photography at the Frederick and Nelson exhibit there. Struss was former cameraman for Cecil De Mille. Since joining the Preferred he has been attached to the Gasnier company, for which he filmed "Rich Men's Wives," "Thorns and Orange Blossoms" and "The Hero."

Los Angeles—Tom Forman has started work on "The Girl Who Came Back" for Preferred Pictures, Inc. The film is an adaptation of the stage play by Charles E. Blaney and Samuel Ruskin Golding, and calls for certain episodes dealing with New York life. These will be filmed in the East, but the bulk of the production will be made at the Mayer-Schulberg studio here. "The Girl Who Came Back" will be Forman's release through the Al Lichtman Corp. to follow "Are You a Failure?"

Los Angeles—Betty Francisco has been signed by Gasnier to appear in his new production, "Poor Men's Wives." This rounds ont the cast for the picture, which includes Barbara La Marr, Richard Tucker, Zasu Pitts, David Butler and Miss Francisco.

Los Angeles—When Preferred places "The Broken Wing" production, the aeroplane crash to earth which is the climax of the story, will be put on in an elaborate manner. Charles W. Goddard, the co-author with Paul Dickey, is the author of two popular Pearl White serials, "The Perils of Pauline" and "The Exploits of Elaine."

George H. Wiley Acquires Malcolm Strauss' "Salome"

George H. Wiley, Inc., has acquired Malcolm Strauss' "Salome," a magnificent screen version of the immortal story, with a distinguished cast of players, for distribution in the independent market, according to an announcement just issued from Mr. Wiley's office.

Heading the list of featured players are Diana Allen as Salome, Vincent Coleman as the Prince of Egypt, and Christine Winthrop as the wicked Queen Herodias. Among those supporting this well-known trio are Ben Probst, Tom Cameron, Al Stuart and Ailan Hardy.

Arrow Has a Mystery Feature

Arrow's first contribution to the current quota of mystery plays will be "A Woman's Faith," which is now ready for screen inspection, having been completely re-titled and re-edited by J. S. Harrington and Richard Weil of the Arrow organization.

"A Woman's Faith" is said to be a combination mystery and society drama, with its scenes laid in India and in London. It centres about the discovery, by a noted physician, of an almost miraculous serum which is capable of effecting incredible cures.

Shipman Forms New Canadian Release Firm

MONTREAL— (Special) —Negotiations were concluded this week, whereby a new distributing unit throughout the Dominion of Canada was formed for the purpose of giving exclusive exploitation to the Canadian-made productions of Ernest Shipman. The new organization will be known as the Ernest Shipman Film Service.

The productions will be released at the rate of one a month, the first five scheduled for distribution being "The Man from Glengarry," "Glengarry School Days," "The Rapids," "Blue Water" and "Latin Love."

The franchise for this product in the province of Ontario and Western Canada has been acquired by William Cranston, who established the United Artists in Canada; while the franchise for Quebec, the Maritime provinces and Newfoundland has been awarded to D. A. Burpee, formerly with Price, Waterhouse Company, and Maurice West, formerly with the Fox Film Corporation and the Mark Brook enterprises. The latter have opened offices on the ninth floor of the Albee Building, Montreal.

The new all-Canadian campaign will be inaugurated Sunday, December 10th, with a showing of "The Man from Glengarry" at the Capitol Theatre, Montreal. Both Ernest Shipman, the producer, and Ralph Connor, the author of this stirring story of the rivermen's fued, are expected to be in attendance at the opening.

Seeleye Film Is a Winner

BOSTON (Special)—Charles Seeleye, formerly manager of Arrow's New York Exchange, was in New York Saturday negotiating for the sale of the New England rights to his picture, "The Affairs of Lady Hamilton," which played to a splendid financial week at the Strand Theatre, in Providence, R. I., last week. The picture is said to have grossed $3 900 during the first four days at 35 cents night top prices. Extra performances had to be given.

News that George A. Fecke, of Motion Picture Distributing Company, had taken over the national distribution of "Yankee Doodle, Jr.," caused no surprise in local film circles, for there was a rumor circulated to that effect for several weeks.

The Elmer Clifton special, "Down To the Sea in Ships," opened the second week engagement at Selwyn Theatre here Sunday. This is the first big time picture to play this house, and for opposition has "One Exciting Night" and "When Knighthood Was in Flower." However, it played to capacity all week.

Negotiations are under way for a premier showing of the Burton King production "Shylock of Wall Street," at the Bijou Theatre, Pawtucket, R. I., late this month, with the star, Zena Keefe, who formerly was a stock leading woman in that city, appearing in person.

Betty Blythe, in "How Women Love," was the headline attraction at B. F. Keith Boston Theatre here this week. The picture was cleverly and heavily advertised for miles about.

Warner's Buy Foreign Rights

Warner Brothers have purchased the foreign rights to "The Tie That Binds," according to Gus Schlesinger, general manager of the foreign department.

The story is said to deal with one of the most vital problems of today with an appeal as broad as humanity itself.

The cast, containing a number of popular screen players, includes Barbara Bedford, Walter Miller, Raymond Hatton, William P. Carleton, Robert Edeson, Julia Swayne Gordon, Marion Swayne, and Effie Shannon.

Pioneer Film Exchange and The Crescent Film Corporation of Omaha have consolidated with Al Kahn, who also operates the Crescent Exchange in Kansas City as the head.

Unique Exploitation On "Rags to Riches"

LOS ANGELES (Special).—Two exploitation campaigns in different sections of the country were put over in connection with the Warner Brothers picture, "Rags to Riches," a Harry Rapf production featuring Wesley Barry. Loew's State Theatre, inaugurated a number of street ballyhoos and a Salvation Army "Rags to Riches" drive. In Buffalo, New York, the Mark-Strand Theatre utilized the many novelties available with the feature, in addition to conducting several contests in the local dailies.

For a street ballyhoo Loew's State used a trick buggy with a swayback horse, placing banners on the sides and back. It was driven by a man in rags with another person arrayed in full dress at his side. The buggy was paraded down the main streets three days before the showing of the picture, and during the first two days of its run.

Thousands of kids wearing false faces of Barry and carrying banners paraded the streets, Salvation Army trucks carried banners on both sides, and booths were opened at prominent corners for the public to deposit old clothes. Over 500 window cards were placed in downtown stores. Six foot cut-out letters outlined with chalk and filled in with shellac were painted on twelve main boulevards leading into the city of Los Angeles.

Burr Closes Many Deals On "Luck" and "Last Hour"

Evidence of the rapidity with which C. C. Burr is disposing of territory on his various features was illustrated this week when it was announced that Johnny Hines' latest feature, "Luck," was sold to Sam Zierler, of Commonwealth Pictures for New York State and Northern New Jersey, to Skirboll Brothers Gold Seal Productions of Cleveland, to Columbia Film Service of Pittsburgh for Western Pennsylvania territory, and to Metro Film Exchange of Philadelphia for Eastern Pennsylvania and Southern New Jersey.

"Blind Justice," now definitely titled "The Last Hour," was also purchased by Metro Film Exchange for its territory, as was "Fires of Youth" and "Secrets of Paris," both C. C. Burr products. "Secrets of Paris," which just completed a record-breaking week at Fay's Theatre in Providence, has been sold to Skirboll Brothers Gold Seal Productions of Cleveland, Major Film Company of Boston for the entire New England States, Supreme Film Company of Los Angeles for distribution on the Coast, and all foreign rights with the exception of Alaska and Newfoundland to William Vogel, New York City.

Warner Buys New Pictures to Star Wesley Barry

Wesley Barry, the Warner Brothers' star, arrived in New York last week after completing a ten weeks' vaudeville tour in a juvenile skit. The tour was cancelled in order to give the youngster an opportunity to enjoy the holidays prior to returning to the Warner coast studios to begin the first of three features for next season.

Two plays that made George M. Cohan famous, and one of Charles Dickens' masterpieces have been secured for Barry. The Cohan plays are "Litt le Johnny Jones" and "George Washington, Jr.," the Dickens masterpiece being "David Copperfield."

Will Re-Issue "Border Legion"

Following the success of T. Hayes Hunter's "Desert Gold," the recently reissued Zane Grey story, Hopp Hadley announced this week the reissue of another Zane Grey story which is also a T. Hayes Hunter production. "The Border Legion," starring Hobart Bosworth and Blanche Bates, will now be given a chance to try to duplicate its former triumphs.

Between Ourselves

THANKS
For cards.
We were thankful
For hundreds of things:
Fact every independent had
Everything to be thankful for.
And now that the turkey has been
Consumed we'll talk plain turkey about
A lot of things we saw and heard last week.
While chatting with our friend, Harry Crull, who
Now manages the E. F. Albee interests in Little Rhody,
We were informed via a long distance call that Dr. W. E. Shellenberger
Of Arrow Film Corporation had taken over Burton King's newest picture,
"Shylock of Wall Street," which we will say is some grab for the Doc who
Had just got back from an important trip about the country. But then Doctor
Is one of those gentlemen who never waits—he goes after things in a big way
And the best thing about that policy is that Shellenberger gets what he goes after.
Hot cookies! Look at those Warner "boys." There's no grass growing under their feet.
Their next special, "Beautiful and Damned," opens at the New York Strand on Sunday. Great cast!
And some advance lobby display. Attractive frames and novelties that keep Strand lobby jammed continuously.
See where George Fecke of Boston, is branching out. Nothing surprising about that, for George's a hustler 100 per cent.
"Yankee Doodle, Jr.," needed a real daddy. Good picture, but it was amateurishly handled. George should make money with it.
Charley Seeleye is another film man who has Providence to thank for the premiere showing of his picture, "Affairs of Lady Hamilton," at the Strand there was a knockout, financially.
Al Lichtman's on the coast and when he gets back, we, for one, are looking forward to some big news. "The Broken Wing" should make a good picture. And making good pictures seems to be a B. P. Schulberg hobby.
By the way, B. P. Schulberg, is a daddy again. Yep, "Sonya Gladys and Seymour Wilson Schulberg announce the birth of their brother, Stuart Harding, Friday, November seventeen, nineteen hundred and twenty-two."
Irving Lesser, eastern manager of Principal Pictures Corporation, is angling for the screen rights of a number of successful plays now playing Broadway theatres. Looks like Principal Pictures is going to do real things.
Their first two pictures, "The World's a Stage" and "Chicago Sal," tentatively titled that, are wows, too. But in the language of Savoy-and-Brennan "you don't know the half of it, dearie." You must come over and see these Lesser boys hustle—you must.
And just pipe Charley Burr. There's a hustler if ever there was one. He's lined up a program of pictures, now in production, that promise to outdo anything he has offered in the past. Hear Dell Henderson is about to sign up with C. C. to make another picture.
Joe Brandt's another live-one, who with Jack and Harry Cohn, is accomplishing and carrying out every promise he made. That's the big thing. The wise-ones were skeptical about "More To Be Pitied," but, gosh, what a flop they did, for the picture's a clean-up everywhere.
Bobby North, Bill Nigh and Larry Weber are an unbeatable combination. Bobby knows show business backwards. Nigh's an Al showman-director-producer, and Larry's the last word in anything pertaining to amusement. No wonder "Notoriety" is going like hot cakes.
No use kidding yourself; the public knows what it wants. And it doesn't want junk, either. That's being proven every day. For the junk is to be relegated to the scrap heap. And that won't break anybody's heart. But 'sfunny, business isn't as good in spots as it was in the hot weather.
'S a fact.

WELL STAGED—SUSPENSE—A FIRST-CLASS MYSTERY—ESPECIALLY ATTRACTIVE FOR THE WOMEN—EXCELLENT CAST—FINELY PLAYED—GOOD DIRECTION in

"ONLY A SHOP GIRL"

are only a few of the good things George Blaisdell says about it.

Warner Brothers' Broadway Break-in Proof of Independent Film Demand

First run engagements of independent pictures have come so fast and furiously during the past six weeks that the attention of the entire industry is focused on this branch of the business. The Warners have concluded an important deal with the Mark Strand interests whereby their five specials will be given first run showings at the Strand Theatre in New York. The first Warner picture to go into that house will be "The Beautiful and Damned," with Kenneth Harlan and Marie Prevost. This run starts on Sunday and will be followed with the Wesley Barry special, "Heroes of the Street." It is possible that Wesley Barry will make personal appearances during this engagement.

But the phenomenal showing of independent productions is confined to no one section nor one concern either. The Warner Brothers, inspired by the remarkable success of the past months, have announced a schedule of 18 productions in addition to the seven announced last Spring. Al Lichtman Corporation is equally enthusiastic about the future. This enthusiasm was inspired through the splendid support given the Al Lichtman initial releases, "Rich Men's Wives" and "Shadows." C. C. Burr of Affiliated Distributors, Inc., has joined the producing-distributing faction in the independent field and, because of the encouraging support his efforts have received, he, too, has augmented his plans and today is at the helm of an organization that is progressing in leap and bound fashion.

Arrow Film Corporation is also preparing for an unusual new year of added activity. Dr. W. E. Shallenberger returned last week from a trip throughout the country and negotiated important tieups with important exchanges. Details of these deals will be published in a later issue of MOVING PICTURE WORLD. He also has acquired in addition to the regular Arrow output, two Burton King productions, "Streets of New York" and "Shylock of Wall Street." In production are "The Little Red Schoolhouse" and "Lost in a Big City." There are several pictures now being made. Equity Pictures Corporation, according to General Manager Lou Baum, is lining up an extensive list of features, the next one of which will be a Daniel Carson Goodman special entitled "Something for Nothing." Principal Pictures Corporation, according to announcements appearing elsewhere and made by Eastern Manager Irving Lesser, will release something like 24 productions of high class order. Other companies are also planning an increase in productions.

"Streets of New York," the Burton King special which Arrow is releasing, received its metropolitan premiere the first three days of this week at Loew's spacious State Theatre business being reported as capacity at every show.

PROVIDENCE, R. I.—"The Affairs of Lady Hamilton," Charles Seeleye costume production dealing with Lord Nelson and Lady Hamilton, proved a huge box-office winner Thanksgiving week at the Strand Theatre where it grossed the remarkable amount of about $7 000 on a week considered generally weak in this city. Manager Reid and Seeleye co-operated on the exploitation campaign, which was productive of unusual tieups.

CHICAGO (Special)—The Lubliner & Trinz circuit here has booked the initial Al Lichtman special for its entire circuit. "Rich Men's Wives" played the Senate Theatre to one of the biggest weeks that house has had in some time.

CHICAGO (Special)—"Rich Men's Wives" was the attraction at Barbee's Loon Theatre and, despite the hitter opposition, four opposition houses, playing Rodolph Valentino pictures, did a tremendous business on Sunday, Monday and Tuesday, at which latter time this despatch was wired to New York.

BALTIMORE MD. (Special)—Warner Brothers' "Rags to Riches" did a turnaway business at its local premiere showing at the New Theatre here this week. The picture opened on Monday afternoon to a turnaway attendance with business holding up Tuesday and Wednesday, and indications that it would equal the house's mark if not better it.

TOLEDO, O. (Special)—The Irving Cummings production, "The Man's From Hell River," starring Irving Cummings with Eva Novak and Wallace Beery, surprised local showmen, for this picture promises to be one of the most consistent money-making productions shown at a downtown picture house, judging from the gross takings for the first few days.

PITTSBURGH (Special)—H. C. Simeral Inc., of Pittsburgh, Pa., who purchased recently from Arrow Film Corporation many of their biggest and best pictures, are meeting with much encouragement from the exhibitors in the Pittsburgh territory, who show themselves as being thoroughly sold on Arrow product. The Minerva Theatre, a Fifth Avenue house in Pittsburgh, has hooked "The Streets of New York" for an early showing, while "Night Life in Hollywood" got away to a big start at the Globe Theatre in McKeesport on Monday, November 27th.

WASHINGTON (Special) — "Shadows," a Tom Forman production for the Al Lichtman Corporation, opened at Moore's Rialto on Sunday and played to 2,676 paid admissions more than "Rich Men's Wives" at the same theatre. Moore, in a wire to Al Lichtman, said:

"'Rich Men's Wives' pleased our patrons immensely, but 'Shadows' opened yesterday (December 3) at the Rialto playing to two thousand seventy-six paid admissions over 'Rich Men's Wives.' Congratulations and many thanks."

NEW YORK—Contracts for first-runs on "Shadows" continue to pile up at the Lichtman Corporation's offices. New contracts from the Liberty, Long Beach, Cal., and the T. D. and L. Theatre at Pasadena have been received. The Isis at Topeka, Kansas, and the Liberty, Wheeling, W. Va., have also contracted for the picture. Reade's Hippodrome, Cleveland, and the Broadway-Strand, Detroit, open with the picture on Sunday. In each city it will play for one week.

Anderson May Do Comeback

KANSAS CITY (Special) — Fred Church recently was here discussing the future production plans of G. M. (Broncho Buster) Anderson, who, it is understood here, is planning to do a comeback in the form of a series of western pictures in which he will be starred. Church conferred with Al Kahn, of the Crescent Exchange, while in this city last week.

Business during the past week in this territory held up particularly well, with indications that it will shoot upward again after the holidays which always put a crimp in local theatre attendance.

Truly B. Wildman, of the Enterprise Exchange, announced this week that the exchange will move into new quarters directly opposite those of Paramount Exchange.

Al Kahn, who is handling the Warner Brothers product in this territory, finds a heavy demand for "Beautiful and Damned," a print of which has not yet been received by him. This picture is seemingly the most popular of the entire Warner output, insofar as exhibitors are concerned.

George Behan is in this territory making personal appearance in conjunction with first-run showings of his "The Sign of the Rose."

"The Love Nest" to Producers Security

Arrangements were completed this week that places Wray Physiog's heart interest drama "The Love Nest," with Producers Security Corporation for distribution. The feature players are Richard Travers and Jean Scott.

Joe Brandt Tips to What Public Wants

An interesting statement comes this week from Joe Brandt, President of the C. B. C. Film Sales Corporation, to the effect that if motion picture producers will feel the pulse of the reading public, they will have a definite gauge whereby they can judge the probabilities of success or failure for a motion picture.

It is his belief that any producer or distributor would do well to follow closely the periodicals and newspapers of the country which carry short stories, novels, or serials, and to watch the trend their contents takes from time to time, because just so surely as this trend varies in any degree, so the trend not only of motion pictures but even of the current stage plays will be reflected and variegated.

It is to the result of such study that the production of the C. B. C. features "More to be Pitied" and "Only A Shopgirl" were due. It has always been Mr. Brandt's own policy in making his various trips throughout the country and from Coast to Coast to make a study of the attitude of the public toward various publications and to note the newstand sales of the fiction magazines, keeping in mind the feature story of the publication. And he has found that whenever a new story of a particularly dramatic type has been featured, there has been a brisk demand for that particular publication as against others that feature stories of a banal character or one that does not from its title or quick reading indicate virile situations with red-blooded characters.

Berman to Give Special Warner Picture Showing

PHILA[illegible] (Special)—All arrangements have been completed for an invitation world premier showing of Warner Brothers' latest Wesley Barry feature, "Heroes of the Street," at the Knickerbocker Theatre here Sunday evening, Dec. 10. Lou Berman, owner of Independent Film Corporation, which is handling the distribution of Warner productions in this territory, will be in charge of the special showing at which Wesley Barry, Harry Warner of New York, members of the Police Department, mayor and other Philadelphia officers will be present.

Business in this territory has run into the usual before Christmas status, with indications that that period, however, will show a better return, based on the figures compiled last season.

Many of the Philadelphia independent exchangemen went to New York Saturday to attend the annual hall and supper of the Theatre Owners Chamber of Commerce at Hotel Astor.

The Al Lichtman Exchange here, on the basis of business done on its first release, gives promise of setting a record for gross bookings and net business done on the single product of one company, for bookings on "Shadows" and "Thorns and Orange Blossoms" are pouring in.

Metro Exchange is now handling three of Charles C. Burr's big productions, namely, "Secrets of Paris," "Luck," the next Johnny Hines feature, and "Blind Justice," with an all-star cast.

Southerners Start Aggressive Campaign

ATLANTA, GA. (Special)—Southern States Film Company, with offices here and in New Orleans, Memphis and Dallas, is announcing an unusual lineup of feature films for the current month. These include Warner Brothers' "The Beautiful and Damned" and "Heroes of the Street" and C. B. C. Film Sales Corporation's "More To Be Pitied Than Scorned" and "Only a Shop Girl."

With the Charlotte office of Enterprise Distributing Corporation now open, that concern is concentrating on the Lon Chaney special, "Flesh and Blood," which is making an unusual showing in the southeastern territory, according to reports from exhibitors.

A canvass of exhibitors in this territory shows that western pictures are in big demand in this section, with light society ranking second in popularity.

Principal Pictures Corp. Closes Deal Involving Approximately $340,000

Irving Lesser, Eastern manager of Principal Pictures Corporation, this week announced the receipt of a lengthy telegram from Sol Lesser, on the Coast, concerning the acquisition by that company of screen and stage rights to Harold Bell Wright's novels. The deal, according to the Coast dcspatch received by Mr. Lesser, fixes the amount involved in this deal at approximately $340,000. Nine volumes are involved in the transaction, and these are estimated to have been read by more than 14,000,000 people, for that many copies have been published and distributed in all parts of the world.

The books that will go down into history via the silver sheet route include the following popular works: "The Eyes of the World," "The Re-Creation of Brian Kent," "The Uncrowned King," "The Winning of Barbara Worth," "The Calling of Dan Matthews," "The Shepherd of the Hills," "The Printer of Udell's," "When a Man's a Man" and "Their Yesterdays."

Principal Pictures Corporation, through its officers, Sol Lesser as president, Michael Rosenberg as vice-president, A. L. Core as secretary, Irving Lesser as Eastern manager, and Adolph Bemish as treasurer, plan to start production on the first story at once. "The Re-Creation of Brian Kent" has been selected as the first picture, and casting already is well under way. Frank Lloyd, director of the latest Jackie Coogan picture, "Oliver Twist," has been signed to assist in the continuity.

Sol Lesser, in a later statement received in New York this week by Irving Lesscr, said that Principal Pictures Corporation intends spending approximately $250,000 on each production.

Principal Will Remake Two H. B. Wright Stories

Announcement was made in New York this week by Irving Lesser, Eastern manager of Principal Pictures Corporation, that that firm, because of the popularity of the subjects, will re-make two famous Harold Bell Wright stories that years ago, when adapted to the screen attracted wide attention. These are "The Eyes of the World" and "The Shepherd of the Hills." These, like Mary Pickford's "Tess of the Storm Country" and Jackie Coogan's "Oliver Twist," will be refilmed with each and every modern improvement that only the years that have elapsed in this industry can give.

Meanwhile, Eastern Manager Irving Lesser is concentrating on the distribution of the company's two initial productions, the Elinor Glyn special, "The World's a Stage," with Dorothy Phillips featured, and Bruce McRae and Kenneth Harlan, and the Irving Cummings feature, "Chicago Sal," co-starring Alice Lake and Milton Sills.

Shallenberger and Al Kahn Have Big Deal Under Way

OMAHA, NEB.—(Special).—Al Kahn of the Crescent Film Exchange has augmented his staff. Dr. W. E. Shallenberger, president of Arrow Film Corporation, while on his tour of the country, was in this city aud was here for four days, conferring daily with Mr. Kahn. It is reliably learned that Messrs. Shallenberger and Kahn effected au agreement wherehy Mr. Kahn will in the future handle most of the big Arrow features in this territory. No official announcement was given out, however, from either party after the conferences.

That the Shallenberger visit to this city was an important one insofar as Crescent Exchange is concerned is accepted as being a fact among film men in this city. Dr. Shallenberger while here visited no other exchange. In fact, after the four days' of conferences Kahn went to New York while "Bud" Barkey, manager of the local Crescent Exchange, went down to Denver.

That there is a strong probability that Arrow may be associated with Al Kahn and his associates in the operation of exchanges in this city, Kansas City and in Denver is more than probable.

Fontenelle Film Company of this city is authority for the announcement that it has purchased twelve new pictures for distribution in Nebraska. The first subject is "Easy Street" and represents the first of the Charles Chaplin classics this exchange has acquired for distribution in this territory.

Fontenelle Film Company also has acquired the new David Butler series. The first two issues are "The Milky Way" and "According to Hoyle." This exchange is specializing on short subjects, on which it is doing an enormous business.

Business in this territory is picking up considerably with reports from exchangemen and exhibitors equally enthusiastic concerniug the future. Until the latter part of October motion picture patronage had been very slim. Particularly true was this in the rural sections of the territory. Business in Omaha and Des Moines has been steadily improviug.

Exhibitors in Nebraska and Iowa are about to witness the greatest campaign ever executed on a special motion picture. Outdoing all his previous exploitation achievements, Harold Horne, head of Horne's Exploitation Service, has just completed a bewildering campaign on D. W. Griffith's "Hearts of the World," which will be soon released hy Liberty Films, Inc., of this city. Candy manufacturers, nationally known oil companies, cigar manufacturers, biscuit makers, dry goods concerns and many others have been lined up.

Independents Are Progressing in Canadian Houses

MONTREAL, ONT.—(Special).—Independent productions have grown in exhibitor demand in the Dominion, judging from reports that have been pouring into the independent distributing offices in this city, Toronto, Wiunipeg and Vancouver. There are two independent producers now making Canadian pictures. However, the most popular of these is none other than Ernest Shipman of New York, who has the patronage and financial backing of some of the shrewdest business men and capitalists in the Dominion He already has completed two pictures and from the schedule announced recently it is evident that he will make a series of six with David Hartford assuming the directorial reins.

Arrow Film Corporation's independent productions in the Dominion will be released by Stephenson Attractions, Ltd., of Toronto, which, by the way, is making rapid progress.

"Night Life in Hollywood," Arrow newest picture, opened at the Grand Opera House in Toronto, Ont., on Monday night to a turn away business. The box office statement on Tuesday night indicated a record-breaker for this picture at its premier showing in Canada.

Another motion picture producing company is well under way with roots in Montrael. This company is being promoted by Harry Kaufman, formerly assistant manager of Regal Films Corporation. It will be known as the Anti-Narcotic Film Company, Limited, and is being formed to combat the drug and white slave traffic in Canada. Co-operating with Mr. Kaufman is said to be Judge Emily Murphy and S. Morgan Powell, dramatic editor of the Montreal Star, the latter writing the scenario for the first picture which will be photographed in Quebec.

"The Rapids" is the latest Ernest Shipman production announced as completed. Mary Astor and Harry Morey are co-featured in this production.

Busy Independent Producing Season; Eastern Studio News

The current season is the busiest production year in the history of independent production, judging from observations made during the past week at various New York and vicinity studios. Not one studio in New York City, New Jersey and Long Island is idle, and most of them are busily engaged turning out independent productions. Something like twenty-four productions are now being made in the metropolitan district for independent distribution with as many more being planned to be made early next year.

John Adolphi has started production on the next picture, "The Little Red Schoolhouse," starring Martha Mansfield and E. K. Lincoln. Edmund Breese also appears in the cast.

Kenneth Webb, who directed "Secrets of Paris" for Whitman Bennett and Charles C. Burr, will shortly start for Miami, Florida, where he will start production on a new independent picture.

Nell Shipman and her director, Bert Van Tuyl, are in New York.

Edward Earle, the popular leading man, has signed a long term contract with Burton King, in whose future pictures he will appear. Arrow will release the King productions.

"Jacqueline," the latest Dell Henderson-directed James Oliver Curwood special which Arrow will release, is in its third week of cutting. More than one hundred and fifty thousand feet of film were taken, and this quantity is being cut down to six reels.

Will Nigh starts production on his second picture for Bobby North-L. Lawrence Weber release this week at Tilford studio.

C. C. Burr, with two productions now being made at his spacious Glendale, L. I. studios, is planning for several other big pictures that will be made under his supervision and distributed by him in the independent market.

Plans for the annual frolic of the Green Room Club are now being made. It is expected that the annual frolic will be held some time in January.

The Motion Picture Directors' Association also is planning for its annual supper and dance, which as in the past years will in all probability be held late next month or early in February at Hotel Astor in New York. This is the organization that last year introduced officially Will Hays to the motion picture industry.

Directors, producers, stars and photographers are urged to keep in touch with this department in view of the many inquiries being received daily from independents concerning the whereahouts of independent directors, stars and photographers.

NOT A SINGLE 100-FOOT STRETCH IN THE ENTIRE PICTURE
THAT DOES NOT CONTAIN A THRILLING EPISODE IN
THE ADVENTURES OF LOVABLE PEOPLE, in

"ONLY A SHOP GIRL"

says Roger Ferri—and Roger knows a box-office picture when he sees it.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Unintentional Generosity in Passes Brings an Unexpectedly Large Result

ONE of the most remarkable incidents that we recall in a long experience has resulted in the stupid break of a man in the exploitation departments of one of the larger companies.

As part of the plan book scheme for a certain play they desired to push hard, he developed a stunt for a hook-up page attractor, with prizes to all who fulfilled the conditions of the contest. He later explained that he thought the contest so difficult that few would be able to claim free admission.

Flooded the Town

A large number of houses adapted the scheme without due scrutiny, either through pressure of work, or because they took it for granted that any scheme offered by the home office had been tested. The results were startling in two ways.

To take a couple of concrete examples, one theatre in a city of considerable size put on the hook-up, and gave the matter no more thought until the day after the page appeared.

Almost as soon as the office opened, the co-operating merchants, through whom the prizes were to be distributed, began to call for more passes. A fresh supply was sent out, but still the demand was for more.

Officials tore their hair and cursed with deep and heartfelt earnestness, but they decided that the only thing to do was to stand on their error and make good their promises. Before the day was over several thousand passes had been distributed. The number of free admission was almost equal to one-third the average business of the house.

Where the Smile Came

They settled down to lose about half the house income on a feature costing them more than the average. It looked as though the joy had gone out of life, and they would have small cause for gratitude when Thanksgiving day came around.

But by the middle of the week it became apparent that their fears were ill-founded. They were literally snowed under with "paper," but they were getting cash, too. As the days passed, and the supply of passes was exhausted, more and more money came in.

The Saturday count-up showed that the business was above the average. The house had enjoyed one of the most profitable weeks in its career.

Small Towns, Too

Another house, to select one record of many, put on the picture for a run of only two days, though it has frequently played one attraction for three days when the picture could be booked in for the Thursday-Friday-Saturday term.

Experience had shown that it did not pay to run a single attraction the first half of the week, and but two days were given this feature.

The house is of small capacity, and while the distribution was well under a thousand admissions, it was perhaps even greater, in proportion, than the much larger number in the city theatre.

The free seats were about what the house expected to draw on the average business, and the manager figured that he would draw the difference between the average business and the little extra money he anticipated on the more important offering.

Works Again

He, too, was mistaken. The net receipts on two days the early and less well patronized portion of the week were larger than the three-day, week-end runs of the two pictures which so far have held the record not for the season, but for the history of the house.

These records are taken from the reports of the exhibitors and are not sent in by the exploitation department in question. The results have been duplicated in other sections of the country and no one seems able to offer a lucid explanation.

It is to be presumed that the excessive distribution awoke a widespread interest It is known that about seven out of ten passes will bring in additional paid admissions, but here the paid admissions were greatly in excess of that average. Probably the verbal advertising given a better than usual picture was what brought in the cash, but the magnitude of the distribution also contributed to the unexpected result. It is certainly the most amazing development in the history of picture theatre exploitation.

Max Is Thorough

Max Doolittle, the Paramounteer, believes in being thorough in all he does. Having decided to get pneumonia, he had a regular doctor's delight, where they pulled him back from the gates of death by his coat tails. And just as he was getting along on the road to recovery, he took an encore. He developed an intestinal trouble which called for the intervention of a couple of the Mayo specialists from the Rochester institution, and they had quite a time to persuade him to stick around on this side of the Great Divide for a while longer.

Mrs. Doolittle writes that he is now coming along slowly, but doing as well as his double handicap permits, and that she has hopes that in the course of a couple of months he will be his own hustling self again. The letter was not intended for publication, but Mrs. Doolittle speaks most appreciatively of the kindness of the Paramount heads from Kent down to the district manager.

Tied to Drama

When Guy Bates Post was on the road with "The Masquerader," he stood them up at the Grand Theatre, Topeka. When the First National film production came to the Cozy, the Grand management recalled the sage success to its patrons and added that the screen version would presently be seen at the other house. This is a good stunt where you are friendly with the drama theatre.

A First National Release

USING A BILLBOARD AS A TEASER WORKED FOR THE SIGMA THEATRE, LIMA, OHIO

Manager Ritzler controls a sign in the business district, and when he booked in "Smilin' Through" he painted only the name of the star and let that ride for a week, while patrons wondered just what was to come, and hoped for a personal appearance. Then he added the details of the engagement and played to a great deal more than his usual business.

Gained Two Days on Special Week

Ordinarily the Majestic Theatre, Dresden, Ont., has been opened but four nights a week, but they were sold on the idea of a full week with an all-First National program and special stunts. It went over.

Monday was "Ladies Night," when each woman was presented with a flower and a card from Norma Talmadge. Tuesday was "Club Night," with special numbers presented by members of various societies.

Wednesday was "Jazz Night," with kazoos, balloons and community singing, and two vaudeville acts made Thursday "Vaudeville Night."

Pop Contest Too

A popularity contest, launched earlier in the week, was ended on Friday, the winning man and girl being presented to the audience by the Mayor, and Saturday was nominated "Out-of-Town Night," and a successful effort was made to round up the rural patronage.

It not only drew extra business for the extra nights, but it brought the entire town out at least once, since the stunts were framed so that at least one would appeal to practically everyone.

Pigs Is Publicity

Ellis Parker Butler wrote that "Pigs is pigs," but Jack Staub, Universalist, argues that they are publicity.

He invaded Paterson, N. J., recently, in the interest of "Human Hearts," playing at Fox's American.

There was a big school football game on, and he persuaded the managers that a little diversion in the intermission would help along, so they let him stage a greased-pig chase over the gridiron, and he also threw out one hundred balloons with passes attached. Pre-announcement of these features helped the attendance at the game, and it put the picture over as well, since the field was sniped for the attraction.

Get This, Bill

John E. Kennebeck, the Omaha Paramounteer, put over "The Ghost Breaker" for the Strand Theatre, by offering $25 to anyone who would sleep all night in a graveyard.

It's been a good stunt ever since "Bill" Yearsley of First National originated the idea for "The Greatest Question" some years ago. It still works, for Kennebeck got a good front page story out of the Bee.

Capsules Revived

One of the earliest exploitation stunts was revived by H. T. Browning, of the Grand Theatre, Middletown, Conn., when he issued capsuled circulars on "East is West."

In case you do not know the stunt, you print your selling talk on very thin paper, roll it compactly, preferably so that a catch word shows through, and put it into a gelatine capsule of fairly large size. In Mr. Brown's case the attractor was the word "Dope," which was appropriate to a Chinese play and at the same time conveyed the suggestion of information.

It is something of a job to fold the circulars, but it makes a striking appeal.

What Meighan Saw

Fortune telling naturally connects with "The Man Who Saw Tomorrow," so C. W. Irvin, of the Imperial Theatre, Columbia, S. C., borrowed a small tent of striped cloth from a fortune telling booth.

The centre piece was a small table on the front of which was a banner reading, "Your future foretold by 'The Man Who Saw Tomorrow.'" On the table was an upturned arc light globe with a tiny Hawaiian dancer inside. When the lights flashed on, the dancer was clearly revealed.

Back of this was a one sheet of Meighan so placed that his glance seemed to be directed to the globe, and when they saw the dancer no one wondered at the intentness of his gaze. It was simple and inexpensive, and it told a story.

His Burning Sands Were All Red Hot

Major I. C. Holloway, of the Rialto Theatre, Columbus, Ga., got a double business on "Burning Sands" through exploitation.

He got a table about three feet square, with a glass top and a shadow box below. On the table he built a tent of black and white striped material about the same size as the table top. The open flaps showed the sanded interior.

In the shadow box he placed red lamps and these, shining through the thin layer of sand, gave a real meaning to the title.

This was used a week in advance for the foyer and then moved to the outer lobby, where it was supplemented with the title cut from board. This was the only unusual work he did on the title, but it gave him twice the usual business.

A Daily Change

Effecting a hook-up with a store, the Valentine Theatre, Toledo, got a fine window in which the single wax model was dressed in a new evening gown each day of the week run.

The model stood in front of a dark paneling against which the costume was effectively displayed. A small framed card gave the title, "The Eternal Flame," the house and the playing dates. A framed photograph of the star was also used in an oval in the background, set in back of the two-plane structure.

Two Miniatures

Two miniatures were used by Barry Burke, of the Palace Theatre, Fort Worth, Texas, for "The Storm." One showed the log cabin, banked with snow, and the other side of the box office displayed a forest fire almost warm enough to melt the snow on the cabin. Burke also dressed a window in a sporting goods store to hook-up the outdoor idea.

A First National Release

PRIZES FOR WINKERS PUT OVER "EAST IS WEST" AT THE REGENT THEATRE, PATERSON

The management of The Regent tied the local paper to a winking contest, using the one-sheet wink of the star as a starter, and adapting a stunt from the United Candy Stores, which recently gave boxes of candy for the most pleasant smiles. The centre picture shows the poster, the surrounding frame the results obtained. You can use a still camera just as well.

A Pathe Release

YOU HAVE HEARD OF AIRSHIPS, HERE'S A REAL ONE

The Republic Theatre, Great Falls, S. C., made this craft for Harold Lloyd, in a "Sailor Made Man" and made it so light that they could hang it from the lobby arch, out of the way of the crowds. A cutout of the star captains the craft.

Boasts Again

A sailboat on a truck was used to advertise "The Sin Flood" at the Broadway-Strand Theatre, Detroit. The truck was bannered "The Sin Flood is coming," and the house and date, and the sail bore the legend: "The flood will sweep over you." A man in the boat excitedly hoisted and lowered the sail, giving more action to the otherwise dead display. It might be well, where the truck moves slowly, to confine all advertising to the sail, to make them watch for the message. It is more apt to be impressed on the mind.

Played Local Angle

A local herald, dealing with the possibilities of a rise in the river, was also gotten out. This will prove a good stunt wherever there is a sufficient body of water, and the reminiscence contest idea can be adapted to memories of past floods.

A New Tag Idea

We have had the door knob and the auto card. Now comes Russell Moon with a variation.

For the Palace Theatre, South Norwalk, Conn., he had 3,000 baggage tags printed up and then hung them to fence palings, the spikes in telegraph poles and anywhere else he could get them up, putting five to ten in the same place, so they could be lifted and carried away.

Most of the text was in type so small that the outstanding lines were "Boy Hung," "The Face in the Fog" and the house name and date.

The text read: "Boy hung around his father's neck and begged for a ticket to see 'The Face in the Fog' etc." It's elemental, but it sold many tickets, so it's good.

Numbers Again

The "21" gag, which had quite a run a few months ago, was dug up by the Kentucky Theatre, Lexington, and pinned to "The Artful Dodger" to help put over First National's "Oliver Twist." In the form used there were five rows of six figures deep, one each of ones, threes, fives, sevens and nines. The stunt, as usual, was to add up any six numbers to total 21.

Here Is Its Answer

There are numerous ways of combining four of the figures to add twenty and the one is arrived at through a fraction as seven, three, nine and one make twenty and three-thirds will give the desired 21.

If you never tried the stunt and it is new in your town, you can get a lot of talk by putting it on cards and passing around.

A Display Idea for Music Window Sales

New ideas for the display of plugger songs are rare. Most of them are simply stacks of the song displayed on racks or cards. The Majestic Theatre, Jackson, Mich., sends in something new from the ten cent store.

A First National Release

The Window Idea

Eight or ten of the sheets of music are clipped at the bottom and then set together (with more clips) in the form of a rosette. The centre is formed of a cutout from the title page. The idea is particularly useful where the supply is limited and a big flash must be made with a few copies.

Must Be Good

Kenneth O. Renaud of the Paramounteers dropped into Evanston, Wyo., and found I. H. Harris, of the Strand Theatre, wondering how he could combat the election excitement. The town is too small for a newspaper, and Harris thought he could use something stronger than a throwaway.

Renaud found an escape artist who would do a suspended straight-jacket escape for $3, and Renaud put him to work, megaphoning a ballyhoo while the man worked. Renaud had carefully explained to the kinker that the longer it took the better it would be, so it required eleven minutes.

Renaud says the merchants locked their stores and followed their possible customers to see the show. And the whole town was talking about the straight jacket—and "Burning Sands."

A Paramount Release

THE FOYER DESIGN AND THE LOBBY ON "BURNING SANDS," FROM OKLAHOMA CITY

S. S. Wallace, Jr., started the foyer picture (on the left) two weeks before the showing, and the opening day used three cutouts in the lobby. Backed by an extensive billboard and newspaper campaign, and through references to "The Sheik," he built business up forty per cent. with little extra outlay.

Filled a Window With a 24-Sheet

Dan Roche, the Chicago premier Paramounteer, thinks he has made a record by being the first man to land a Chicago store on a full sized 24-sheet for a window display.

He was trying to put over "The Old Homestead" at McVickers, and it struck him that if they painted in one word, the 24-sheet would be available for radio and telegraph offices, so he sold the idea to a well-located radio company. As the cut shows, the lettering is done in the exact style of the lithograph and was so well done that it seemed to be all a part of the store scheme and the slogan "Wire the Old Homestead" motivated a fine display of apparatus and parts.

This is a hook-up that can be worked almost anywhere, for radio is practically universal, but it will serve best in the larger places.

A Paramount Release

AN ENTIRE TWENTY-FOUR SHEET BACKED THIS WINDOW

It's part of the exploitation of Dan Roche for the Chicago run of "The Old Homestead," and he says it is the first time he recalls such a use of so large a poster. The word "wire" is painted in to match the regular lettering.

Simple

Somehow the old Chinese "cash" seems to have dropped out of sight of late, though a quarter century ago almost everyone had one of the brass coins and everyone knew what they were.

But the Grand Theatre, Pittsburgh, playing "East Is West," used a reproduction of the coin in cut form and offered prizes for the correct identification, and it got over.

Nocturnal Float Sold in Topeka

According to the First National exploitation, the first night ballyhoo to be used in Topeka was a float on "The Eternal Flame," which was used for six nights.

Imitation candles, tipped with small bulbs, were used at the four corners and red flares were burned in a fireproof basket before the shrine of the star.

There was a convention of 7,000 teachers in town, and the Cozy Theatre wanted some of that business, so went after it.

Worked the Legion From a New Angle

Generally when a manager wants to use the American Legion he either gives them a commission on ticket sales or parades them to a special showing.

George A. Sine worked it in a new style for "Skin Deep" when that came to the Mary Anderson Theatre, Louisville.

He knew that the Jefferson Post was after new members. He turned the house over to them for a recruiting drive one evening when business is not as good as on Saturday and Sunday.

They packed the house, at regular prices, held a little rally and added some fifty names to the roster. Then the new members were taken out into the lobby and photographed, and the print rushed to the newspapers, where it was classed as local news and not theatrical advertising, so it made the front pages.

It's very simple. All it needed was a little hard thinking and some imagination.

A First National Release

THIS IS NOT A PARADE FLOAT, BUT JUST A PERAMBULATOR

It was used for a week by the Cozy Theatre, Topeka, with bulb-tipped candles at the four corners and red flares in the centre. It is said to be the first night ballyhoo used in the town. A convention explains the extra effort.

Worked a Window

Putting a supposed East Indian in a cigar store window was the ballyhoo for "The Young Rajah" at New London, Conn., when it played the Crown Theatre.

The impersonator sat in the window, surrounded by signs, and fooled with a pack of cards until he drew a crowd, when he made a display of a series of twenty stills, which were held against the window one by one until the series was run through, when the crowd drifted away and a new one gathered.

Peddled Bills

Now and then he would step out on the sidewalk and distribute heralds so folded as to show only the line "Your prophecy foretold," which is better advertising than it is good English.

The stunt was the joint effort of Walter Murchy and Paramounteer Russell B. Moon.

The marquise was decorated with a cutout head from the 24-sheet, and smaller cutouts were placed either side of the entrance. Red and green bunting was also used in the display; evidently a holdover from "The Sheik."

Store and Theatre Combined on Window

Something new comes up from Charleston, West Va., where Phil Gersdorf, the Goldwynner, collaborated with John E Fernkoess, of the Capitol Theatre, and J. B. Tewskbury, his publicity man.

They hooked the phonograph store to the old time songs for "Remembrance," but they bettered that. They got a vacant store on a prominent corner. One window called attention to the old songs and to the play. The other was masked in and a magnavox was run through to reproduce the old songs listed in the other window.

Wanted More Jazz

The Post Office employees across the street were then moved to complain that they lost their jazz sorting letters to the plaintive strains of Silver Threads and When You and I Were Young, Maggie. That made a corking good press story, which gained a laugh and centered attention upon the play and the songs.

Two other phonograph dealers, a florist and a shoe store were tied up to windows and an insurance man took a quarter page display on the insurance angle.

A Paramount Release

J. B. ROBERTSON SOLD "THE OLD HOMESTEAD" BY SAMPLE

His miniature setting was a big attraction at the Palace Theatre, Fort Smith, Ark., and was very well done. A miniature of the regular 24-sheet is shown to the left of the arch. Handkerchiefs were given with appropriate text as to laughs and tears

A Simple Window Sold the Books

A single window card, with a still from the play, turned a store display into an advertisement at Newport News, Va.

The Rialto Theatre had "Remembrance" and made a hook-up with the bookseller, who gave a display of the Rupert Hughes books along with the more recent best sellers. He figured that he could sell Babbitt on the Goldwyn play, too. And he did.

A Goldwyn Release

The Book Store Card

It not only sold the books, but it sold the play to book lovers who naturally knew the author and were interested in his work. The cost was small and the return considerable.

Novelty Float a Hit With Football Crowd

Doing the usual differently brought the usual good results in Atlanta, when De Sales Harrison sold a football crowd on "To Have and to Hold." Notre Dame was playign Georgia Tech; one of the important games of the season, and Harrison, himself an old Tech man, arranged with the college to put out a float.

During the intermission a four-horse float drew onto the field a book seventeen feet by eight, lettered with the title and a little selling talk. The horses were blanketed "Welcome Notre Dame." The Tech band served as escort.

The sides of the book were made of paper, and when the float came abreast the grand stand a small boy broke through the cover and presented the sponsors of the local team with bouquets and the compliments of the Howard Theater. At the same time some 7,000 heralds were distributed through the stands by students, who were paid in passes.

Making it something more than a float made it a great deal more of an advertisement.

A hook-up page was made with the title, merchants offering things "to have and to hold," and it served to alibi a ticket distribution to get verbal advertising.

Exploiting every picture is the same as exploiting none of them, just as a full page ad every day is not much better than a two sixes. Exploit the big ones and make them seem big.

Helping Julius

Julius K. Johnson, of the Rialto Theatre, Omaha, used a bannered trolley for "Lorna Doone," with a locomotive bell for a noise maker, and the publicity department of First National remarks that getting the bell from the railroad required every argument short of grand larceny before the officials would consent.

Next time Julius wants a bell, he can probably borrow one from a hardware jobber with no trouble. They stock them for the farmers.

Johnson also hooked the Lorna Doone biscuit to the food show and got some thirty windows, and the coming of the picture was played up by cards in the libraries.

A First National Release

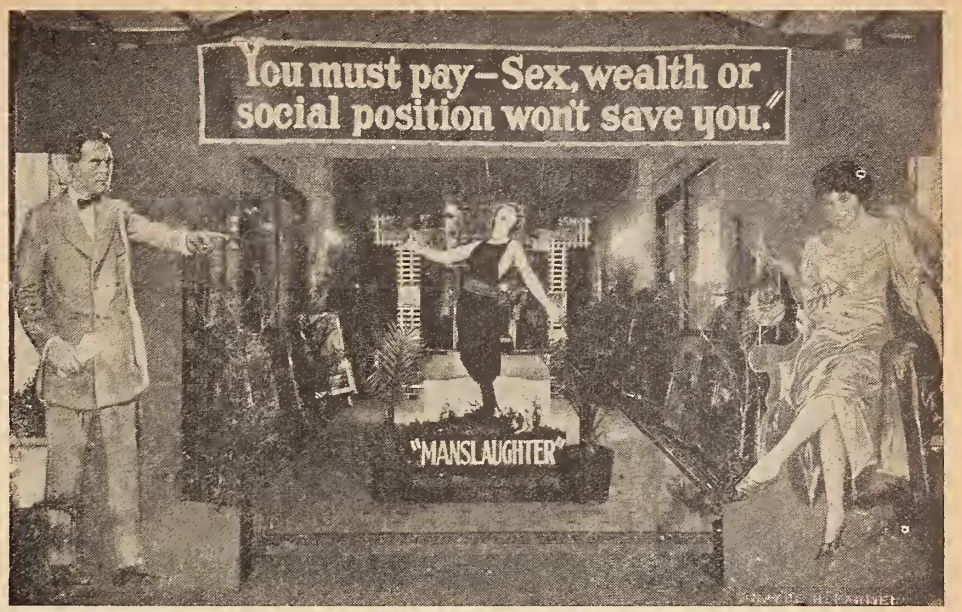
YOUR LOBBY MAY NOT BE AS ELABORATE, BUT YOU CAN GET AN IDEA FROM THIS DISPLAY

This was the decorating done by the Liberty Theatre, Pittsburgh, on "East Is West." It is all done with material within the reach of the average exhibitor, though he does not have to make so pretentious a decoration. He can select from the suggestions the stunt he can work best, the large fan, the parasol or the lanterns, and build up with streamers and vines.

Shook Up Cocktail in Lobby Display

Realizing that he should make a nice piece of money out of "Manslaughter," J. P. Harrison, of the Hippodrome Theatre, Waco, felt it would be worth while to spend a little money on his display.

He had large cutouts of Meighan and Leatrice Joy on either side of the opening, and in the centre was another cutout of Miss Joy, quietly dressed in green and red velvet. Her right hand held a wineglass and the arm was kept in motion by a motor with eccentric wheel. The glass was one of the once-popular trick glasses, blown double and with the liquid sealed between the two skins, so there was no danger of spilling a drop. It helped to bring a 20 per cent. increase in the receipts and please that many more patrons.



A Paramount Release

SHE SHOOK A COCKTAIL, NOT THE SHIMMY, IN "MANSLAUGHTER"

J. P. Harrison, of the Hippodrome, Waco, made a special cutout of Leatrice Joy in "Manslaughter," with an animated arm which shook a wineglass containing some liquid presumed to be more or less alcoholic, to match the play.

A Scare Card

Down in the southwest they take the Ku Klux Klan more seriously than they do further north, because they are better organized. This gave C. A. Runyon, of the Runyon Theatre, Barnsdale, Okla., a chance for a fine stunt.

He overprinted red cards with three yellow Ks, and made each the initial of one of the "keeps" in the text, which reads: "It matters not how the election went. Keep your mouth shut. Keep your eyes open. Keep watching for 'I Am the Law.'"

As it was the first shot on the Curwood picture, and as they were distributed in sealed envelopes, slipped under doorways, it not only stirred up the town but was made the basis of a dispatch to the county seat daily paper, and came back to the town through that.

The card will not reproduce, but the three initials are about one inch high on a card 2¼ by 4½ inches and the yellow form is printed first with the black above it.

Hooked the Police

M. F. Estes, of the Beacham Theatre, Orlando, Fla., used the theme of "Manslaughter" to sell the police the idea of a free advertisement. Every motorcycle cop in town carried a banner asking "What Is Manslaughter?" and the Beacham used enough street stuff to hook up the answer.

Mr. Estes also borrowed a police uniform which he put on a dummy as part of the accident tableau in the lobby, and says that people not only took notice, but they brought their friends to see, and business went up a full hundred per cent on a three-day run.

On the face of this it would seem to be good exploitation, but we think that it is risky to get a gruesome display in the lobby of a theatre where the associated idea is entertainment. This tableau, which has been used extensively all over the country, is best retained in the Chamber of Horrors in the waxwork show.

It may attract many persons, but it will turn away others and give them an impression that will react against coming displays.

Don't throw away your patrons by exploiting a poor picture, and do not bore them by not booming the good ones. Do your best work on the best show.

Steam Heated Sands for Paramount Play

J. M. Edgar Hart has been at it again. He used a desert miniature for "Burning Sands," and the sands were really hot.

To achieve this effect he sank a tank into a bed of sand which formed his desert, the sand base being four by seven feet. The tank had an opening two by three feet, covered with fine mesh copper gauze with a thin layer of sand on top.

An electric heater in the tank not only heated the water, causing vapor to rise through the sand, but it heated the sand itself and gave the shimmering effect of heat waves, which he enhanced with careful lighting. Of course it did not make the play any better, but it certainly bettered business, and then they liked the play and told others.

And the stunt set him back only six dollars.

All for Six Dollars

Getting an essay contest and a window, along with a lobby display for the net sum of $6 was what R. P. Whitfield did for the Majestic Theatre, Austin, Texas.

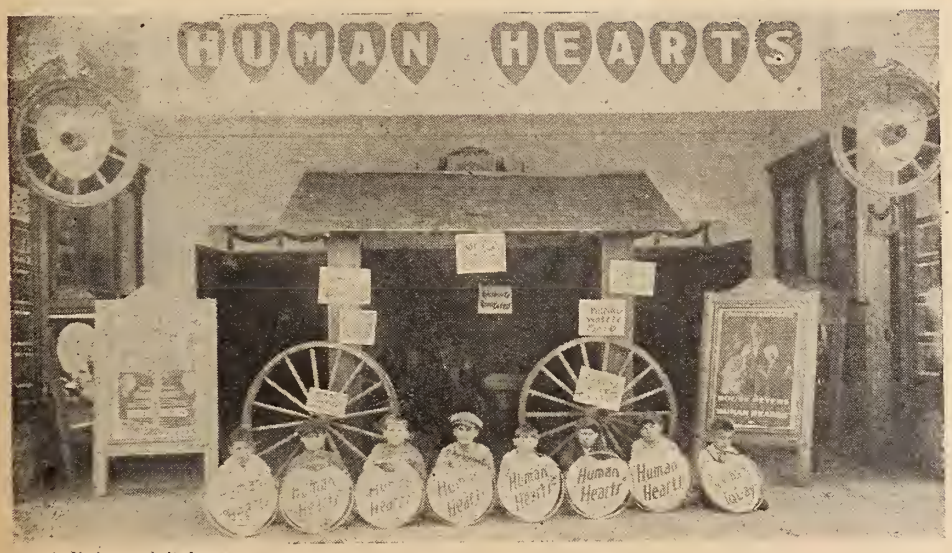
He could not tie the local paper to a contest on "The Cradle," so the house offered prizes for the best essays on "Why does the Power within the cradle rule the world?"

A department store took the long end, giving the first prize, selling the others for the six dollars and making a display of the entire outfit in one of its windows. It also loaned Mr. Whitfield enough toys and nursery furniture for a lobby display.

Took It Seriously

Bill Johnson, Lem Stewart's Texas proxy, sends along the prize wining essays, and they are not at all poor, showing that the public took the stunt seriously.

The contest closed the day before the picture opened, to get the climax of interest at the proper time. Essay subjects which require the contestant to see the picture never have the same general interest and do not, as a rule, pull as much money. Whitfield planned to bring them down to the opening day all warmed up.



A Universal Release

BUILT UP A SMITHY TO SELL OUT ON "HUMAN HEARTS"

The boys in front are using the hearts in hoops described some weeks ago. The smithy is in the rear with red fire in the forge. It is nine feet square by seven high. Planned by M. F. Estes, of the Beacham Theatre, Orlando, Fla.

Cater to Clarence

Each section is taking up the Clarence club idea, but we think that Denver made something of a miscue in the formation of a Clarence club there.

Homer Ellison and Rick Ricketson foregathered on a letterhead which is headed "The Crusade of Crucified Clarences" and started off with the statement that it is "Devoted to the defence of good men unfortunately named Clarence, etc." and terminates with "Membership limited to He-men struggling against great odds under the handicap of Clarence."

This seems to us to be the wrong idea. The clubs should defend the name rather than admit the onus attaching the moniker. There are a lot of men who are rather proud of their name, for family or other reasons, and this will not appeal to the very men it is supposed to reach. Defend the name. Do not add to the attack.

Has Local Angle

Few towns are without local pride. Some towns are almost offensively confident, but they all have faith in the community to some degree and Maj. I. C. Holloway capitalized this in Columbus, Ga.

He had "The Man Who Saw Tomorrow" at the Rialto and he tied a newspaper to a contest on "The Columbus of Tomorrow." The word limit was 300, a trifle too low, and contestants were warned that their stories must be based upon fact and not imagination.

Airplane landings on the roofs of office buildings and the rest of the H. G. Wells' stuff was not wanted. Instead the paper urged a study of the location and resources of the town and a story based on the possibilities of these resources developed.

You can get the average chamber of commerce back of this with very little effort. If there is no chamber, try Rotary or Kiwanis.

Ready to Light

Perhaps it is a bit far fetched, but if you wanted to start burning sands down in Fort Smith, Ark., all you had to do was use one of J. B. Robertson's match scratchers.

He used 11 by 14 cards with a three-column plan book cut, printed in red, the Palace signature and playing dates in black, and with two panels of sandpaper, one either side of the cut.

These were given display wherever men scratch matches, such as at cigar stands, barber shops, lunch rooms and hotels, and they got a lot of comment, which gave emphasis to the title.

His lobby display was part of the poster reading, "The answer to 'The Sheik,'" below a miniature scene in a shadow box, and the title and stars bannered above. Red lighting was used in the shadow box, and it made a very pretty display.

A Fox Release

EIGHT DIFFERENT STUNTS USED BY THE ROYAL THEATRE, PERTH, ON "QUEEN OF SHEBA"

As recently told in this department, the Royal Theatre opened with this production, and gave a ballyhoo such as Australia has seldom seen. These eight stunts speak for themselves, but they by no means comprise all of the work done on this picture by the management, for the visual appeal of stunts was backed up by a number of other big ideas.

A Novelty Postcard Has Decided Kick

Evidently getting his hint from the telephone cards used on "Remembrance," Evert R. Cummings, of the Fort Armstrong Theatre, Rock Island, Ill., got out a novelty postcard for the same attraction. The card is the regular Gov-

TIE THIS STRING AROUND YOUR FINGER
So You Will Remember To Be At The
FORT ARMSTRONG THEATRE
NEXT SUNDAY-MONDAY-TUESDAY OR WEDNESDAY
To See——
Rupert Hughes'
Remembrance
It Will Make You Remember Many Forgotten Things
A Human Picture-Play that You Will Love
ADDED A MAMMOTH STAGE PRESENTATION

THE POSTCARD

ernment card, printed in red and green. It does not differ much from others save that at the top runs the line, "Tie this string around your finger so you will remember to be at the Fort Armstrong Theatre" to see the Rupert Hughes picture. "This string" is about four and a half inches of purple string pasted to the card. It shows in the reproduction as a black line, but it is real cord and not a piece of rule. It is our understanding that anything pasted to a postcard makes it liable to the letter rate, but Mr. Cummings managed to get away with it. If you copy the design you would do well to consult with your local postmaster as to his ideas on the subject, or you may find an entire batch of cards turned back on you for more postage. If you can get away with it, it makes a fine novelty. If you cannot, it at least gives the idea for a good card for hand distribution. If you cannot use postcards, perhaps you can send private mailing cards, or knot a string through a punched hole. The latter would not make as neat a job, however, and the novelty of this idea makes it worth while arguing about to put it through. The string seems to be soaked in paste before being affixed, and we imagine that it is not as much of a job to paste them as it may sound, though certainly it must be a messy one.

—P. T. A.—

Roth and Partington Revive An Old Form

We are glad to note that Roth and Partington, managing directors of the leading San Francisco theatres, have returned to an old form for their Saturday and Sunday displays This is the cross page drop, with the three houses displayed and with a couple of columns of straight talk about the attractions to hold them apart. We said when this form was first developed that we believed it to be a valuable device, and we are glad to see that they are returning to the idea, which was dropped when the Granada was opened, possibly in the idea that the Granada needed to be handled apart from the others to put it over. This is a drop of 140 lines across the page—a ten-inch display, but it is worth the additional money it costs to get over the chat. Those two spare columns work even harder than the display ads, and this is in no disparagement of these displays, for Bubar is back in his old good form in all three of these. For a time Bubar seemed to be out of form, but he is on the job again, and at his best no one can beat him. Even at that there are patches of hand lettering where type could have been inserted to better effect, though possibly Bubar is not to blame for this. At any rate his proportioning is nicely done and he does not override the space with his drawings. It's a pity we cannot reproduce some of his lobby work, for this is where he goes over the top, but sheets are too large to be shipped safely, and you will have to go to the Golden Gate to get the effect of these. They are almost worth the trip.

—P. T. A.—

This Sectional Cut Will Get Attention

Nelson B. Bell knows that sometimes part of a cut will be more of an attractor than the full size and he shaved a portrait cut of Norma Talmadge to get attention for "The Eternal Flame" and got more of a display than would have been the case had he used the entire cut. Because there is only part of

The House of Preeminent Pictures
CRANDALL'S
METROPOLITAN
AT TENTH
TOMORROW
First National Will Present the World's Favorite Star, More Beautiful, More Compelling, More Magnificent Than Ever Before
NORMA TALMADGE
Supported by Conway Tearle Irving Cummings, Rosemary Theby, Kate Lester, Otis Harlan Wedgewood Nowell and a Mighty Ensemble in
THE ETERNAL FLAME
A Mammoth Picturization of Honore de Balzac's "La Duchesse de Langeais." More Powerful, More Perfect in Acting and More Sumptuously Mounted Than Any Picture You Have Ever Seen
8 SUPERB REELS

A First National Release

A SECTIONAL ATTRACTOR

the face shown, it stands out more prominently than had the entire cut been used. It is different, and the reader looks into the matter where he might pass the same cut were it shown in its entirety. It is merely another application of the "different" idea, but it gets more for less money than had another column of space been used to put in the full face. It is interesting to note that Bell fills his text space pretty full and yet throws up the star and title with almost as good a value as though he had used white. This is because he uses a light italic for his reading matter, which does not fight down the black lines. Even the regular roman might kill them off, but the light, unshaded italic is less obtrusive and permits a lot of talk to be offered without trespassing upon the display lines. Had straight roman been used, it would have been necessary to use fewer lines, to hold them away from the black type, but these italic lines are set to within a pica of the black without hurtful effect. And it might be noted that there is more white space above the lines than below. This is because the idea is to get you into the heavier lines. You can use one-third less white space below the line than you do above and still get away with it. It is on appreciation of nice points such as this that good advertising is built. Bell is taking a very modest space; only 80 lines by two, yet he shows as well on the page as some larger three column displays from other houses. Knowing how saves his employer money.

—P. T. A.—

Made Pretty Display by Notching Cuts

Quite apart from the general neatness in the design of this advertisement from the Ameri-

D. W. GRIFFITH'S
GREAT PICTURE OF THE FRENCH REVOLUTION
"Orphans of the Storm"
Adapted from "The Two Orphans"
The Beat of a Thousand Hoofs
A LOVE STORY THAT WEAVES TOGETHER THE TURBULENT UPHEAVALS OF A GREAT NATION
—with—
Lillian and Dorothy Gish
AFTERNOON AND NIGHT—GENERAL ADMISSION 50c
TODAY—WEDNESDAY—THURSDAY
AMERICA

A United Artists Release

A WORKMANLIKE JOB

ca Theatre, Casper, Wyoming, is the fact that the design to the right is in reality two cuts. The entire display is made from stock cuts and

Saturday Bulletin—
FIRST PROOF
Saturday Bulletin
SAN FRANCISCO'S LEADING PHOTOPLAY THEATRES
California
Rothchild
GRANADA
Rothchild
Imperial
JAMES OLIVER CURWOOD'S
THE VALLEY OF SILENT MEN
WITH ALMA RUBENS
A Paramount Picture
LLOYD (HAM) HAMILTON in The Speeders
"I'm not sacrificing myself God help me, I love him"
Betty Compson
"The Bonded Woman"
from John Fleming Wilson's famous story of San Francisco and the South Seas — The Salving of John Gomez
America's Greatest Musical Sensation
PAUL ASH AND HIS SYNCO-TYM-ROMPERS
STARTING TODAY
OLIVER WALLACE ORGANIST SUPREME
THE DAZZLING MASTERPIECE OF THE WORLD'S MASTER PRODUCER
"You must pay—Sex, wealth or social position won't save you—"
Yet he loved her!
THOS. MEIGHAN
LEATRICE JOY
and LOIS WILSON
CECIL B. DeMILLE'S
MANSLAUGHTER
NOTICE
MANSLAUGHTER will positively not be seen at any other theatre this season
STARTING TODAY

Paramount Releases

THE OLD STYLE ROTH AND PARTINGTON HALF PAGES

the original was a mate to the Gish picture on the left and the shield was by itself. The local printer did the cutting and made so neat a job that you cannot detect the joint. Every line seems to have been overlapped by the reverse cut. A toolmaker or die sinker could not have made a better fit. It is a simple matter to notch a right angle, but if you think this is easy, try it. This is a five tens and a better than usual display, though nothing unusual for the America. A better display could not have been turned out by an art department, and this layout is offered for the inspection of managers who figure that they have to employ a high-priced artist to get results. A clever press agent who can handle cuts intelligently is often better than an artist—and usually he will not want to do hand lettering. G. R. Stewart, the manager, does his own layout work, and this matches up well with his usual performance, though it is no better than a lot of others he used to send in. We are using past tense because Mr. Stewart has been rather remiss of late. He is still using the name stunt to make sure that everyone reads his announcements, and that little panel to the right of the shield reads "Admit O. H. Meyers and One to 'Orphans of the Storm.'" A new name is used for each display.

—P. T. A.—

Made News Headline Tell of a Feature

When Herschel Stuart took charge of the Missouri Theatre, St. Louis, he found Ed. Olmstead ready to give him all the advertising support he needed and together they are turning out some work that is making the river

ST LOUIS POST-DISPATCH
PACIFIC LINER AFIRE, 300 PERSONS ADRIFT
YACHT STANDS BY, REPORTS 273 PERSONS SAFE IN BOATS
SHIPS ON WAY TO RESCUE
$2,000,000 FOR JOHN D. JR., OIL IN ONE YEAR
73 PASSENGERS AND CREW OF 200 ABANDON STEAMER BURNING 630 MILES OFF CALIFORNIA COAST
These headlines tell the story of the most amazing scenes ever photographed.
ON THE HIGH SEAS
with
3 GREAT STARS
DOROTHY DALTON — JACK HOLT
MITCHELL LEWIS
also
FINAL SENSATIONAL WEEK
YERKES
FAMOUS FLOTILLA
BAND
OF NEW YORK
Playing All New Numbers This Week
Also Bennett Comedy — Stuart Barrie
Missouri Orchestra — 5 De Luxe Shows Today
MISSOURI
The SHOW PLACE OF ST. LOUIS

A Paramount Release

A STRIKING SPACE

town sit up and take notice—also tickets. About the time "On the High Seas" was booked, the local papers were filled with stories of an ocean disaster and the Post-Dispatch took a streamer for the headline. The front page was made the frame for a display for "On the High Seas," linked in with "These headlines tell the story of the most amazing scenes ever photographed." At small cost they had a frame that was better than the most elaborately drawn display, and one which hooked directly to a current news event. They did not do quite as well with the display for "To Have and to Hold," for the design is too heavy for the title to fight through and it is effective only in the degree in which the design gets the attention of the reader to the point where he will puzzle out the title. He is apt to be impressed with the design and read to the point of information, but it is taking almost too much of a chance. The important lines are almost entirely obscured, but the remainder is nicely put in type where it will show to advantage. The bottom design gives an open book effect with the legend that millions have read the book and millions will applaud the picture. But the book shows blank pages. It would have been better had the slogan been divided and half

A Paramount Release

TOO MUCH BACKGROUND

placed on each page of the open book. Then the book could have been made a little larger and there would have been more point to the drawing. And the lines would have been pulled out of the obscurity of the black. We are not going to like Mr. Olmstead until he comes to realize the greater display value of the black letter as opposed to the reverse. He seems to be a bit old fashioned in his ideas, and we hope that he is open to reason, for his work is promising from many angles.

—P. T. A.—

Used Trademark Cut for Scatter Work

The black silhouette used as a sort of trade mark cut for "The Masquerader," was employed by the Strand Theatre, Schenectady, for a series of scatter ads, using the single column size. These two happened to get into the dramatic page side by side, but there were a number of others in that page in different position, so that half a dozen of them stared

A First National Release

THE STRAND SCATTERS

up at the reader from the various columns. They made very effective showing in the page and got more for the money than had a single larger cut been used. Small scatters of the average sort would have been fairly ineffective in a single fifty, unless used to back up some larger display, but this has such a strong display value that it cannot become lost on the page; indeed, they are better in these small sized cuts than in the larger dimensions, where the black mass becomes almost too much, until the three column limit is passed when the black again becomes effective. In two or three column sizes only the lettering saves the cut from being too strong, and where lettering is not put in it is best to work in some white lines to relieve the mass of black. But taken by and large this cut is one of the best advertising aids the First National has turned out lately, because it will work on almost any form of advertising and produce results. It is not out of place on the three sheets, makes a good one sheet and in the same design can be reduced to a two-inch cut without losing effect.

—P. T. A.—

Nifty Negligee for Lloyd's Grandma

This page for "Grandma's Boy" was designed by George A. Miller, advertising man of the American Theatre, Newark, but we

When "Grandma's Boy" Comes to the American Theatre Next Week if He Wants to buy a Six Family House Or a Good Business Property He Can Find it at
Grandma's Bread
H-H
Peerless Home Made Baking Co.
We Will Arrange Satisfactory Terms
"Grandma's Boy" is Biggest and Best Thing Harold Lloyd is Credited With
AMERICAN
Gloria Swanson
Agnes Ayres
FIVE DAYS OCT. 16
SOME BOY!
SOME JOY
ONLY CLINTON HILL SHOWING
HAROLD LLOYD
"Grandma's Boy"
DOROTHY DALTON and WANDA HAWLEY in
"THE WOMAN WHO WALKED ALONE"
CREAMALT
ALMO
Nifty Negligee For Grandma
H. R. Bowlby
Dry Goods Of Quality

A Pathe Release

A NEWARK HOOK-UP

presume that the advertisers had a hand in the preparation of the copy. A local baker advertised Grandma's bread, and a real estate concern opined that he would probably want to settle down in Newark and would buy his home from them; a food products concern decided that he would make immediate demand for their goods, but the store which advertised that he would probably want some "nifty negligee" for grandma probably got the old lady confused with Gloria Swanson. It helped swell the page, and probably Newark readers did not wonder what Grandma would do with the sort of stuff that classes under that heading. Somehow we cannot imagine that dear old lady in pink undies. But it made a good page and it differs from the usual in that space is taken for a lot of text. It was worked in a neighborhood paper and not in one of the larger dailies. This is a field little worked, and yet the rates are lower and the circulation is held to one section, which gives the city exhibitor an opportunity to put over a hook-up where he could not persuade the nearby merchants to advertise in a paper of general circulation. The locality paper, like the neighborhood house, has its own place in the scheme of things, and hook-up pages in these would often work if only the exhibitor had the nerve to get after the advisers.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

MY OLD KENTUCKY HOME. A very good picture and everyone pleased. Did a fine business. Grab this picture and you should make money. Rental is reasonable. Advertising: slide, newspaper, window cards, heralds, had a colored band. Patronage: mixed. Attendance: good. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

Associated Exhibitors

ROAD TO LONDON. Pleased ninety per cent. Advertising: posters and slide. Patronage: small town. Attendance: good. W. T. Edom, Dixie Theatre, Rosboro, Arkansas.

F. B. O.

BARRICADE. I liked this just fine. It did not draw—but I should have given it more advertising. Patronage: small town. Attendance: poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

BOY CRAZY. Nothing to it for me. Might have made a fair two-reel comedy of it, but as a five-reel feature it is impossible. Advertising: regular. Patronage: average: Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WOMAN'S VENGEANCE. Good picture and business. Star: Fritzie Ridgway. Patronage: general. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

First National

THE KID. Booked this picture a second run and did a very good business. Attendance: good. G. K. Nenes, Liberty Theatre, Miami, Arizona.

HER MAD BARGAIN. A splendid picture. Best Anita Stewart picture that I have seen for a long time. Pleased ninety per cent., many congratulating me about it. Advertising: usual photos and posters. Patronage: small town. Attendance: good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

LOTUS EATER. A very pleasing picture which enjoyed pleased good business. No kicks registered on this one. Star: John Barrymore. Patronage: general. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

LOVE'S REDEMPTION. A wonderful moral lesson in this and it should please all alike. Buy it if the price is not too high. Advertising: ones, threes, mailing list. Patronage: small town. Attendance: good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

MAN-WOMAN-MARRIAGE. A great spectacle picture. R. P. Cecil, Dixie Theatre, Wynona, Oklahoma.

MIDNIGHT BELL. This Ray went good and pleased. Ray made too many pictures and is nearly dead here. Patronage: family. Attendance: good. R. J. Relf, Star Theatre, Decorah, Iowa.

MY LADY FRIENDS. Was a little afraid of this one but it went over all right. Not as good as "Twin Beds" but it will do for a program picture. Advertising: posters, slide, press. Patronage: small town. Attendance: fair. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

ONE CLEAR CALL. Quite good. Advertising: program, posters, newspaper. Patronage: small town. Attendance: fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

ONE CLEAR CALL. A picture that was very well liked by those who saw it and one with very little box office appeal. I went after this pretty hard but they didn't seem to want to come. Consider this in buying this picture. Advertising: mailing list and program. Patronage: health seekers and tourists. Attendance: poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PLAYTHINGS OF DESTINY. The best picture Anita Stewart ever made. It also has "Little Dick," the wonder child of "Woman in His House." You can promise a lot and more than make good. Advertising: good. Patronage: mixed. Attendance: fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

RED HOT ROMANCE. This picture pleased about fifty-fifty. A fair picture; nothing more and nothing less. Some will like it and some won't, but I did. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

SCRAP IRON. This is one of Charles Ray's best in my opinion. Do not be afraid to boost, but don't advance price on it. Advertising: newspaper, posters. Patronage: mixed. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SMILIN' THROUGH. A good Norma Talmadge picture but the only thing special about it for me was the price. Rialto Theatre, Nelson, Nebraska.

SONG OF LIFE. An extra good seven reel picture; one that will reach the hearts of humanity. Ran two nights. A picture like this one draws good second night. Advertising: as usual. Patronage: mixed. Attendance: good. Walter Odom, Dixie Theatre, Durant, Mississippi.

TWO MINUTES TO GO. Good Ray picture. Charles Ray goes over here. Played it on date of a foot ball game here and gave the high school team tickets. Good picture for the young folks. Advertising: lobby display, newspaper, heralds. Patronage: general. Attendance: good. Smith & Correll, Portland Theatre, Casselton, North Dakota.

Fox

CHASING THE MOON. This is something different. Good comedy drama: will please. Can't see where they get the title. Advertising: ones, six, photos. Patronage: mixed. Attendance: fair (big rain). Wm. Thacher, Royal Theatre, Salina, Kansas.

FAST MAIL. Melodrama all the way through. If you are looking for a fast picture of this type, use it. Advertising: three ones, one three, six sheet and slides. Patronage: mixed. Attendance: good. Jack Kaplan, Royal Theatre, South Fallsburg, New York.

FOR BIG STAKES. Have run all of Tom Mix's pictures, but believe this is the best to date. They nearly raised the roof. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

HONOR FIRST. John Gilbert, a new star, in a pleasing picture. His work is very good. A story of Paris during the war, but not many fight scenes. Advertising: regular. Patronage: general. Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

JUST TONY. The best picture ever made: in fact, I've never seen a bad Fox picture. Book it. You can't lose. Advertising: six, one, photos, slides. Patronage: small town. Attendance: broke all records. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

LAMPLIGHTER. A wonderful little five-reel picture. True and compelling as "Mother Love." A great lesson. Book this; a little old, but print good. Advertising: regular, photos, one and three. Attendance: fair. J. I. McCarty, Majestic Theatre, Charleston, Tennessee.

MONEY TO BURN and BUCKING THE LINE. The first double-feature program the burg has ever witnessed, it being the Lyric's Second Anniversary under the present management. Russell, in the first feature, was not up to standard, but passed. "Bucking the Line" made a hit and gave Maurice Flynn a good start in the community. It was similar to a serial for thrills. The first a Class C, the latter a Class B, at our theatre. Advertising: plastered the territory for miles around. Patronage: country. Attendance: excellent. R. K. Russell, Lyric Theatre, Cushing, Iowa.

PERJURY. Not as bad as some have remarked it was. Did well for us and seemed to please the majority. Farnum's superior ability at portraying trying roles is again prominent. Advertising: one six, three ones, three, slide, cards, paper. Patronage: country. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

RIDING WITH DEATH. Not as good as the average Buck Jones production, but should draw. Advertising: ones, three, slide. Patronage: mixed. Attendance: fair. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

SHACKLES OF GOLD. The only good picture for me that Farnum has made this

year in his regular series. If they had kept him in that blue shirt a little longer they would have called it a Special, like "Over the Hill." Advertising: regular. Patronage: small town. Attendance: poor. Majestic Theatre, Greenfield, Tennessee.

STRANGE IDOLS. A good picture and will please most any audience. Advertising: ones, threes, sixes. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

TRAILIN'. Tom Mix surely holds the interest of all my patrons in pictures like this. "Trailin'" is absolutely one of his best. Book it; you will like it too. Advertising: usual. Patronage: mixed. Attendance: pretty fair. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

Goldwyn

COME ON OVER. A sure fire audience picture. Had more comments about it being good than any picture in a long time. Patronage: small town. Attendance: good. A. L. Hepp, Idylhour Theatre, Greeley, Nebraska.

GODLESS MEN. A very good picture that comes close to being exceptional. Worth while playing in any house. Advertising: usual. Patronage: neighborhood. Attendance: fair. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

MR. BARNES OF NEW YORK. A very good program picture in which Tom Moore takes an entirely different part. Patronage: the best. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

REMEMBRANCE. An excellent and most remarkable picture, full of human pathos and sentiment and showing, to a remarkable degree, the frailties of human life from a father's standpoint and the ingratitude of some families. A great picture, excellent in photography and execution and one that every person should see, both old and young. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SNOWBLIND. A very good production. Fine scenery of the North. Advertising: regular. Patronage: small town. Attendance: fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

WATCH YOUR STEP. Not the best, but a good picture. Advertising: regular. Patronage: small town. Attendance: fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

WHEN ROMANCE RIDES. Zane Grey story which would have done better under it's real name—"Wildfire." This picture has no class to it but the story is simple, acted by people who look and act the parts, has audience appeal and pleased all who saw it. But it is a cheap production. It gets the people, so why worry? Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Hodkinson

JANE EYRE. For me, rotten from start to finish. My people walked out on it. Keep away from it. Advertising: ones, three, six, 11x14, heralds. Patronage: family. Attendance: fair. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

KEEPING UP WITH LIZZIE. Seemed to please. Star not very well known here. Pretty good, taken as a whole. Advertising: ordinary. Patronage: small town. Attendance: fair. L. A. Hoover, Star Theatre, Aster, New Mexico.

Metro

FIVE DOLLAR BABY. Excellent for me. You can't go wrong on this one. Advertising: twenty-four, six, three, ones. Patronage: resort. Attendance: good. J. H. Holeman, Auditorium Theatre,, Dawson Springs, Kentucky.

FOURTEENTH LOVER. Not much story; but the photography was excellent. It was a pleasure to look at this. Patronage: all classes. Attendance: good. J. Kenrick, Strand Theatre, Ithaca, New York.

MATCH BREAKER. A fair program offering. They do not tear my doors down in order to see Dana, as the film Hounds would lead you to believe. Patronage: small town. Attendance: fair. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

PEACOCK ALLEY. Believe this is an overrated picture. Drew, for me, ordinary business; seemed to please those who saw it. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

PRISONER OF ZENDA. Stupendous, wonderful. One of the best this year. Keep it up, Metro, and you will be on top. Direction good; great cast. Advertise this big. Advertising: sixes, threes, ones, window cards, heralds, twenty-four sheets, newspaper, postal cards. Patronage: all classes. Attendance: good. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

THEY LIKE 'EM ROUGH. Best picture Viola has made since "Glass Houses." Once very popular here, but poor pictures have killed her drawing power. Advertising: usual. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, De-Queen, Arkansas.

YOUTH TO YOUTH. Excellent; star, cast and direction of the highest order. Will please all classes. Advertising: usual. Patronage: mixed. Attendance: good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

Paramount

ABOVE ALL LAW. Another foreign made picture with elaborate mountings. A story of India in which many characters wander about with little or nothing to do. Action seems unreal and forced. Does not suit my house. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

ABOVE ALL LAW. Had we to do it over again, we should pay and not play. It is a foreign production: the acting is wonderful and the sets can not be described, but the true artistry of this picture is over their heads; that is all I can find wrong with the picture. Part of our small houses thought of it as I did but we had too many walk out to please a show manager. This picture, I judge, should go well in larger towns and the cities, but it is not a country town proposition. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

ACROSS THE CONTINENT. Reid and Roberts at their best in this. Wonderful entertainment; not a giant but fine from every angle. Patrons' praise unanimous. Advertising: lobby, lithos and news space, usual. Patronage: small town. Attendance: full houses. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

AT THE END OF THE WORLD. Good. Not much of a story, but interesting. Story laid in Shanghai, and that kind always seems to please. Advertising: regular. Patronage: general. Attendance: poor. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

BACHELOR DADDY. Comments on this picture have been so favorable that I thought it a knockout. I was disappointed and think it has been over praised. The public luckily disagreed with me and turned out in force to see it. Advertising: ones six, photos, throwaways. Patronage: neighborhood. Attendance: good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

BEAUTY'S WORTH. Pleased everyone. The best picture Marion Davies has been seen in, in a long time. Advertising: regular. Patronage: mixed. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

BEYOND THE ROCKS. I told them about this picture; what the "crickets" said, what the public had stated—and invited them to give their own opinion on this picture with Rodolph Valentino and Gloria Swanson. My patrons were divided in their opinion; the "flappers" said Great! because of Valentino, no doubt; personally, it's a "gorgeous lime" that will do business if properly exploited—but play fair with your audience! It's the authoress and the cast that will pull at the box office. Advertising: mailing list, heralds and programs. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BLOOD AND SAND. They just did not come in for this one. We were all prepared to handle a crowd but we did not even come near doing capacity business. Picture not bad but rental out of reason for me. Valentino dies at finish. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

BOOMERANG BILL. Judging from what happened on the second night, this picture made no hit with our audience. Advertising: average. Attendance: below average. Patronage: mixed. Big Ben Theatre, Ilion, New York.

BRIDE'S PLAY. Productions created by Cosmopolitan are excellent; although with a foreign atmosphere, this picture greatly pleased. Miss Davies is popular with our people. Advertising: threes, ones. Patronage: neighborhood. Attendance: fair. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

DON'T TELL EVERYTHING. In every sense of the word a 100 per cent. attraction. Pleased all and people left the house talking and laughing. There are three good stars in this one and this alone should draw them in if you will let them know about it. Advertising: posters, heralds, photos. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

We've been having an average of three pages to three pages and a half filled with Straight From the Shoulder tips each week.

Now we can have MORE ROOM for tips—if you folks will help to keep it packed with good stuff.

This is one department of Moving Picture World that has been called by one exhibitor, "My OWN Department."

He's right. You all own it. It's your tips that make it good; it's your suggestions that give it chances to improve its columns.

Come on, now — everybody! Send in all the reports you can spare time for, and keep the good work going and GROWING.

VAN.

RENT FREE. Just about as weak as they can make them. Had a nice business as Reid always draws good, but will hurt on next one. My patrons knocked this one. Advertising: lobby and six. Patronage: all classes. Attendance: good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SENTIMENTAL TOMMY. Eight reels that, in my opinion, would disgust almost any audience, no matter what class. No one stayed over for the beginning of the next show. Such stuff will kill your business if you have many like it to run. Advertising: papers, photos, slide. Patronage: all classes. Attendance: fair. J. I. Wright, Rex Theatre, Bevier, Missouri.

SIREN CALL. Plenty of action in this one, and pleased immensely. Advertising: usual, extra ballyhoo. Patronage: mixed. Attendance: good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

THREE WORD BRAND. Good Western. Went over good with the men. Usually draws men; never gets the ladies in. Advertising: newspaper, ones, threes. Patronage: mostly men. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

WIFE TRAP. Oh Boy! Look out for this one. For me, positively the poorest picture. Mia May might go over in foreign countries, but why Paramount would release this is beyond all comprehension. My advice, don't run it if you get it gratis. Advertising: regular. Attendance: rotten, and glad of it. A. Schutz, Liberty Theatre, Silver City, New Mexico.

WOMAN GOD CHANGED. Starring Seena Owen and E. K. Lincoln; this is one of the finest and most satisfying features we have shown in a long time. We had many favorable comments on this and they asked for more like it. Advertising: threes, ones, photos. Patronage: neighborhood. Attendance: excellent. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

WOMAN WHO WALKED ALONE. A very well produced and worked picture. Dorothy Dalton makes good in this one. Support is also excellent. Patronage: general. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

WORLD'S CHAMPION. Not as good as some of Reid's, still I did good business owing to the star. Very few kicked. Advertising: ones, threes, newspaper. Patronage: small town. Attendance: good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

YOUNG DIANA. Marion Davies in a Winter and Summer fashion show; may please the women, the men said "Blah." Advertising: mailing list and heralds. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Playgoers

MAN SHE BROUGHT BACK. Here is a good one; just as good as, or better than Curwood's "Man from Hell's River," and costs less than one-third of the latter. Advertising: regular. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

RUSE OF THE RATTLER. Good Western picture. Pleased the entire audience. Film in A1. condition. Advertising: slide and posters. Patronage: small town. Attendance: good. W. T. Edom, Dixie Theatre, Rosboro, Arkansas.

Selznick

GREATEST LOVE. A great production; should take anywhere. Would have made money if weather permitted, as I bought this right. Advertising: regular. Patronage: small town. Attendance: poor, account rain. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

REPORTED MISSING. Score a knockout for Owen Moore but don't forget to give the "coon" the credit due him, for he sure deserves all he gets. If it hadn't been for him the rest would sure have looked punk. The scenario on this was very good and should be what every company should do, design articles to put them over right. Advertising: extra. Patronage: country. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

REPORTED MISSING. Good program picture, nothing extra for me; had some people walk out on the silly stuff. The plot didn't seem to grip at all. Advertising: ten ones, window cards, trailer, slides, newspaper. Patronage: all classes. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

UNDER OATH. Very good program picture. Nothing too great about it, nothing too bad about it. A pleasing light offering. Advertising: ones and slide. Patronage: general. Attendance: fair Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

WONDERFUL CHANCE. Did excellent business throughout the week in spite of the weather. Stars: Rodolph Valentino & Eugene O'Brien. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

United Artists

HIS MAJESTY, THE AMERICAN. Quite old, but good. For me, though, these pictures are too high. Advertising: posters, hand bills. Patronage: small town. Attendance: fair. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

LITTLE LORD FAUNTLEROY. A very fine picture but did not get over very will in this town. Here they fall for the Western stuff. We played the picture on percentage and just broke even. Advertising: extra heavy. Patronage: small town. Attendance: poor. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Universal

BLACK BAG. Here is a dandy program picture and one that you can tell them it is worth their time to see and then not disappoint them. And best of all, Universal sells so that you can make a profit. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

DON'T GET PERSONAL. Another good one from Universal. Pleased the flappers immensely, and the old folks just had to like it. Keep it up, Mr. Laemmle. Advertising: usual. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THE FOX. Very good Western and pleased Western fans. Film in absolutely poor condition. Advertising: ones, threes, six, heralds, mailing list. Patronage: small town. Attendance: good. J. F. Fruett, Liberty Theatre, Roanoke, Alabama.

GIRL WHO RAN WILD. A very good Walton picture. Star draws very well for me. Advertising: one, three, 11x14, dodgers. Patronage: family. Attendance: good. T. J. Hicks, Liberty Theatre, Saxton, Pennsylvania.

HEADIN' WEST. A Western picture with Hoot Gibson that is sure a hummer. Lots of action with a good story and a fine cast throughout. Gibson is a real star and a drawing card here. Advertising: two sixes, two threes, five ones, newspaper, slide. Patronage: small town. Attendance: good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

HUMAN HEARTS. A truly great picture and one of the best heretofore shown at the Criterion. Patrons seeing this picture are sure to recommend highly, and well worth while the time spent in seeing it. Star: House Peters. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

HUMAN HEARTS. A good program picture; for me, nothing extra. Advertising: above the average. Patronage: mixed. Attendance: fair. Wm. H. Mayhew, Broadway Theatre, Cisco, Texas.

MAN WHO MARRIED OWN WIFE. Better than a good many Specials for a small town exhibitor. Has some real thrilling sea stuff at first. Advertising: regular program and lobby. Patronage: small town. Attendance: fair. Majestic Theatre, Greenfield, Tennessee.

Vitagraph

FLOWER OF THE NORTH. Here's a James Oliver Curwood that went over big. Pleased them all and did a nice business for one day's run. Vitagraph sold me this so that I could make a profit. Print in good condition. A. Mitchell, Dixie Theatre, Russellsville, Kentucky.

SEA RIDER. Pleased about 80 per cent. —film somewhat old and dirty and photography not up to Vitagraph's present standard; but was a fair program picture. Vita. could not furnish me paper on this, hence a poor house. Advertising: four star posters, slide. Patronage: small town. Attendance: poor. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

WHEN DANGER SMILES. William Duncan never fails to please. They like his acting and stories. This one pleased a fairly nice crowd. Advertising: posters and slide. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Comedies

COLD FEET (Educational). Very good comedy. A two-reel satire on Mounted Police stuff that is a scream from start to finish. Makes 'em enjoy thirty minutes of life. Advertising: slide and 11x14s. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

FULL O' PEP (Pollard-Pathe). A real "Snub" Pollard comedy based on monkey gland operations. Raised lots of laughter. Advertising: ones. Patronage: small town. Attendance: good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

Chasing Censorship

There's more ways than one of giving Censorship the razz. R. S. Moore of the Gem, Snyder, Oklahoma, hints a way that producers might well take to heart when he comments on JUST AROUND THE CORNER (Paramount):

"Absolutely A1. More like this one and the local censors will have to get a new hobby."

Good pictures are the surest poison for the censor bug. Report on the pictures that will help to put some sense into censors.

NONSENSE (Educational). It lived up to its name, yet a good Mermaid comedy and well received. H. G. Frisbee, Community Theatre, Meredith, New York.

SAILOR MADE MAN (Assoc. Exhib.) The best comedy we have ever run. Two nights. Pleased 100 per cent.; splendid business both nights. You should play it by all means. Raise your admission and boost it. Advertising: novelties, posters, heralds, etc. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Serials

IN DAYS OF BUFFALO BILL (Universal). Exceptional serial. A sure money maker. Played to the largest crowd I have ever had on serial. Advertising: threes, ones, photos, hats and heralds. Patronage: general. Attendance: very good. T. J. Hicks, Liberty Theatre, Saxton, Pennsylvania.

WHITE EAGLE (Pathe). Holds up well. Plenty of action throughout. Advertising: cards, ones and threes. Patronage: best. Attendance: fair. G. W. M. Tocky, Dixie Theatre, Wynona, Oklahoma.

Short Subjects

SELIG-ROBK 2 REEL DRAMAS (Educational). Played these four subjects. All of them good fillers. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

MORE PAGES MEAN MORE REPORTS

MORE REPORTS MEAN BETTER BOOKINGS

SEND MORE REPORTS AND KEEP STRAIGHT FROM THE SHOULDER GROWING.

State Rights

DAYS OF BUFFALO BILL (101 Ranch). Fairly good. Pleases all. Business very good. Print a little bad in places. Ran two days—first day good, second day off. If you run it, put a good two-reel comedy with it. Don't advance price. We played it 50-50. Posters and photos in bad shape, but you can make up a good lobby with some Indian stuff. William Thacher, Royal Theatre, Salina, Kansas.

PEGGY (Friedman). For us, a "special lemon" which we had to play in order to clean up our deposit. Wished we had let it go. For us it's terrible—it's hot—don't touch it. Advertising: good. Patronage: village and country. Attendance: poor. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

RICH MEN'S WIVES (Lichtman). Wonderful production and beautiful picture in all respects. One that we are proud to highly recommend. Finely colored art titles lend color to perfect story. Good business at twenty-forty. Advertising: lithos and lobby. Patronage: neighborhood. Attendance: very good. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

SHADOWS OF CONSCIENCE (Pioneer). Played this on a Saturday eve. It got by—and that's all. No box office appeal. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SURE FIRE FLINT (C. C. Burr). Here's action, comedy and romance; well cast and directed, and a winner. Advertising: usual. Patronage: mixed. Attendance: good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

TAKING CHANCES (Goldstone). Played this subject featuring Dick Talmadge, at the Empire, but did not see it myself. Ever since we moved to the Lafayette the boys have been after me to repeat it but did not see why, but thought I would take a chance (like Richard Talmadge did!) and swipe at it. Now that I have played it (here) I see why they made me repeat it; many of the people like him as well as Doug Fairbanks. He is a real stunt artist. Fair paper on this subject. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

WEST vs. EAST. (Standard). A dandy Western. You can run this as a Western or Society—it's different than other Westerns. Has Western, Society and Comedy. Above the average. Advertising: ones, sixes, photos. Patronage: middle class. Attendance: fair. Prices: 89-20c. William Thacher, Royal Theatre, Salina, Kansas.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

When Knighthood Was in Flower

(Marion Davies—Paramount-Cosmopolitan—11,618 feet)

M. P. W.—Marion Davies scores big success in Cosmopolitan's magnificent production, based on popular novel.

T. R.—To say that "When Knighthood Was in Flower" is Marion Davies best is only to start the story of this remarkable film. It has a great many other qualities that will make for its box-office success.

N.—A worthy example of photoplay excellence is "When Knighthood Was in Flower," an achievement which marks an important milestone in motion picture annals.

F. D.—In the list of the year's best pictures.

E. H.—Will be compared with the finest things that have been done for the screen—and it has nothing to fear in the comparison.

The Love Gambler

(John Gilbert—Fox—4,682 feet)

M. P. W.—John Gilbert's attractive personality the popular feature of this Fox Western.

N.—The spectator who has become a follower of Gilbert will certainly be disappointed.

T. R.—It will satisfy patronage where the star has a following.

F. D.—Weak story; suffers from inefficient direction.

E. H.—The story is not especially original, and shifts from one thing to another without much logic.

The Broadway Madonna

(Featured Cast—F. B. O.—5,602 feet)

M. P. W.—A highly sophisticated drama, rich in audience appeal.

N.—There have got to be some average pictures.

E. H.—Holds but slight interest due principally to commonplace treatment of material offered.

T. R.—Slips into the slot which once upon a time was labeled "fair program offering."

F. D.—Not particularly attractive both in production and material.

Broad Daylight

(Featured Cast—Universal—4,691 feet)

M. P. W.—There are splendid moments of suspense, and situations that keep one intensely interested.

T. R.—A bully crook drama, with clever sidelights of comedy to relieve the serious stuff.

E. H.—An altogether pleasing and interesting story, with an unusual twist to the plot.

N.—The picture carries a fair quality of suspense and good incident here and there and manages to offer fair entertainment.

F. D.—Fairly familiar theme, but makes satisfactory entertainment.

West of Chicago

(Charles Jones—Fox 4,694 feet)

M. P. W.—Plenty of swift action.

N.—Does offer new thrills and it offers them in a way that the average picture audience seems bound to approve.

F. D.—Pretty good story in Jones' latest Western.

T. R.—A speedy story, with plenty of good action to satisfy and keep the audience interested.

Honor First

(John Gilbert—Fox—5 reels)

M. P. W.—"Honor First" has an appealing story, is well directed, artistically mounted, finely photographed and unusually well acted. . . . Exhibitors may safely promise a picture that holds the interest throughout the entire five reels.

T. R.—Viewed from every angle, this attraction presents box office possibilities of a kind that should tempt all exhibitors.

E. H.—Thoroughly satisfying feature.

N.—This is a mixture of old ones. . . . And the subject matter in "Honor First" is not startling either in its newness or its presentation.

Her Majesty

(Mollie King—Associated Exhibitors—4,331 feet)

M. P. W.—Mollie King pleases in dual role.

E. H.—High in all essentials, cast, story, settings, costuming, suspense and general appeal.

N.—This is a harmless bit of filmplay which serves to bring back to the screen Mollie King, one of our old shadow stage favorites.

T. R.—There is little to be said in favor of this picture, which offers an unconvincing plot, based on a time-worn dual identity theme.

The Country Flapper

(Dorothy Gish—Producers Security Corp.—5 reels)

M. P. W.—Good, clean and wholesome entertainment of the comedy brand.

N.—May be called fairly amusing.

F. D.—Some good amusement despite pretty weak material.

E. H.—The name of the popular Griffith star, surrounded by an exceptional cast, together with a good box-office title, should make "The Country Flapper" an exceptional offering to state right buyers.

Newest Reviews and Comments

CHARLES S. SEWELL *Editor of Reviews*

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"Forsaking All Others"

Cullen Landis and Colleen Moore Head a Fine Cast in Universal Attraction

Reviewed by Mary Kelly

Universal has a first-rate attraction in "Forsaking All Others.". Cleverly acted, and originally conceived, it is the type of feature that is almost without limitations in the scope of its appeal. Neighborhood audiences will be sure to enjoy it and it is a sufficiently strong attraction for the first-run theatre as well. It is not a big special, nor is it presented as such, but it is an excellent program picture.

Although no one of the several fine performers is starred, Colleen Moore and Cullen Landis prove capable as usual with such good team work that they will probably be the most popular. June Elvidge, however, gives an exceptionally attractive performance that is second, in talent, to none in the picture. Add to these, May Wallace as the pampered mother, Sam Degrasse and David Torrence, and some estimation can be made of the high standard of acting. The direction of Emile Chautard is responsible to a great degree for the picture's success.

Aside from the cast, there is another important angle of exploitation. The story is an entirely new variation of the mother-love theme. Without underestimating the value of real mother love, the author has shown an example of a woman who was too much devoted to her son for his own welfare. Her love became the most arbitrary factor in his life. It came between his sweetheart and himself, and between his mother and the man who loved her. The story is convincingly told with an undercurrent of light satire that is most entertaining.

The picture has been attractively staged and lighted. It shows the best of taste in details as well as in the broad perspective. It is a proud tribute to Emile Chautard's directing.

The Cast

Penelope Mason.....Colleen Moore
Oliver Newell.....Cullen Landis
Mrs. Newell.....May Wallace
Dr. Mason.....Sam Degrasse
Enid Morton.....June Elvidge
Mr. Morton.....David Torrence
Cyrus K. Wharton.....Melbourne McDowell
Mrs. Wharton.....Elinor Hancock
May Wharton.....Lucille Ricksen

Based Upon the Story by Mary Lerner.
Scenario by Doris Schroeder.
Direction by Emile Chautard.
Photography by Charles Stumar.
Length, 4,462 Feet.

The Story

Oliver Newell has been raised under the shelter of a jealous mother love. But with manhood the love of Penelope Fearing intervenes. The mother takes him to a fashionable resort to get him away from Penelope. Oliver becomes infatuated with Enid Morton, her suspicious husband enters his apartment unexpectedly and there is a tense scene with Enid in the room and Oliver hidden undiscovered in a closet. Now the frantic mother appeals to Penelope for help. Penelope nobly responds to the mother's appeal and races to the resort. Oliver courts death by asking the married girl to meet him in a lonely cabin and the husband listens at the switchboard. Oliver, waiting for her, has a change of heart, and when she comes to the cabin he tells her he cannot go through with it. Just then her husband enters with a gun in hand, and the gods that run domestic situations take the reins.

"The Great Night"

William Russell Assisted by Pretty Eva Novak in Fox Comedy Drama.

Reviewed by Mary Kelly

This Fox production for William Russell utilizes a familiar plot with fairly entertaining results. This is due mainly to good directing and a capable cast.

It is the story of the man who must marry quick or lose a fortune. Frequent versions of this theme in the past have probably detracted from its present value as an attraction. Naturally there is no great suspense and the interest is confined more to the style of the performance and the comedy effects. "The Great Night," for the most part, moves along in breezy style with now and then an original flash.

Eva Novak is one definite reason for liking the picture. Her appealing personality transforms a colorless role into something that is more than casually interesting. When she cooks flapjacks for instance, it seems for the moment a new and absorbing art. William Russell's role, like all of his more recent ones, is of the conventional type and will carry an appeal to those who have tired of him in the more usual outdoor characters.

The Cast

Larry Gilmore.....William Russell
Mollie Martin.....Eva Novak
Papita Gonzales.....Winifred Bryson
Robert Gilmore.....Henry Barrows
Jack Denton.....Wade Boteler
Simpkins.....Harry Lonsdale
Green.....Earl Metcalfe

Story and Scenario by Joseph F. Poland.
Direction by Howard M. Mitchell.
Length, 4,346 Feet.

The Story

Larry Gilmore is son of the late head of the Gilmore jewelry establishment. According to the terms of his father's will, Larry must marry within thirty days or lose his share of the estate. This causes a rush of females to the Gilmore establishment, each anxious to be the lady selected to assist in getting the money.

Larry has no intention of entering the field of matrimony, so he persuades his friend, the police commissioner, to appoint him to the police force. It is as the policeman that Larry meets romance. She is a little girl working in a cheap restaurant. Larry eventually marries her, but it is only a few seconds before the time limit is expired.

"A Blind Bargain"

Lon Chaney's Marvelous Acting Is Feature of Goldwyn's Thrilling But Gruesome Melodrama.

Reviewed by C. S. Sewell

Lon Chaney's fine work in two widely divergent roles is the outstanding feature of the Goldwyn production "A Blind Bargain" in which he appears both as an eminent surgeon with strange theories, and as an

Th vogue for gruesome thrilling ... melodramas on the stage makes it hard to forecast with any great degree of accuracy as to how this production will be received by the general public. Those who are fascinated with the weird stories of Edgar Allen Poe and to whom thrills and gruesome melodramatic situations outweight the implausible nature of the story will undoubtedly enjoy it immensely for it has been well made and the tension well handled. Everything has been subordinated to the one theme, the doctor's experiment, whether he will be able to perform it and what the result will be. There is a romance, but it is kept in the background for the happy ending. It certainly would not appear to have a strong appeal for those who go to the theatre for relaxation or expecting to find light entertainment, and it would therefore be well to let your patrons know in advance just exactly the type of picture and what they may expect.

Lon Chaney's work in this picture is really marvelous and he again demonstrates that he is one of the best if not the very best character actor on the screen. As the ape-man, his portrayal and likeness to a huge chimpanzee is wonderful and sends chills up and down your spine. As the eminent but half-mad doctor scientist, with his distinguished manner, Mephistophalean make-up and very erect carriage he is also excellent but this does not give the same opportunities for unusual work as the other character does. Never for one moment do you think that it is the same man portraying both roles. The remainder of the cast is entirely satisfactory.

Built entirely on one situation, the action and tension is stretched considerably but this appears to have been purposely done in preparation for the big climax which is undoubtedly thrilling; where the doctor has his intended victim strapped to the operating table when he is set-up and his life crushed out by a gorilla like monster who has been freed from his cage by the ape-like hunchback. In keeping with the general tone of the picture, most of the action

takes place in the doctor's home, amid various implements of surgery, drugs, operating rooms, etc. In a word, everything in the picture appears to be fashioned with the thought of producing a thrilling melodrama which will fascinate because of its mystery and sensational, gruesome theme. The title refers to the fact that the intended subject does not know the nature of the bargain which he makes with the doctor for saving his mother's life.

Cast

Dr. Lamb / The Hunchback ..... Lon Chaney
Robert ..... Raymond McKee
Angela ..... Jacqueline Logan
Mrs. Lamb ..... Fontaine LaRue
Robert's mother ..... Virginia True Boardman
Bessie ..... Aggie Herring
Angela's mother ..... Virginia Madison

Based on story by Barry Bain.
Continuity by J. G. Hawks.
Directed by Wallace Worseley.
Photographed by Norbert Brodin.
Length, 4,472 feet.

"Outcast"

Elsie Ferguson Does Best Work of Her Screen Career in Paramount Version of Her Stage Success.

Reviewed by C. S. Sewell

In the Paramount production "Outcast," Elsie Ferguson appears again in a role which she created on the stage, and her fine work is the outstanding feature of the picture. It affords her fine opportunities for her undoubted talents and should bring her a host of new admirers. Dominating nearly every scene, her performance as the girl evicted for non-payment of rent, who walks the street hungry, finds shelter, then material success, and via a rocky road eventually finds love also, is excellent. So fine is her acting and use of facial expression that the meaning of every move is clearly brought out, necessitating the use of only a minimum number of subtitles.

Miss Ferguson's portrayal, backed up by fine work by the others in the cast makes it an interesting offering which should find favor with average audiences in both large and small houses. The story is not at all times convincing, and the excellence of the acting only serves to emphasize these points. For those who demand a thrill and melodramatic climax, the chase of the steamer by an aeroplane and the star's rescue just as she is attempting to drown herself, will fill the bill, but it appears a trifle incongruous compared with the quite deliberate tempo of the majority of the film.

A point of strong appeal to feminine patrons will be Miss Ferguson's handsome gowns which she certainly knows how to wear to advantage, and there are a lot of these stunning creations.

Miss Ferguson appears in the rather unconventional role of a woman who becomes the "pal" and business partner of a man but she has a hard fight to win his love as he still loves a girl who has married another for his money and tiring of her bargain seeks to win him back. David Powell appears as the man in the case, a rather unsympathetic role, and Mary MacLaren portrays the other woman.

Cast

Miriam ..... Elsie Ferguson
Geoffrey Sherwood ..... David Powell
Tony Hewlett ..... William David
Valentine Moreland ..... Mary MacLaren
John Moreland ..... Charles Wellesley
Nellie Essex ..... Teddy Sampson
DeValle ..... William Powell

Based on stage play by Hubert Henry Davies.
Adapted by Josephine Lovett
Directed by Chet Whitey.
Length, 7,309 feet.

Story

Deserted by her husband, Miriam Moore works as a model but loses her job and is evicted for non-payment of rent. Wandering the street hungry she is accosted by a ruffian as she passes Sherwood's home. His friend Tony rescues her, and Sherwood, blue and drinking heavily because his sweetheart, Valentine, has married for money, has Tony invite her up. Her sad story causes Sherwood to minimize his own troubles. They decide to become pals, he helps her, gets her an apartment and finally makes her his business partner. With her help they achieve great success and finally wealth. She learns to love him, but he still continues to love Valentine. Finally Valentine decides she has tired of her husband and comes to Sherwood. Miriam saves the couple by her quick wit when Valentine's husband appears, and Valentine goes back to her husband. Miriam boards a vessel bound for South America and leaves a note that she will jump overboard. David then realizes he loves her, follows in an aeroplane and rescues her from the water and all ends happily.

"When Love Comes"

F. B. O. Picture With Helen Jerome Eddy is Poignant With Star's Appeal.

Reviewed by Mary Kelly

In this F. B. O. attraction, Helen Jerome Eddy does not disappoint the many who have come to expect a fine quality of sincerity from every performance with which she is associated. "When Love Comes" has an appeal that is deeper than the average picture.

It realizes to an excellent degree the standard of material that is best suited to the star. One of its best qualities is its consistency. It belongs definitely in the class of features that rely upon emotional appeal rather than material display. It is a love story, simply and effectively told and will be refreshing to those who criticize the screen for placing too much emphasis upon superficial glamor and beauty without talent. There is a particular class of patrons who will be most enthusiastic over this.

The romance and disappointment of an old-fashioned girl is the theme. The director has been unusually successful in making her unhappiness seem real instead of purely sentimental and in suggesting the passing of time. Her five years of dull waiting seem an eternity. This serves as an effective prelude to the full realization of her dreams which comes after a melodramatic climax.

Helen Jerome Eddy's charm of naturalness is the chief inspiration of the picture. The close-ups are eloquent with sympathetic appeal. Harrison Ford heads the supporting cast which shows fine directing.

The Cast

Jane Coleridge ..... Helen Jerome Eddy
Peter Jamison ..... Harrison Ford
Aunt Susie Coleridge ..... Fannie Midgeley
Marie Jamison ..... Claire Dubray
Jim Matthews ..... Joseph Bell
Rufus Terrence ..... Gilbert Clayton
The Coleridge Twins ..... Buddy Messenger / Molly Gordon
David Coleridge ..... J. Barrows
Ruth ..... Fay McKenzie

Story by Ray Carroll.
Scenario by Winnifred Dunn.
Direction by William A. Seiter.
Photography by Lucien Andriot.
Length, 4,800 feet.

The Story

Jane Coleridge has two suitors, Peter Jamison and Jim Mathews. She favors [illegible] a hopeful architect who has drawn up [illegible] for constructing a dam, but Peter is [illegible] ful and hesitates to propose. Disappointment comes to him when the town board scornfully refuses his plans, and he prepares to leave town. While he waits for Jane's answer, Jane is detained by the sudden death of her father. Peter leaves, believing she does not love him. Five years pass, during which Jane has devoted her life to the children of the neighborhood school. Peter returns with a small daughter. He still loves Jane, but his wife, who had deserted him and the child, reappears to make trouble. Jane's happiness seems once more threatened but an unexpected event settles everything in her favor.

"A Daughter of Luxury"

Paramount Release Starring Agnes Ayres Offers Attractive Entertainment

Reviewed by Mary Kelly

Attractively produced and presenting Agnes Ayres in a part that exquisitely frames her personality, this Paramount release is decidedly appealing to the eye. "A Daughter of Luxury" is the screen title for "The Imposter," a stage play by Leonard Merrick and Michael Morton.

The script has been well handled and embraces a chain of interesting events. There is somewhat greater merit to the story than might be imagined from the title. "A Daughter of Luxury" may suggest to some the sort of attraction with no particular individuality except a sumptuous material display. But it does not belong in that class. The situations are involved, the sequence logical and the climax is effected in quiet, convincing style.

The part of Mary Fenton reduced temporarily from a prominent social position to stringent poverty, calls striking attention to Miss Ayres' grace and culture. In humble surroundings she seems more lovely than ever. Most of the settings, however, are far from humble, so there is an abundance of pleasure for those who enjoy luxurious backgrounds.

One of the picture's charms is the graceful and unsensational manner in which the entire story is handled. Even in the comedy touches, this is evident. Paul Powell, the director, has shown excellent judgment and the cast has intelligently responded. Tom Gallery, as the young heir to a diminished fortune, gives a refreshing performance—one that exploits his engaging personality.

The Cast

Mary Fenton ..... Agnes Ayres
Blake Walford ..... Tom Gallery
Ellen Marsh ..... Edith Yorke
Bill Marsh ..... Howard Ralston
Loftus Walford ..... Edward Martindel
Mrs. Walford ..... Sylvia Ashton
Red Conroy ..... Clarence Burton
Mary Cosgrove ..... ZaSu Pitts
Charlie Owen ..... Robert Schable
Winnie ..... Bernice Frank
Genevieve Fowler ..... Dorothy Gordon
Nancy ..... Muriel MacCormic

Based upon the play by Leonard Merrick and Michael Morton.
Scenario by Beulah Marie Dix.
Direction by Paul Powell.
Photography by Bert Baldridge.
Length, 4,538 Feet.

The Story

Mary's parents die, and her inheritance proves to be nil. Mary is forced to live in a cheap lodging house.

The landlady forces Mary out and she walks the streets seeking work. She is almost ready to faint from hunger and fatigue when she meets Charlie Owen, a stranger, whom she mistook for an acquaintance. He got her into much trouble, which began when in innocent circumstances she was discovered by a gossipy friend of Owen's in his room with her hair down putting on her shoes. As a result of this she is forced to pose as a wealthy heiress. Her imposture is revealed and there is more trouble, excitingly topped when she is accused of being implicated in a jewel robbery.

There does come on the scene later a nice young man, but it is Mary herself who pulls her reputation out of the fire.

"Affairs of Lady Hamilton"

Sterling Pictures Corporation's Stupendous Costume Special Introduces New And Beautiful Star.

Reviewed by Roger Ferri

The passion and exquisite femininity of that historic woman, Lady Hamilton, who, rising from obscure peasantry, a blacksmith's daughter, to power and wealth only to die in poverty, proved the inspiration and the saviour of Lord Nelson, England's naval hero, are vividly embodied in this wonderful costume production, appropriately entitled "The Affairs Of Lady Hamilton." The wonder of this production—and it is a splendid production in every detail—is that it treats a difficult subject in such refreshingly entertaining fashion that one marvels at the extremes to which producer Richard Oswald went in giving civilization at this time such an excitingly interesting picturization of the affairs of a woman whose adventures have inspired poets, artists and sculptors to honor her with works that are counted among the masterpieces of art.

This production itself is worthy of a place in this select art circle, for it goes the works of arts, poets and sculptors one better by introducing this humble girl who became enmeshed from early girlhood in fate's web, so that she fairly lives once more—to the delight of the audience. One particularly commendable feature of this Sterling production is its apparent adherence to fact, leaving the task of formulating conclusions and opinions relative to the status of the affair between Lady Hamilton and Lord Nelson to the individual. As visualized in this production the one outstanding thing is that the producer had one thought in mind, that of giving the world a vehicle of maximum entertainment.

If your patrons enjoyed "Passion" they will want to see "The Affairs of Lady Hamilton," for in our humble and personal opinion, the latter is a far greater production. It is just as elaborate, pretentious and extensive in scenic settings and with an enormous cast.

Its distributors are claiming that there are some 100,000 people appearing in the picture. This writer is satisfied to take their word for it, for there were innumerable scenes where it seemed as if whole cities had been let loose to participate in the production, which is colorfully well photographed. The story is particularly fascinating and can not help but entertain, for it involves a romance that possesses charm and beauty, sincerity and grips because it is convincingly interpreted by an unusually talented cast of foreign players who knew what they were doing at every turn. The settings are truly massive in every sense with the battle of Trafalgar presenting a climax that is far superior to any ever re-enacted in an American or foreign made production heretofore shown in this country. Picturesque to the 'nth degree the scenic background, most of them in Naples with the volcanic Vesuvius playing no little or unimportant role, "The Affairs of Lady Hamilton" should create much more favorable discussion than either "Passion" or "Deception."

Directorially, the production is everything one would hope it to be and were it not for the advance notices of the producer one could in no way identify it as the work of a foreign producer. The cast is a capable one throughout with the premier honors going to Liane Haid, who in assuming the titular role, gives as fine a piece of superlatively artistic characterization as this writer as seen on any screen. Certainly, she goes about her work with a charm that is grippingly fascinating. Whether or not she is the "most beautiful woman in the world," as the advertising claims, is problematical; however, she fits the role of Lady Hamilton to a nicety and makes a picture good to look at. Conrad Veidt as Lord Nelson and Werner Kraus as Sir William Hamilton are equally effective. The support of the rest of the cast is consistently good and in keeping with the high class quality of the production as a whole.

The Cast

Lady Hamilton.....Liane Haid
Lord Nelson.....Conrad Veidt
Sir William Hamilton.....Warner Kraus

Produced by Richard Oswald.
Edited by Randolph Bartlett.
Length, 13 Reels.

The Story

The pangs of bitter experience have found Emma Lyon, the village maid, daughter of a poor blacksmith, before she ever dreamed of meeting Lord Nelson. She pleaded with a sea captain for a youth who had been shanghaied. Then she first realized the hunting instinct in man. There entered into her life that same day an insatiable desire to be revenged on men. And she was fairly successful until she met Lord Nelson. She plays an important part in Nelson's first great naval victory. He returns to Naples, acclaiming the now Lady Hamilton as the real winner, she sharing with him the honors of both court and populace. From that day on Lady Hamilton and Lord Nelson became inseparable. But the big climax comes when Nelson's wife, having consented to a separation, and Lord Hamilton having disinherited Lady Hamilton on his deathbed, Lady Hamilton, in poverty, with her baby in her arms and mortal anxiety in her heart, goes to the public bulletin board and learns that Nelson has won Trafalgar, one of the most decisive battles in the world's history. She is transported with joy—now the gates of happiness are wide open—now the English court must officially recognize both her and Nelson. Then comes the second bulletin—"Nelson is dead."

"Gun-Shy"

Comedy is Dominating Motive in Phil Goldstone Production for Franklyn Farnum

Reviewed by Mary Kelly

A slightly different motive from the type usually found in Franklyn Farnum features governs the action in this Western, "Gun-Shy." It has been done in a light vein. The stellar role affords Farnum continued opportunity for comedy instead of heroics, as he is cast as a physical coward.

To many the change will be agreeable, as "Gun-Shy" lacks the implausible and one-sided effect of the star's recent vehicles. It presents in rather human style a timid character fighting for his rights against a lawless gang. A Western girl's admiration for him bluffs him into thinking that maybe after all he can be a hero, and before he knows it he is made deputy sheriff.

There is no great suspense and only an average display of riding and action. Comedy is the most popular angle. The action winds up with a climax of a more or less familiar nature—the gallant defense of a mine in the hills. Farnum is good as the worried Easterner and Florence Gilbert proves a vivacious heroine.

The Cast

James Brown.....Franklyn Farnum
Betty Benson.....Florence Gilbert
Pop Benson.....Andrew Waldron
Buck Brady.....Robert Kortman
The Undertaker.....George Marion
Bill Williams.....William Dyer

Story Not Credited.
Direction by Alvin J. Neitz.
Length, Five Reels.

The Story

"Gun-Shy" is the story of the advent of two strangers in the almost deserted town of Los Palos. One bears the markings of a typical Easterner. He is taken for a U. S. marshal, sent to Los Palos to stop the raids which have been going on. He is afraid of his very shadow and only awaits the first opportunity to leave town. The mysterious stranger soon introduces himself to the Easterner as Bill Williams, the real U. S. marshal, and after an attempt on his life the Easterner takes heart, thrashes the gang leader and aids in bringing the raiders to justice.

"Pawned"

Selznick Releases J. Parker Read Production With Tom Moore and Edith Roberts.

Reviewed by Marguerite Kemp

"Pawned," is a frank melodrama with a rapid sequence of stirring scenes. It is enlivened with a number of free-for-all fights and comes to a crashing climax with the plunging of an automobile from a ferry boat. It offers the type of entertainment that proves unfailingly popular.

The story remains true to the title, for it deals with a series of pledges, made voluntarily or unwillingly. One character pawns his life to the services of a gambler, another pawns his soul to drugs, another to drink and the heroine pledges her soul to save the life of the man she loves.

The featured players are not given an opportunity to rise to very dramatic heights, and go about their business with an air of "putting it on heavy" as befits a spectacular story. The sub-titles aid the audience in getting out of the maze of characters and intrigue.

The characters are well selected, the various types being well portrayed, particularly that of James Barrows as the self-sacrificing cab driver. Mr. Moore's famous smile is conspicuous by its absence, in fact, there are no comedy touches. Edith Roberts is unusually charming. The play is well staged, with regard to settings and street scenes, and the direction shows a good understanding of melodramatic values. The author, Frank L. Packard, will be recalled by many for his great success, "The Miracle Man."

The Cast

John Bruce .....Tom Moore
Claire Veniza .....Edith Roberts
Dr. Crang.....Charles Gerard
Paul Veniza.....Josef Swickard
Mrs. Veniza.....Mabel Van Buren
Old Hawkins.....James Barrows
Gilbert Larmond.....Eric Mayne
Joe Burke.....Billy Elmer

Story by Frank L. Packard.
Direction by Irvin V. Willat.
Lengt, 5,000 Feet.

The Story

John Bruce pawns his services to the owner of a chain of gambling clubs for as long as the employer wants his services for the fare from the South Sea Islands to the States with a job at the end of the trip. The job is that of investigator of suspected misdeeds of club employees. His investigation of a traveling pawnshop leads to a meeting with Claire Veniza, who later saves his life by promising to marry a drug-addicted doctor who dresses the wounds acquired by Bruce in a free-for-all fight. The doctor refuses to release Claire from her promise, threatening to expose her supposed father who had been guilty of a crime in the past. On the day of the wedding, Old Hawkins, who is the girl's real father, redeems himself and his drunken life by plunging the car containing the doctor and himself over the edge of the ferry boat. The girl is rescued by Bruce.

"Ben-Her"

(F. B. O.—Novelty—One Reel)

Anyone who has labored through the long series of introductory comments that herald the average screen feature will appreciate the humor in this subject. It is a timely burlesque on this custom as practised in the extreme by some producers. After no end of references to the producing staff and the cast the first scene of the picture is flashed on the screen. It is also the last. For the producers in this case evidently regarded the drama as of secondary importance. The characters are Ben and Her and their romance is short but sweet. It is done in a cleverly satirical vein without any objectionable sting, and is a worthwhile novelty. —M. K.

The Pep of the Program

News and Reviews of Short Subjects and Serials

Johnny Jones Comedy Heads List of Eleven Pathe Films for December 17

On the Pathe program for December 17, which contains in all eleven subjects, is one of the Johnny Jones series entitled, "Wanted—a Story." This shows a woman author reading her scenario to a bunch of youngsters who plainly register enthusiasm and then the story itself is produced. It shows the company with a flivver and some furniture finding refuge on a cannibal island. They start to housekeeping and have such a good time that they don't want to leave.

There is also a screen novelty, one of the Oregon Trail series made by Kiser studios, entitled "Fleeced for Gold," which embodies a romance on a big sheep ranch. Introduced into the film are many scenes showing thousands of sheep and how they are counted, washed, shorn of their wool, branded and the wool carted away.

The current Hal Roach comedy is a one-reeler called "Fair Week," with Paul Parrott and Jobyna Ralston. Parrott appears as a farmer's handy man who is "as loose as cement with his money." At the fair, his employer's daughter gets him into a shell game and reforms him.

The Lloyd reissue is "Heap Big Chief," with Snub Pollard and Bebe Daniels, in which the star, after he outwits his savage foes is surrounded with an embarassment of fair savage affection.

"Henry's Busted Romance" is an Aesop Film Fable in which the various animal characters appear, it deals with a wiser and better husband after a series of vamping experiences. "Screen Snapshots No. 15" shows a number of prominent persons, including Hall Caine, Maurice Tourneur, Nazimova and Will Hays greeting several screen celebrities. Another section showing movies of the early days, features the following popular players Mack Sennett, Ford Sterling and Mabel Normand.

The Pathe Review No. 186 shows more "Living Paintings;" also Florida natives catching sharks, and wonderful rope-climbing at Chimney Rock, N. C., as well as other subjects of interest.

"Speed," the Hutchison serial, reaches its ninth episode, "Hit or Miss" which contains daring stunts with a train and motorcycle. Two issues of Pathe News and one of Topics of the Day complete the list of eleven releases for the week.

Radio Broadcasting Planned to Aid in Exploiting Educational Special

Educational Film Exchanges, Inc., in collaboration with Scientific American, has arranged an elaborate exploitation campaign on the one-reel special subject, "Via Radio." A. C. Lescarboura, managing editor of Scientific American, is sending material for talks on this picture to every broadcasting station in the United States and, it is said, several will broadcast this material. Scientific American will also carry a story on the instructive value of the picture, advising everyone interested in radio, either as a science or as an amusement, to see the production. The story will appear in the January issue.

Educational has prepared a comprehensive advertising campaign incorporated in a combination press sheet and broadside. Several novelty advertising and exploitation ideas are suggested, among them being a teaser card bearing a message written out in international code. In addition to the posters, lobby photos, cuts, mats, slides, etc., a specially designed window card will be issued.

Radio editors of all of the metropolitan papers will receive press material on this picture, and it is believed many will carry notices of its showing in their own particular territory.

Century Schedules Four Comedies for Release During the Month of January

A fine program is offered by Century for the holiday season. Some of the subjects are: January 3, "American Plan," with Lee Moran, Blanche Payson and Betty May. The story of love and cooking in a boarding house under difficulties. Direction, Al Herman.

On January 10, "Sting 'Em Sweet," featuring Brownie, supported by Jack Cooper, Ena Gregory and Jack Earle. Nothing fits Earle, the giant; not even the role of a lover in which he is sadly impeded by little Jackie Morgan and Brownie.

Direction, Al Raymaker

January 17 sees "Hee Haw," featuring Arthur Trimble and Harry Sweet in search of a home. Directed by Herman, and on January 24 there is "Farm Follies," the story of a stranded troupe of theatrical girls forced to earn their keep on the farm, much to the worry of the farmer's wife, played by Blanche Payson. Jack Cooper and the Century Beauties do good work putting jazz and pep in farm life.

One January 31, "Atta Boy," a baseball story starring Lee Moran, who by accident gets into the clubroom of a baseball team, and is forced to go out on the field and play for them. He steals the bases literally and when told to run home does so. Direction of Al Herman.

"Heeza Liar" Back

J. R. Bray, president of Bray Productions, Inc., announces the return of "Colonel Heeza Liar" to the screen for a farewell tour in a series of "blood curdling" single-reel adventures under the title of "Bray Comedies," to be released through the W. W. Hodkinson Corporation. His first appearance will be on December 10 in his own version of "Treasure Island." Other releases will follow at intervals of four weeks.

C. B. C. to Expand, Engages Havez

Harry Cohn of the C. B. C. Film Sales Corporation, announces the engagement of Jean Havez to write and take active charge of comedy scripts for C. B. C. The engagement of Mr. Havez, one of the best-known comedy scenario writers in the industry comes as the forerunner of an announcement by Mr. Cohn of augmenting to a large degree his comedy producing units and to add in the near future at least two more comedy units to that now engaged in the making of the Hallroom Boys' Comedies.

Mr. Havez has been known for a long time as one of the most successful furnishers of laugh material. He contributed the stories for the first series of the Buster Keaton comedies, and was co-author of some of Harold Lloyd's successes, including "Grandma's Boy" and "Dr. Jack."

While the production of feature comedy-dramas will be an important part of the C. B. C. output it is Harry Cohn's intention to continue to specialize, as always, on the production of two-reel comedies.

Brooks Jubilant Over "Plunder"

The forthcoming Pathe serial, "Plunder," which brings Pearl White back into this field, furnished the occasion for Serial Sales Manager E. O. Brooks' trip to Chicago. He reports that heads of the Junior Orpheum Circuit there saw the first three episodes and expressed their approval. He was particularly impressed with the result of a showing to Branch Managers Martin and Gillick, of the two Chicago offices; Aschmann, of Milwaukee; Moray, of Indianapolis, and representatives of their sales forces.

"I have been present at a good many previews for salesmen," said Mr. Brooks, "but never have I witnessed such enthusiasm as was evidenced at this showing. Salesmen are cautious with respect to all new product. But 'Plunder' made them sit on the edges of their seats, wondering what was coming next. Several expressed their disappointment at not having the chance to see the whole serial."

Two New Films for Bull Montana

"Glad Rags," the next comedy starring Bull Montana, will be this comedian's best, according to Hunt Stromberg, producer of this series. The photoplay is based on two stories. One is "Silk Purses and Cauliflower Ears," by Rene Reviere, which appeared originally in the Argosy-All Story Magazine. The other is an original story by Hunt Stromberg called "Lowry of the Bowry." In the cast are Otis Harlan, Tom Gallery, Betty Francisco, Max Davidson and Chuck Reisner.

"They Call it Dancing" has been selected as the title of a forthcoming Bull Montana comedy. The comedian will be seen as a distinguished dancing master, at the head of a school of classical dancers. The famous Denishawn dancers will appear in the picture.

Universal Has Attractive Schedule of Short Subjects for End of Year

Universal announces that to meet mid-winter demands and to provide a strong program for December 24 to 30, "Universal Joy Week," an unusually strong selection of short subjects is offered for release during December. In addition to the regular release schedule there are two "New Leather Pushers" and two new editions of "The Mirror."

The month's output will include four high class Universal comedies of one reel each and four Century comedies of two reels each. The Universal comedies will consist of two featuring Lew Sargent, the boy comedian, and two featuring Neely Edwards. The Sargent comedies are "A Rip-Snoring Night," released December 4, and "A Dog-Gone Day," released December 18. Both are from the "messenger boy series." The Neely Edwards comedies are "Rail Birds," for December 11, and "Where's the Parade?" for Christmas Day.

The four Century comedies for the month are "Women First," "A Small Town Derby," "Me and My Mule" and "The Tattle Tail."

The two "New Leather Pushers" mark the beginning of a new series of six of the popular two-reelers made from H. G. Witwers funny prize ring stories, with Reginald Denny in the leading role. The first is called "Young King Cole," and was released December 4. The second one, "He Raised Kane," will be released December 18.

So popular have the first two issues of "The Mirror" been, that International News Reel Corporation is placing two new ones at the disposal of the exhibitor for Yuletide. "Mirror No. 3," released December 4, is titled "The Birth of Aviation," and shows the Wrights and other aeronautical pioneers making the first bird-hops of history. These are contrasted with the latest models in military and commercial planes. "Mirror No. 4" will deal with the ceremonies attending the death and burial of King Edward VII. of Great Britain, and the crowning of his successor, the present King George V.

The Universal short subjects for December also includes "The Siege of the Lancashire Queen," a two-reel Fish Patrol picture, starring Jack Mulhall and taken from one of Jack London's famous stories. "Kings of the Forest," a two-reeler starring Roy Stewart. It is another of the stirring lumberjack stories.

Added to these two short dramas, Universal has re-edited and re-titled two of Harry Carey's most popular pictures of several years ago. They are "The Texas Sphinx" and "The Golden Bullet," originally three-reel Westerns which have been quickened to two reels. They will be released on December 9 and 30, respectively.

Other subjects scheduled for December by Universal are issues 97 to 102 (1922) and Issues No. 1 and 2 (1923) of the International News reel; chapters 13 to 16, inclusive, of "In the Days of Buffalo Bill," and chapters 6 to 9, inclusive, of "The Radio King," starring Roy Stewart.

"Rod and Gun" Films Now Ready

The first four of the series of six sport films entitled, "Days Afield With Rod and Gun," produced by Mr. Eltinge E. Warner, publisher of "Field and Stream," are announced by Hodkinson.

"The Goose" is the first, scheduled for December 24. This film deals with a goose "Safari" on the lower Mississippi. The January 21 release is "The Quail," in which hunting for Bob White in the Sedge and Pine Woods of the Mississippi Valley is shown. The third, February 18, is "Salmon Fishing With a Dry Fly on the Restigouche River in New Brunswick." The fourth release on March 18 will show "Duck Shooting on Waponoca Lake."

"Fighting Blood" in Book Form

H. C. Witwer's "Fighting Blood" stories, which are now running in Collier's Magazine, will be issued shortly in book form and will carry a special jacket advertising the F. B. O. film version of these stories. In addition the book will be illustrated by stills of "Fighting Blood" in picture form. The third of these stories, "Six Second Smith," is now in production at the R-C studios in Los Angeles. Eleven of the twelve stories have already been published in Collier's Magazine. The book will be placed before the public in February.

"Bray Magazine"

Entertainment and Instruction is Attractively Mingled in New Bray Magazine Series

Reviewed by C. S. Sewell

Varied items of interest plus an animated cartoon comedy comprise each issue of the recently inaugurated "Bray Magazine" which will be distributed on the State right market by Bray Productions, Inc. The first three issues show careful selection and contain items which are entertaining as well as instructive. In each of these issues there is at least one item which is decidedly out of the ordinary and which should be strong in audience appeal. Taken altogether this series should prove an attractive addition to any program.

"Bray Magazine No. 1"

The opening section, "Scraps," pictures fights of various kinds, rooster fights, parrot fights, kitten fights, and then Japanese with jui jitsu; also a boxing match between women. An instructive section shows by diagrams the cause and origin and by photographs the effect of cyclones and tornadoes. The cartoon, Inkraving," entitled "Strap Hangers," will appeal especially to city dwellers who experience transit discomforts as it deals in a fantastic way with weird ideas for getting around the necessity for straphanging.

"Bray Magazine No. 2"

A unique section shows highly magnified pictures of strange plant like animals that live at the bottom of the sea. Then there is a section showing odd uses for motorcycles, another picturing the weird costumes and dances of the inhabitants of the island of Bali in Polynesia, which after all are not so different from the modern "shimmy." The cartoon deals humorously with Bobby Bumps experience at school.

"Bray Magazine No. 3"

There is an unusually interesting section in this reel which shows how character may be read by the study of a person's hands, the different shapes and characteristics, each having their own peculiar significance. Another section is a nature study dealing with the life and habits of a bird, the scarlet tanager. A fantastic cartoon comedy dealing with the subject of possibilities of taxes of air, walking, etc.

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Man with the Twisted Lip (Educational.)
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Social Errors (Hodkinson.)
Timberland Treachery (Universal.)
Wanted—A Story (Pathe.)
Women First (Universal.)

"Women First

(Universal—Comedy—Two Reels)

There's a quantity of funny stuff in this one. Especially comical is the "stunt" that Lee Moran "pulls" when he notifies automobilists that the road ahead is closed when he wants to attract patrons for a roadside hotel. Alberta Vaughn, as the girl, adds the necessary touch of beauty.

The captious might find some fault with Moran's long chase after an old maid while a house is burning, and his eventual return in time to rescue the heroine, but taken as a whole the production can be classed as very good.—T. S. daP.

"Plunder"

Unusually Thrilling Serial Produced by George Seitz Marks Pearl White's Return to Pathe

Reviewed by C. S. Sewell

To signalize her return to the serial fold, Pathe has provided Pearl White with a production which should thoroughly satisfy serial fans, and if the pace set in the first three episodes is maintained should prove a fine business-getter. This serial has cleverly sustained mystery, action galore, stunts and melodramatic thrills, in fact, about everything that experience has shown is demanded by audiences that like this type of entertainment.

Pearl White's name is one to conjure with in the serial field for not only was she a pioneer in this kind of entertainment, but consistently maintained her prestige as one of the best of the serial stars, and her temporary absence from serials to appear in features is of such recent date that sufficient time has not elapsed for her to lose her hold on chapter-play fans. Then, too, her work in features has kept her constantly before the public.

This production is the work of George B. Seitz, who can safely be classed as the peer of all serial producers, and having seen practically every serial which he has produced in the last few years, the writer unhesitatingly pronounces the first three episodes of this serial as the best thing that he has turned out.

The star's personality and attractiveness is too well-known to need dilating upon, but in this picture she displays such zest and enthusiasm as to make it appear as if she is glad to be back in the serial fold. Fans are also well acquainted with Harry Semels because of his work in previous Seitz serials, and he is as villainous as ever in this one. There is a newcomer, Warren Krech, a graduate from the stage who is now appearing in "The Town That Forgot God." His work is entirely satisfactory, and the role that he portrays strikes an unusual note as, though he appears whenever needed to help the heroine out of her difficulties, the con-

clusion of episode three leaves you in doubt as to whether he is her friend or foe and whether he is not actuated by selfish motives in his desire to thwart the villain.

This serial is well produced and finely photographed and attains and maintains an unusually high pitch of interest and excitement. The customary suspense at the end of each episode is well handled and in addition to these stunts each chapter also contains one or more melodramatic thrills.

The plot involves the attempts of rival forces to obtain from a number of different stockholders their stock in a New York office building, beneath which is buried treasure of enormous value. In the first episode you are treated to a thrilling auto ride up a wet street filled with traffic and a stunt where Pearl drives her car right into a big building. Then in a chase she leaps through a skylight and ends in a taxi with the villain.

Episode two finds Pearl in the clutches of the villain and accused of murder. She escapes in a dramatic manner but is lured back and locked in a tower which is then set on fire. In the next episode she escapes by jumping to a tree. This scene is not as well handled as some of the other stunts, but the director makes up for that in a cleverly conceived scene where, faced by a gorilla, she plays on his aptitude for imitation by making the animal shoot itself. Her adventures then lead her to an underground cave where she is confronted by a sinister looking giant arising from a bier.

For thrills and excitement and sustained interest, "Plunder" certainly is there.

"All-Star Comedies"

Burr's New Series Distributed by Hodkinson Should Prove Attractive Box Office Material.

Reviewed by C. S. Sewell

Judging from the first two of C. C. Burr's All Star Comedies which are being distributed by Hodkinson, this series of two reelers should find favor with exhibitors. They contain a lot of sure-fire material which will bring laughs and while there is a certain amount of slap-stick there is also a definite idea or plot running through each and much of the humor is naturally built up from the comedy situations. While some of the material is not new, it has all been handled from an audience standpoint to bring out the humorous possibilities and they should prove a good box-office bet, though in "Social Errors" some may have their ideas of decorum jarred by the situations where Charles Murray has difficulty with his trousers and finally goes around without them in a sleep walking stunt.

In keeping with the brand name, Mr. Burr has selected excellent players who are well-known, including Raymond McKee, Mary Anderson and Charles Murray, and in "Social Errors" Flora Finch also appears. Charles Murray has the sort of roles in which he gained a reputation, and Raymond McKee, who we believe is a newcomer in short comedies, makes a good impression though he showed a tendency to make his work broader than is necessary. Mary Anderson is attractive but has not very much to do.

"Faint Hearts"

This comedy deals with a bashful suitor who when he attempts to ask father is mistaken for a man who is seeking to get revenge. Father, who is a judge, gets scared stiff and when the boy accidentally learns of his own power and gets up his courage, a chase occurs which lands father in the hospital. They boy tries by various means to get there, but gives up in disgust, the girl accepts him anyway and then he slips on a banana peel and the hospital gets him after all. It is a broad farce with some slap-stick. There are many humorous situations some of which are burlesqued as when the boy swings from one house to another and goes all the way through landing in the yard. His attempts to get into the hospital are well done and will bring laughs from practically everybody. This comedy is above the average as a mirth producer.

"Social Errors"

The story of the comedy is built around the adventure of an inquiring reporter who in attempting to solve a series of mysterious hotel robberies finds that the robber is a bogus baron who is being lavishly entertained by the new-rich parents of his sweetheart whom he thought was still in the country waiting for him. There are the usual comedy complications, chases, juggling of the swag from the thief to the hero, etc. The title appears to cover the girl's mother's admonition to her husband that he must not commit a social error at the banquet. Charles Murray as the father has a lot of trouble with his dress suit particularly in keeping his pants up and is put out in disgrace. Wifey takes his trousers away from him, but he walks in his sleep, goes along a narrow ledge outside a window, enters the room of a woman while her husband is out and finally, sans trousers, enters the ball room, causing consternation. There is considerable humorous material in this number, but Murray's running around minus his trousers may offend some of your patrons, this and the trouser falling business is ancient material which many fail to find hilarious.

"The Blacksmith"

(First National—Comedy—Two Reels)

Buster Keaton in this release keeps up his good record for turning out snappy comedies, full of humor and clever situations which are sure to bring laughs from the most hardened spectators. It starts off like a burlesque on "The Village Blacksmith," but soon branches off. The way in which Buster "sells" a fancy pair of shoes to a beautiful white horse, going through exactly the same stunts as a shoe salesman would do for milady is a scream. The magnet stuff is good, so is the way in which he and his boss manage to utterly wreck a new auto. The stunt where he is caught on the railroad track and runs in fright after he discovers the train has stopped just behind him will surely bring laughs. In fact, it is filled with sure-fire, laugh producing material. —C. S. S.

"The Man With the Twisted Lip"

(Educational—Drama—Two Reels)

A novel feature of this picture in the Sherlock Holmes serics is the fact that the celebrated detective himself for once seems to be working at one time on the wrong theory. This release is high in interest and entertainment value and should hold the attention of almost any audience, even though many will guess the outcome before it is flashed on the screen. Norwood's work as Holmes is fine, as usual, an another unique point in the film is the scene showing how he removes the make-up and disguise he used. The story deals with the disappearance of a reputable citizen and the discover by Holmes of the fact that the man is living a double life, being during the day a well-known begger, known as the man with the twisted lip.—C. S. S.

"Pathe Review No. 186"

(Pathe—One Reel)

This one-reel subject shows some wonderful rope-climbing at Chimney Rock, N. C., pictures Florida natives taming man-eating sharks, in "Living Paintings" presents another illustration of the marvels of expert camera work, and shows the "City of Watchers," Bonifacio, Corsica, in Pathecolor.—S. S.

"Timberland Treachery"

(Universal—Drama—Two Reels)

An exceptionally interesting film is this, that has a fine dramatic story for its primary motive, but that nevertheless brings a message and instills a lesson.

Fine photography goes a long way in adding to the other laudable features of this number of the "Timber Tales." "Shots" of the redwood trees in California give the spectators interesting views of these giants of the forest, which have been heard of in almost every quarter of the globe, and among which the story's plot is laid.

There are some exciting moments, too, such as when Roy Stewart as "Buck Connors," on two occasions rescues the heroine, Esther Ralston, from certain death in terriffic explosions.—T. S. daP.

"The Natural Born Liar"

(Educational—Scenic—One Reel)

Fine photography and unusual and beautiful scenic shots which characterize all of Robert C. Bruce's pictures are strongly in evidence in this one. These he has introduced by having his hero, who is a natural born liar, tell of some of his wonderful experiences. There is a disappearing river in a desert; also a scene where the heavy rolling clouds lower than the mountain tops resemble ocean billows, a stream filled with enormous trout, a place in the hills where a man suddenly disappears from view, and a humorous section where the donkey refuses to go forward and has to be led backward all the way to camp. Trick photography and printing aid in some of these effects, and altogether the treatment has made this a picture of more than average appeal.——C. S. S.

"The Chickasha Bone Crusher"

(Universal—Series—Two Reels)

Reginald Denny's winning personality and boxing technique insure the popularity of this number from the "New Leather Pushers" series. The story is a good selection not lacking in "punch" and the comedy finale. Kid Roberts, the champion thoroughly beats a tough Westerner who follows him from city to city, determined to get even. The man taunts the Kid, by insisting that he is afraid to fight without gloves. Finally his wife appears and begs the Kid to refuse to fight her husband because he is neglecting his ranch and family. The Kid's sweetheart and the ranchman's wife do some scheming and succeed in ending the fights, but not until the Kid has beaten his opponent with his bare hands. —M. K.

"Wanted: A Story"

(Pathe—Comedy—Two Reels)

Johnny Jones and his fellow kids appear at their best in this two-reeler for Pathe release. The subject is not one which will greatly interest adults, but it ought to make a hit with children. The scenes are laid in a children's vision of a South Sea island, and the natives instead of being ferocious, succumb to the charms of jazz music and make Johnny their king.—S. S.

"Fleeced for Gold"

(Pathe—Educational—One Reel)

Spectacular is this one-reel Pathe scenic in the Oregon Trail Series. It is aptly titled "romance and realism of the sheep industry." Thousands upon thousands of sheep are shown grazing on the Oregon hills, being driven by dogs and being sheared. A slight love story runs through the scenic. One gets the idea it is propaganda in favor of the Northwest, but this doesn't matter, for it's hugely interesting.—S. S.

PROJECTION

By F. H. RICHARDSON

Important Question

T. Edgar Beard, Coalville Opera House, Coalville, Utah, propounds an inquiry which it is very difficult to reply to without referring to the new handbook, unless I use an enormous amount of space. Readers will please understand that when I refer to the handbook in replying to questions it is NOT to compell you to buy one (though I would be quite willing to do that very thing FOR YOUR OWN GOOD, but merely and simply to enable the intelligent answering of questions which could not be otherwise answered intelligently without consuming a great deal of space. Friend Beard says:

Have just sent a check for the "Blue Book of Projection." There is one point on which I want information, which it may or may not contain, viz.: I use a Mazda outfit—an Argus. What shutter should I use with it to obtain best results—meaning maximum illumination with minimum flicker.

Have an 8 per cent slant (presumably you mean an 8-degree projection angle.—Ed.) from projector to an Argus beaded screen. What shutter will give most pleasing results to my audience. I want the best, no matter what the cost, though our town is only 625 population and I only run shows Tuesdays and Saturdays. I run the show because of my love for projection! Not for the money in it, for it (money) is NOT in evidence when the books are balanced at the end of the year.

I feel that you know what is best, hence my query.

Anything which works improvement is to be a big thing. Is there any improvement over the old corrugated condenser? If there is a better one I want it, no matter what it costs. Kindly have the concern making it send me one C. O. D.

Found Another

Whatdoyouknowaboutthat? ? ? I'm so excited over finding a man other than my old friend John Auerbach, who loves to reproduce photoplays just for the love of reproducing them (projection) so thoroughly that he is not especially interested in making money through the process, that I forgot to make spaces between the first six words! John Auerbach, Member New York Stock Exchange, Senior member of the firm of Auerbach, Pollak and Richardson, 60 Broadway, New York City, AND high class projectionist, Edgar Beard, Coalville, Utah, meet each other.

Though widely separated as to distance, there should be a bond of friendly interest between you and between us three. Incidentally the "Richardson" in Mr. Auerbach's firm, is neither of or any relation of mine.

As to the shutter, there are three types, viz: Extralite, plain metal three-wing and plain metal two-wing. The only thing the Extralite will do is give you more light, though with the Mazda I don't quite know what the percentage claim is in light gain.

First, let me advise you to STUDY General Instruction No. 22, pages 611 to 626 of your new handbook. Don't merely read it, mind you, but STUDY IT THOROUGHLY. If you do this you will understand about all the underlying principles involved in the matter of the revolving shutter, and will be able to apply the instructions under "Aerial Image" and "How to Trim Shutter Blade," pages 618 and 620.

The Next Step

Having prepared yourself to do this by study, I would advise you to obtain from your local printer a sheet of dark colored cardboard of the thickness and grade business cards are printed on. If he has no dark colored, then get white and a bottle of ink (draughtman's black preferred) and blacken its surface, being careful to use the ink sparingly, so as not to warp the sheet.

Now cut from it an exact pattern of the shutter blade you have and install it on one projector in place of the metal blade. Next cut from the cardboard a shutter blade with equal blades and openings, except that if it be a 3-wing blade you would better leave the master blade half an inch wider than the other two. Lay out the blade with equal openings and wings, but leave the opening on each side of one of the blades, which will be the master blade, ¼ of an inch narrower than the blade itself, so that the blade will be a total of half an inch wider than the other two, and the opening on each side a quarter of an inch narrower than the opening between the other two blades.

Now install this shutter on the other projector, or if you have but one projector, then get a second shutter hub and install it in that.

Trim Master Blade

Having done this, trim the master blade down a little and try it. Keep doing this until travel ghost begins to appear. When this occurs you will be getting just a trifle more than the maximum amount of light, and as nearly as I could tell you, the minimum amount of flicker. If it is a 2-winger you should trim both blades equally.

There is an uneven balancing of openings possible which I believe makes for a somewhat less flicker tendency than the equal openings, but its application by you in such a case would hardly be possible. It consists of making the opening between the two flicker blades of a 3-wing shutter a certain amount less than the two other openings. You can get the proportion from any Simplex 3-wing shutter, but whether it would properly apply to a shutter of other proportions I do not know—I doubt it.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Real Progressiveness

Recently I received from W. A. Oswald, Vancouver, British Columbia, as strong a letter of approval of the new handbook as even its author could wish for.

Mr. Oswald is, as you may remember the first government official of any country, up to this time, to put on a real, honest-to-gosh projectionists' examination—an examination which has made many a man who thought he knew quite a bit get down and scratch gravel good and hard.

In the aforesaid letter Mr. Oswald inclosed a copy of the "Regulations Governing the Operation of Moving Picture Theatres, Moving Picture Apparatus and Connections and Film Exchanges in the Province of British Columbia," with request that I "examine same and make such comment as seemed proper thereon." And it is that which I now propose to do.

In the first place, the British Columbia law and rules are progressive, in that they do NOT cling to out-worn names which have been discarded by up-to-date folk long ago. For instance, the projection room is called the projection room, NOT the "booth," as it is dubbed even in the laws of my own supposed to be Empire State of New York, which lays claim to being a leader and progressive. The front wall openings are called "Ports," as is right and proper, and so it is all through the book. But here is one that will make you all sit up and take notice. I quote verbatim from page 11 of British Columbia Regulations:

Projectionists

Section 26. The term "operator" and "apprentice operator" being now obsolete, the terms "projectionist" and "apprentice projectionist" replace them in these regulations.

There! I guess that will hold you for a minute! In replacing the rather idiotic term "operator" (idiotic because its application to the man who reproduces photoplays upon the screen is misleading and wrong, from any possible sensible viewpoint) I now have the backing of not only the Society of Motion Picture Engineers, but also of that great empire of the Northwest, British Columbia.

I have carefully examined the regulations and, while there are a few minor points on which I would take issue, still as a whole they are most excellent. As to the points I take issue with, for instance: On page 3 is the following: "SHELVES—all shelves, fittings and fixtures shall be either non-combustible or metal-covered throughout."

Rather Useless

Now there is nothing especially wrong with this requirement, but it has always seemed to me to be rather useless. A projection room is in itself, as a whole, fireproof. There is and can be no danger to an audience from a fire, as such. The danger is PANIC.

A wooden shelf, or half a dozen of them, can make no particular difference at all, even though they do burn. In any event, if the fire is bad enough to set a wooden board ablaze, by the time that occurs all the damage to both the audience and the contents of the room that can be done has been done. That wooden fittings, such as shelves, shall be of hardwood only is good sense, because hardwood will not catch

easily and its use causes no extra bother; also that it be required that wood shelves be soaked in a solution of ammonia phosphate, which makes them to all intents and purposes non-combustible, could not be criticised. But covering them with iron—well, I can't see the need for that, and iron-covered shelves, etc., are more or less of a nuisance.

However, this and such other matters as I would take issue with are, after all, minor matters. Authorities all over the United States would do well to procure a copy of the British Columbia regulations and study them.

Handling Technicolor

Projectionists will soon be called upon to handle the new color process film known as "Technicolor." This film has just completed highly successful and satisfactory runs at some of the larger theatres in New York and elsewhere. Projectionists who wish their theatres and themselves to be credited with getting the best effects as already obtained in other theatres will do well to carefully examine their projectors before projecting this film.

Technicolor is a double coated film—a photographic emulsion on both sides. It therefore follows that, whereas an ordinary black and white film something may rub slightly on its celluloid side without causing serious damage, if Technicolor rubs against anything on either side there will almost certainly be ruined film. Examine your projector in the following items:

First:—Be certain that the upper and lower magazine fire trap is clean, and that the rollers thereof revolve freely. Failure in this may not work serious harm to black and white (though it is a bad condition and one which no true projectionist would or will tolerate) but, will certainly bring about damage to Technicolor.

Sprocket Idler Rollers

Second:—Examine all sprocket idler rollers and make certain that they are turning freely; also that they have no flat spots. If they don't turn freely, then do whatever is necessary to make them turn. If they have flat spots put on new rollers.

Third:—If you have a Simplex, examine carefully and see to it that the film does not rub on the guard which is sometimes provided between the lower take-up sprocket and the crankshaft. Any rubbing here will be very serious indeed, and will be entirely due to the guard being out of correct adjustment—too far from the crankshaft. This guard does sometimes, due to loosening of the holding screws or to bending, drop away from the shaft a trifle. Be very sure this is not the condition before you project. Some projectionists remove the guard and place a piece of brass tubing fitting snugly over the crankshaft. This is said to work very well. Technicolor is slightly thicker than ordinary film—about half a thousandth. Its emulsion is not a flat surface, but lies in what might be called hills and valleys, though the differences in thickness is, of course, infinitesimally small. The emulsion is coated with a varnish which makes the actual surface level, and to some extent protects it.

Now, gentlemen, if the foregoing points are carefully observed, you will not only avoid trouble and explanations as to why you allow your projector parts to be out of order at any time, but you will have no greater difficulty with Technicolor film than with any ordinary film. After all, these are only the points that should be observed in any good projection.

Every Projectionist
NEEDS the LENS CHART
Have You Got Yours?
PRICE 50 CENTS
CHALMERS PUBLISHING CO.
516 FIFTH AVENUE NEW YORK

Loew Men to Banquet

I am in receipt of an invitation to attend the annual banquet to be given by the Loew Theatre Projectionists at midnight, December 16, in the Rustic Restaurant, Twenty-fourth street and Sixth avenue, New York City. The affair will be in honor of Mike Campbell, chief projectionist of the Loew circuit.

I am well pleased to be able to accept, because in the past the Loew projectionist banquets have been most enjoyable affairs—enjoyable and valuable as well, because they have served to bring all the men into personal contact.

I am informed that all large projector manufacturers in this territory will be represented; also all accessory dealers. Certainly those who have the opportunity to attend should account themselves as fortunate.

It Seems to Me

It does seem to me, though, that the producer, above all others, ought to be either represented, or be there in his own august person. Oh! yes, I really mean it! Why not? It is upon these men and men like them the producer is compelled to rely for the showing of his product to the public at 100 per cent. value, and encouragement by such a courtesy would bear goodly fruit. The producer is careful to be "represented," or to personally attend many affairs in which he really has much less actual concern than he SHOULD have in affairs such as this one.

I say that, because the producer is literally obliged to depend upon the energy, enterprise and knowledge of these men to place his production before Loew audiences as a brilliant, sparkling photoplay, in which the actors do the things they did before the camera, AS they did them before the camera, or as a dim, shadowy, shaky, imitation picture, in which the actors do the same things they did before the camera, BUT do those things very differently, thus more often than not utterly ruining the whole effect of the finest scenes in the production.

As for me, I'll be there, and will be expecting a corking good time, too. Any further information relative to the affair may be had from Louis Feldman, projectionist, Loew's American Theatre, on Forty-second street at Eighth avenue.

Notice of Meeting

On Monday, December 11, 1922, at 11.30 P. M., a descriptive lecture on OPTICS, as applied to motion picture projection, illustrated by stereo. slides, will be given at our Headquarters. The lecturer will be Mr. E. A. Taylor, Optical Engineer of the Bausch & Lomb Optical Company. All interested are invited.

The foregoing is the notice, just as handed me by Secretary Ross of the I. P. A. I would strongly advise all projectionists to attend this meeting. You cannot fail to come away with a better knowledge of projection optics. By all means go.

PRICE $6.00

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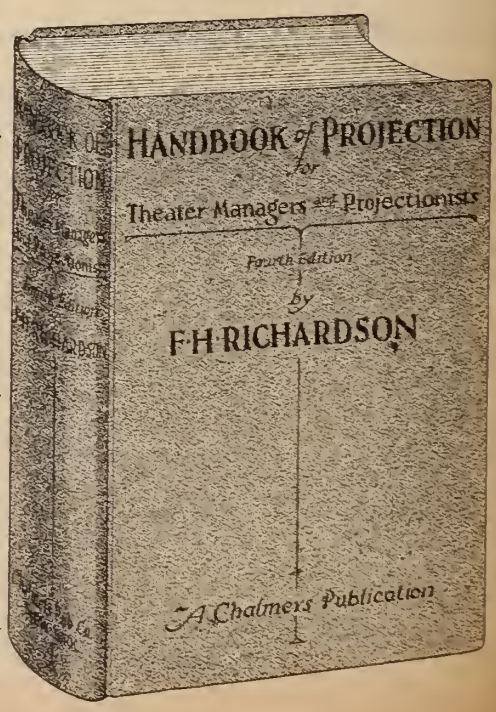
516 FIFTH AVE., N. Y.



CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli	Dec. 9		5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000
Cardigan				5,892
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9		5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720

ASSOCIATED EXHIBITORS

Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Dusk to Dawn	Florence Vidor	Sept. 9	Sept. 23	5,200
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2,000
Breaking Home Ties	Mauheimer Prod.	Dec. 2		5,622

CERTIFIED PICTURES CORP.

Are Children to Blame?	Em Gorman	Dec. 2		5,000
Her Half Brother	R. Lee Hill	Dec. 2		5,000

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
The Yellow Face	Sherlock Holmes			2,000
Treasure Bound	Mermaid			2,000
Torchy's Feud	Johnny Hines	Sept. 16		2,000
Pardon My Glove	Christie	Sept. 23		2,000
The Speeder	Hamilton	Sept. 23		2,000
The Blanket Stiff	Bruce	Sept. 23		2,000
Let 'Er Run	Christie	Sept. 30		2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
Fresh Fish	Comedy	Oct. 7		1,000
The Priory School	Drama	Oct. 14		2,000
The Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
Ocean Swells	Christie	Oct. 28		2,000
The First Flivver	Tony Sarg	Oct. 28		1,000
Blazes	Jack White	Nov. 4		2,000
Choose Your Weapons	Christie	Nov. 4		2,000
The Enchanted City	Special	Feb. 18		1,000
The Steeplechaser	Mermaid	Oct. 7		2,000
Hodge Podge	Novelty	Nov. 11		1,000
Chop Suey	Christie Comedy	Nov. 11		2,000
The Split Outfit	Wilderness Tales	Nov. 25		1,000
Crash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Comedy	Nov. 25		2,000
High Power	Mermaid Comedy	Dec. 2		2,000
Railroading	Hurd Cartoon	Dec. 2		1,000
In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000

FAMOUS PLAYERS-LASKY

The Man Unconquerable	Jack Holt	July 29	Aug. 5	5,795
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5,486
The Bonded Woman	Betty Compson	Aug. 12		5,000
The Young Diana	Marion Davies	Aug. 12		6,744
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,062
Manslaughter	DeMille	Sept. 30		9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30		11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9	7,155
The Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2	6,993
The Young Rajah	Rodolph Valentino	Nov. 18		7,703
Anna Ascends	Alice Brady	Nov. 25		5,000
Ebb Tide	Melford Prod.	Dec. 2		7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2		7,494
Singed Wings	Daniels-Nagel	Dec. 9		7,788

FILM BOOKING OFFICE OF AMERICA

Up and at 'Em	Doris May	Sept. 9		4580
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5066
Such Is Life at a Dutch County Fair	Travelaugh	Sept. 23		
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Such Is Life in Amsterdam		Sept. 30		1,000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28	Dec. 9	5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
Such Is Life in Busy London	Travelaugh	Nov. 4		1,000
The Broadway Madonna	Revier Prod.	Nov. 11		5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5,382
Good Men and True	Harry Carey	Nov. 18		5,000
The Blond Vampire	Physioc Prod.	Dec. 2		6,000
Thelma	Jane Novak	Dec. 2		6,000

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Lorna Doone	Maurice Tourneur	Oc. 21	Dec. 9	6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7,835
Heroes and Husbands	Katherine MacDonald	Aug. 26		5,460
Rose of the Sea	Anita Stewart	Aug. 19		6.037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
Home-Made Movies	Comedy	Oct. 7		2,000
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6.563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strngheart"	Nov. 25		7,050
The Dangerous Age	Stahl Prod.	Dec. 2		7,204
Minnie	Marshall Neilan Prod.	Dec. 9		6 696
Omar, The Tent Maker	Guy Bates Post	Dec. 9		8,090
Bow-Wow	Sennett Comedy	Dec. 9		1,856

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 1	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
Lights of New York	Special			
The Fast Mail	Special	July 15	July 15	4,880
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
Do and Dare	Tom Mix	Oct. 7	Nov. 11	4,744
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735
Yosemite Trail		Sept. 30	Oct. 28	4,368
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Dandy Dan		Oct. 7		2,000
The Pirate	Lupino Lane	Oct. 7		1,000
Kids and Skids	Lee Kids	Oct. 7		
Mixed Faces	William Russell	Oct. 14	Nov. 18	4,400
Cold Turkey	Cartoon Comedy	Oct. 14		1,000
The Tin Broncho	Sunshine Comedy	Oct. 14		2,000
The City Chap	Al. St. John	Oct. 21		2,000
Lazy Bones	Clyde Cook			2,000
Double Trouble	Lee Kids	Oct. 28		2,000
Splitting Hairs	Sunshine			2,000
Puppy Love	Sunshine			2,000
Without Compromise	William Farnum	Nov. 4	Dec. 9	5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	4,587
Step Lively, Please	Sunshine Comedy	Nov. 4		2,000
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461

(Continued on following page)

(Continued from preceding page)

		Review	Consensus	Footage
Arabia	Tom Mix	Nov. 11	Dec. 9	4,418
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Camphor	Educational	Nov. 25		500
The Village Blacksmith	Wm. Walling	Nov. 18	Dec. 9	8,000
The Love Gambler	John Gilbert	Nov. 18		4,682
Shirley of the Circus	Shirley Mason	Nov. 25		4,608
Ranch Romeos	Comedy	Nov. 25		2,000
Boss of Camp Four	Chas. Jones	Dec. 2		4,235
Old Spain	Educational	Dec. 2		830
Pekin Ducks	Educational	Dec. 2		500
Out of Place	Al. St. John	Dec. 2		2,000
Bird Life	Educational	Dec. 2		1,000
While Justice Waits	Dustin Farnum	Dec. 9		4,762
Lazy Bones	Clyde Cook	Dec. 9		2,000

GOLDWYN

Winter Pep	Sport Film			1,000
Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts	Bryant Washburn	Dec. 9		6,540
A Blind Bargain				
Broken Chains				
Northwest Mounted Police	Sport Film	Nov. 2		1,000

HODKINSON

Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray-Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.			
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9,000
Youth to Youth	Billie Dove	Oct. 28		6,900
A Punctured Prince	Bull Montana	Oct. 28		2,000
Enter Madam	Nov. 11	Clara K. Young	Dec. 2	6,500
Mud and Sand	Nov. 11	Laurel Comedy		2,000
Love in the Dark	Viola Dana	Nov. 26		6,000
Quincy Adams Sawyer	Star Cast	Dec. 9		7,500
Toll of the Sea	Anna May Wong	Dec. 9		4,600

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Soak the Sheik	Paul Parrott	Sept. 23		1,000
Face the Camera	Paul Parrott	Sept. 30		1,000
At the Old Stage Door	Lloyd Reissue			1,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		2,000
The Ropin Fool	Will Rogers	Oct. 28		1,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
The Drifter	Leo Maloney	Nov. 11		2,000
Hook, Line and Sinker	Snub Pollard	Nov. 11		2,000
Washed Ashore	Paul Parrott	Nov. 18		1,000
The Price of Progress	Special	Nov. 18		2,000
Harvest Hands	Comedy	Nov. 18		1,000
The Rolling Stone	Cartoon-Fable	Nov. 18		1,000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		1,000
His Enemy's Friend	Leo Maloney	Nov. 25		2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2,000
The Big Scoop	Johnny Jones	Nov. 25		2,000
The Flivver	Paul Parrott	Nov. 25		1,000
Blaze Away	Paul Parrott	Dec. 2		1,000
Fortune Hunters	Cartoon	Dec. 2		1,000
Friday the Thirteenth	Cartoon	Dec. 2		1,000
Saturday Morning	"Our Gang" Comedy	Dec. 2		2,000
Dr. Jack	Harold Lloyd	Dec. 9		4,700
One Jump Ahead	Leo Maloney	Dec. 9		2,000
Man Who Laughs	Aesop—Cartoon	Dec. 9		1,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	5000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,000
The Island of Doubt	Wyndham Standing	Sept. 30	Oct. 21	5,483
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Sunshine Harbor	Margaret Beecher			4300
Lonesome Corners	Edgar Jones	Nov. 11		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470

PRINCIPAL PICTURES

The World's a Stage	Dorothy Phillips	Dec. 2		6,000

SELZNICK

Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Under Oath	E. Hammerstein	Aug. 26		5,175
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500
One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9964
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Cunotry	Mary Pickfrd	Nov. 25		10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
Sure Shot Morgan	Special			2000
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Giants of the Open	Roy Stewart	Oct. 21		2,000
The Radio King	Serial	Sept. 30		Serial
The Girl Who Ran Wild	Gladys Walton	Oct. 7	Oct. 28	4,506
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
White and Yellow	Jack Mulhall	Oct. 7		2,000
Some Family	Lee Moran	Oct. 14		2,000
The Wrong Man	Harry Carey			2,000
A Kickin' Fool	Comedy	Oct. 7		2,000
Once to Every Boy	Lewis Sargent	Oct. 21		1,000
The Fresh Kid	Johnny Fox and Edna Gregory	Oct. 21		2,000
King of the Greeks	Jack Mulhall			2,000
The Lone Hand	Hoot Gibson	Oct. 21		4,857
Doing 'em Good	Neely Edwards	Oct. 28		1,000
Wedding Pumps	Brownie	Oct. 28		2,000
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	2,000
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
The Cabby	Century	Nov. 4		2,000
A 44-Caliber Mystery	Harry Carey	Nov. 11		2,000
Blue Blood and Red	Roy Stewart	Nov. 4		2,000
Broad Daylight	Lois Wilson	Nov. 11		4,691
Accidental Wealth	Neely Edwards			2,000
Ginger Face	Century Comedy	Nov. 18		2,000
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4,251
A Model Messenger	Lewis Sargent	Nov. 11		1,000
Pirates of the Deep	Jack Mulhall	Nov. 18		2,000
The Lavender Bath Lady	Gladys Walton	Nov. 18		5,000
The Speed Boy	Lewis Sargent			1,000
Just Dogs	Comedy	Nov. 18		2,000
A Bully Pair	Comedy	Nov. 18		1,000
The Jilt	Matt Moore	Nov. 25		5,000
Ridin' Wild	Hoot Gibson	Nov. 25		4,166
Hello Judge	Century	Nov. 25		2,000
Committee on Credentials	Harry Carey	Dec. 2		2,000
Their Steady Job	Neely Edwards	Dec. 2		1,000
True Blue	"Queenie"	Dec. 2		2,000
The Altar Stairs	Frank Mayo	Dec. 9		4,641
Law of the Sea	Jack Mulhall	Dec. 9		2,000
Rookies	"Brownie"	Dec. 9		2,000
A Lot of Bull	Chas. Molina	Dec. 9		1,000

VITAGRAPH

The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	5068
The Girl in His Room	Alice Calhoun	July 1	July 22	4523
A Pair of Kings	Larry Semon	July 8		2000
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5,000
The Fighting Guide	William Duncan	Sept. 16		4905
Fortune's Mask	Earle Williams	Oct. 14		4,975
You Never Know	Earle Williams	Dec. 2		4,807
The Counter Jumper	Larry Semon	Dec. 9		2,000
Urban Popular Classics	Educational	Dec. 9		1,000

(Continued on following page)

(Continued from preceding page)

MISCELLANEOUS

FEDERATED EXCHANGES

		Review	Consensus	Footage
Aladding	Joe Rock	Nov. 25		2,000
Love Taps	Monte Banks	Dec. 2		2 000
Pure But Simple	Monte Banks	Dec. 2		2,000

D. W. GRIFFITH

One Exciting Night	All Star Cast	Oct. 21		11,000

PRIZMA

Wonderful Water	Educational	Dec. 2		1,000

M. J. WINKLER

Pay Day	Cartoon	Dec. 2		1.000
The Show	Cartoon	Dec. 9		1,000

EAST COAST PRODUCTIONS

West Is Worst	Comedy	Sept. 23		
Big Stakes		Sept. 30		4,700

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star	Aug. 26		7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres	Max Linder	Sept. 9		3800
A Woman's Woman	Mary Alden	Oct. 14		7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day	Aug. 26		5000
The American Toreador	Bill Patton	Sept. 2		5000

ARTCLASS PICTURES

After Six Days	Bible Pictures	Apr. 1		10000

AYWON FILM CORP.

Barbed Wire		Oct. 7		5,000
The Unconquered	Maciste	Nov. 4		6.500
Another Man's Boots	Anchor Prod.	Nov. 4		5,000
Bull Dog Courage	George Larkin			5,000
Boomerang Justice	George Larkin			5.000
Barriers of Folly				5,000
The Flash				5,000
Crow's Nest	Jack Hoxie	Nov. 25		4,900
Dawn of Revenge	Richard C. Travers	Dec. 2		4,800

CHARLES J. BRABIN

Driven	Chas. E. Mack	Dec. 9		5,400

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half				1475

T. R. COFFIN CO.

Easy Pickin	Comedy	Sept. 2		2000

EPCO FILM CO.

Against the Law		Sept. 30		Not Given

EQUITY PICTURES

The Hardest Way	Fannie Ward	July 29		5400
What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

Sunrise Comedies	Billie West			2000
Cap'n Kidd	Eddie Polo Serial			
More to Be Pitied Than Scorned	Special	July 29		5800
Hallroom Boys	Twice a Month			2,000
The New Mama	Hallroom Boys	Nov. 4		2.000
The Spirit of '23	Hallroom Boys	Nov. 11		2,000
Only a Shop Girl	Special	Dec. 9		6,400

MURRAY GARSSON

A Game of Craft	Nick Carter Series	Nov. 4		2,000
The Spirit of Evil	Nick Carter	Nov. 4		2,000
Unseen Forces	Nick Carter	Nov. 4		2,000

GENIUS FILMS

Women Men Marry	Dillon Prod.	Nov. 4		5,986

PHIL GOLDSTONE

The Cub Reporter	Richard Talmadge	Sept. 30		5000
Smiling Jim	Franklyn Farnum			5000
Deserted at the Altar	Special			
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge	Nov. 4		5000
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600

G. H. HAMILTON

In Self Defense		May 6		4900
When Knights Were Bold				5000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling	Sept. 9		4963

JAWITZ PICTURES

Beware of the Law	Marjorie Payne	Nov. 11		4,600

KINETO

Bending the Twig		Sept. 30		1,000
Some Wild Babies		Sept. 30		1,000

BURTON KING

Shylock of Wall Street	Dore Davidson	Oct. 28		6,000

LEE-BRADFORD

Squirrel Comedies				2000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4611

JESSE A. LEVINSON

Playthings of an Emperor	All Star Cast	Oct. 21		5,600

BERT LUBIN

Partners of the Sunset	Allene Ray	Apr. 29		4950

NORTH-WEBER

Notoriety	Well-Nigh Prod.	Oct. 14		8,600

O'CONOR PRODUCTIONS

Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16		1000

PERFECT PICTURES

The Power of Love	All Star Cast	Oct 21		5,000

PRODUCERS SECURITY

Squire Phin	Maclyn Arbuckle	May 13		5000
The Country Flapper	Dorothy Gish	Aug. 12		
The Man Who Paid	Wilfred Lytell			5000
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

RIALTO PRODUCTIONS

Nine Seconds From Heaven	Danish Production	July 8	Aug. 12	3000

RUSSELL PRODUCTIONS

Barriers of Folly	George Larkin	oNv. 25		4,800

SECOND NATIONAL

David and Jonathan	Island Romance			5,000
Broken Shadows	Irish Love Story			5,000
One Moment's Temptation	Lost Heiress			5,000

CHARLES R. SEELING

The Purple Dawn	Bessie Love	Nov. 11		5,000

W. M. SMITH

The Angel Citizen	Franklyn Farnum	Aug. 5		4200
Trail's End	Franklyn Farnum	Nov. 4		4,700

SACRED FILMS, INC.

Rescue of Lot	Bible Film	Dec. 2		1,000

SANFORD PRODUCTIONS

Tweedy Comedies				2000
West vs. East	Pete Morrison	Dec. 2		5,000

SMART FILMS, INC.

Why Worry	Comedy	Nov. 25		2,000

WILLIAM STEINER

West of the Pecos	Neal Hart	Aug. 19		4300
Table-Top-Ranch	Neal Hart	Oct. 7		4,590

UNITY

Why Do Men Marry	Edy Darclea	Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Your Best Friend	Vera Gordon	Apr. 1	June 24	
Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
Little Heroes of the Street	Wesley Barrey			

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

WESTERN PICTURES EXPLOITATION CO.

Bing, Bang, Boom	David Butler	July 22		5000
Flesh and Blood	Lon Chaney	Aug. 19		5300
The Sage Brush Trail	Roy Stewart	Sept. 2		4470
Blazing Arrows	Lester Cuneo	Nov. 4		5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4		4,500

Better Equipment

Conducted by E. T. KEYSER

Is the Specially Designed Lighting Fixture Actually Worth Its Cost?

IN its issue of December 2, the Moving Picture World gave a resumé of motion picture theatre building activities during 1922. During the period mentioned, we published itemized reports showing where over $94,000,000 had been appropriated for new picture houses.

An unduly large percentage of this expenditure was devoted to that portion of house equipment coming under the head of lighting fixtures.

We say "unduly" advisedly, because, with a few exceptions, we believe that the sums expended by many of our modern picture theatres for lighting fixtures is considerably greater than the results obtained justify.

From time to time, we have noted, in the descriptions of new theatres which we have published, emphasis laid upon the cost and the elaborate construction of the lighting fixtures installed and this, in many cases, seemed to be out of proportion to the cost of other items of furnishing and equipment.

Why the Condition Exists

The reason for this state of affairs appears to lie in the fact that many exhibitors insist upon equipping their houses with specially designed fixtures which cost considerably more than would have been necessary to procure equally artistic stock patterns.

Individuality is, up to a certain point, something well worth striving for, but there is a point, beyond which it fails to pay a dividend.

The average man does not insist, when renting, buying, or even building, a home, that the lighting fixtures with which it is equipped be of exclusive pattern especially designed for him.

And yet, the average man must spend considerable portions of each of the three hundred sixty-five days and the three hundred sixty-five nights per year beholding the lighting fixtures with which his home is equipped.

And it is to the average man—perfectly satisfied to gaze on stock fixtures in his home—that the average exhibitor caters.

It is doubtful if the average picture theatre patron, beyond the fact that the house lighting fixtures are pleasing and appropriate, pays any great attention to them. Certainly, a very small percentage, outside of those in the fixture business, are likely to appreciate any great expenditure to which the exhibitor goes in the way of providing elaborate designs in chandeliers, wall lights and the lamps in lobbies, foyers and rest rooms.

As a matter of fact, it is largely due to the insistance of the exhibitor that heavy expenditures for these items are saddled upon the house.

The fixture manufacturers, as a general thing, cannot be held responsible for it, because it is to be doubted if they derive any great profit from catering to the demand for exclusive designs.

Although the cost for such exclusive designs is many times that of stock fixtures, the time of high priced designers, the cost of special patterns and individual operations must all be met by the price of one set of fixtures which will probably never again be duplicated.

At the Show-Down

And when it comes to a final showdown, it is doubtful if the manufacturer has made any more real money on the contract than he would have obtained on a straight stock fixture deal of equal magnitude.

Conditions have so changed during the past few years that it is no longer necessary for the exhibitor to feel that, unless his fixtures are individually designed for his house, they will fail to harmonize with it or do it justice.

Stock fixtures today must be made in quantities in order to distribute the cost of designing, pattern making and other processes over as wide a field as possible. And artistic designs and high quality of workmanship are necessary to insure the popularity of designs so produced.

It is a comparatively easy matter for the exhibitor today to equip his house artistically and most satisfactorily from stock designs of lighting fixtures, which may be varied sufficiently in finish to harmonize with the interior decorations, and it is to be doubted if the average run of one's patrons would be sufficiently enthused over specially designed equipment, as compared with stock fixtures, to warrant an increased expenditure, which the former involves.

Stock Fixtures Pleasing

The artistic and pleasing effects produced by stock fixtures in many of our smaller theatres is sufficient guarantee that the same results could be obtained, by the same means, in our larger and more costly houses.

Nothing is too good for the modern picture theatre and no expenditure that tends to make it more profitably popular with its patrons is unwise, but the time has come when it is well for the exhibitor to sit down and figure as to how much of an appropriation in the way of decorations is producing actual value of the sums spent upon them.

It would appear that the modern stock fixtures are so good and so artistic and those specially designed are so expensive that the small appreciable difference in quality between them does not compensate for the anything but small difference in their cost.

Boston's New 2,000 Seat Capitol Open

"Omar the Tentmaker," starring Guy Bates Post, was given its Boston premiere on Monday night, December 4, as the opening feature at Gordon's new Capitol Theatre, on Commonwealth avenue, near Harvard avenue, the newest and most magnificent of the Olympia Theatre chain which already has so many notable links at vantage points throughout New England.

The opening was attended by an audience that filled the auditorium to its capacity of 2,000 seats, and included the mayors and city officials of most of the cities in the Greater Boston district.

A symphony orchestra of twenty pieces, and an organ, built specially for the theatre, provided the musical program of the evening, including the interpretative scores that went with the picturizations. Edward Wittstein and Hyman Fine conducted the orchestral program, and Francis J. Cronin was at the organ.

Thanksgiving Eve of Fifteen Years Ago Recalled by Hallberg

(Continued from last issue)

WITHIN about ten days after the conception of the idea of using a special transformer for the control of projector arc lamps, a complete model was finished and tested and the result was an efficient and reliable device which came up to my expectations, and of which the following is a brief description:

"An iron core was provided built up from thin sheets of high grade transformer steel approximately as illustrated in Figure 1. Several hundred of these sheets were stacked on top of each other in order to form the magnetic core for the economizer and Figure 2 gives an end view.

"In ordinary step-up or step-down transformers which are of the constant potential type the primary and secondary windings are equally divided so that part of each primary and part of each secondary will be on each one of the two iron core legs as illustrated in Figure 3. The characteristics of this kind of a transformer, therefore, are not at all suited for the control of a carbon arc because at the instant the carbons are put together the transformer will be under a practical short circuit on account of the fact that the magnetic lines of force set up in the core by the primary winding would also be included within the secondary coils or turns of wire.

Different Arrangement Necessary

"An entirely different arrangement had to be used in order to allow leakage of the magnetic lines of force so that all the magnetic lines set up by the primary winding would not have to pass through the secondary coil. In consequence thereof a new design was developed as illustrated in Figure 4 in which the primary was put on one leg and the secondary on the other leg of the transformer core, said coils being separated by several inches. The result of this arrangement would be that the lines of force set up by the primary would pass through both legs of the core as illustrated by the arrows in Figure 4 as long as the secondary winding was open or not loaded and under this condition a very small amperage would be taken from the line through the primary because of the great self-induction of the device.

"When load is put on the secondary, such for instance, as an arc between two carbon points the magnetic lines of force no longer flow entirely through both core legs but some are shunted through the air space between the two coils and only the necessary amount of magnetism passes through the second core leg of which the secondary is placed, as illustrated in a general way in Figure 5.

"If we stop for a moment and analyze what happens in Figure 5 we will find that when the carbons are separated and no current flows in the secondary then when the primary is connected to the line, practically all of the magnetic lines of force will pass back and forth through both core legs, when the carbons are put together practically all of the lines of force which start in that part of the core surrounded by the primary winding pass through the air around the primary coil and if the short circuit is maintained this condition will continue, at which time a properly designed transformer of this type will allow slightly more normal full load current in amperes to flow through the primary winding.

Counter Effect Lessened

"If the carbons should be separated, which increases the resistance of the arc circuit, then the counter effect on the secondary core is lessened and some of the lines of force instead of passing on the outside of the primary coil begin to crowd through the second leg of the core generating voltage and current in the arc circuit, which phenomena increases only when the arc has been established at the proper length with the proper number of amperes flowing at which time the transformer and the arc are in balance. If an impurity passes through the arc lowering its resistance the current does not go up materially but a less number of lines of force pass through the secondary coil, therefore, reducing the voltage for that instant and thus maintaining a practically constant current at the arc.

"This is a very desirable feature because it not only makes the device perfectly safe but on account of the entire principle of operation being electro magnetic with a very low resistance in the coils there is comparatively little heat generated and it is impossible to blow fuses and during operation the automatic feature of shunting the magnetic lines of force through or away from the secondary coil stabilizes the arc and permits the carbon points to be held quite close together so that both craters may be focused upon the aperture in one spot of practically double the intensity through no other means with A. C. at the arc.

The First Model

"On the first model made the primary coil was provided with one leading-in wire connected to the line and on the end of the coil three leads or taps were brought out so that the second line wire could be attached to a lesser number of turns for low line voltage or for high amperage at the arc, and likewise a greater number of turns could be included by moving the line wire to the last tap so as to include maximum number of turns in the primary coil for high line voltage or for low amperage at the arc.

"The first Hallberg Economizer was placed in a wooden cabinet with the primary and secondary terminals coming out through insulating porcelain bushings in the top and with ventilating openings in the bottom and on the sides. It seems strange to replace a hot rheostat which would glow red in service with a device in a wooden box but notwithstanding this fact the economizer was approved and the first one was installed in a Jersey City theatre during the Winter of 1907.

"Well do I remember the afternoon when the try-out was made. An old 25 to 30 ampere rheostat with several coils short circuited on 110 volt 60 cycle alternating current with 40 ampere fuses as regularly installed for service was first used for the test during one reel of the afternoon show. Then before the second reel, the first Hallberg Economizer was substituted and with an ampere meter in the line and another one in the lamp circuit, the line switch was closed, indicating 2 amperes. When the arc was struck the current taken from the line was about 26 amperes and the current at the arc was 45 amperes and with 5/8" cored Electra pink labeled carbons the illumination on the screen with the second reel was practically three times as brilliant as with the rheostat taking more amperage from the line during the first reel. The improvement was so marked that when the show was over I stood with the exhibitor in the doorway and many of the patrons stopped to inquire what the new improvement was which made the picture so brilliant after the first reel.

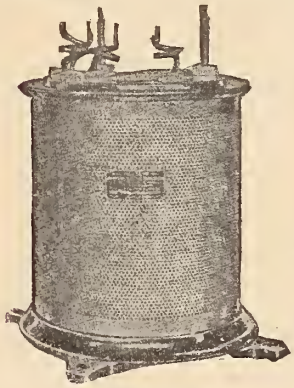


FIGURE 6
Early Model of Economizer

"After that, things moved swiftly and before long the economizer was placed in a circular metal case with perforated brass cover, Figure 6, and that type remained the standard for almost five years.

"The wider application of the economizer in places where the line voltage varied and where it was desired to change the amperage at the arc during the performance it was found inconvenient to shift the line terminal to the different transformer taps and in consequence thereof a switch with three points was provided so arranged that the second line wire could be disconnected and connected instantaneously for or to any one of the three line taps on the economizer primary.

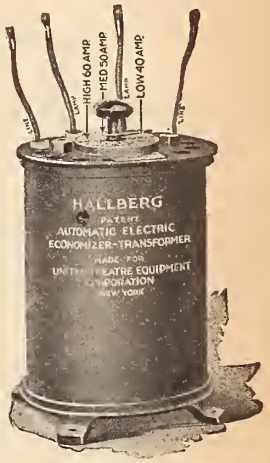


FIGURE 7
Present Model of Economizer

"With this design and construction only two line and two lamp leads were brought out as the connections were made internally and then the control handle for the three point switch was mounted on top of the economizer case for quick adjustment and that is the type now in regular service as illustrated in Figure 7."

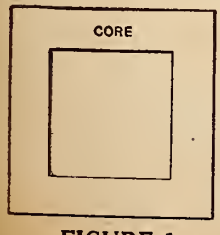


FIGURE 1

FIGURE 2

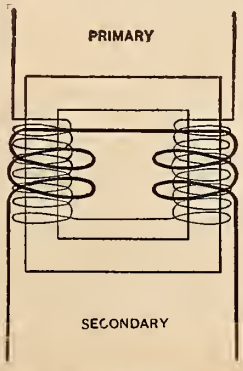


FIGURE 3

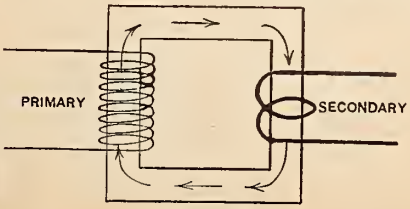


FIGURE 4

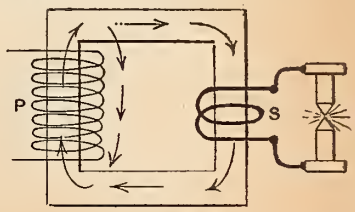


FIGURE 5

Principles of Operation of Hallberg Economizer Illustrated by Diagrams

HALLBERG

"The Economizer Man"

PORTABLE PROJECTOR

gives more than double the light on the screen—Operates on 110 Volt D. C. or A. C. circuits—Permits the film to be stopped for still view of any picture for lecture purposes — It weighs less than 20 pounds.

Hallberg "Featherweight" Electric Light Plant operates with gasoline—weighs less than 100 pounds — This outfit is a God-send to the exhibitor in out of the way places.

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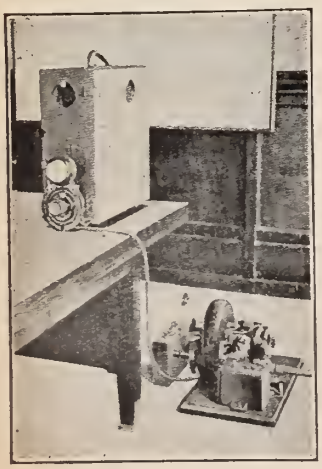

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F. H. Elliott Enters the Accessory Field

Frederick H. Elliott, who organized the National Association of the Motion Picture Industry and served as its executive secretary for over six years, has been elected a member of the board of directors and executive committee of the Feaster Manufacturing Company and has assumed his new duties at the general offices of that company, 16 West Forty-sixth street, N. Y.

Mr. Elliott brings to the Feaster Corporation a wide experience and knowledge of the motion picture industry, gained from his years of service with the industry's national organization. This is particularly true in connection with the fire prevention work of the National Association, which Mr. Elliott directed and which resulted in the adoption of many precautionary measures and policies affecting the studios, exchanges, laboratories and motion picture theatres and with a resultant protection to the lives of thousands of employees in the various branches of the industry.

Theatres Projected

EUREKA SPRINGS, ARK.—Work is progressing rapidly on new Commodore Theatre, 85 by 35 feet, with seating capacity of 500, for Herman Alwees, to cost $15,000. House will be completed within two months.

JACKSONVILLE, FLA.—O. P. Woodcock has contract to erect one-story brick theatre and store building on Florida street, between Darwin and Hickory streets, for Conrad Mangels, to cost $14,000.

MIAMI, FLA.—Unless Leach Theatre interests can obtain long-term lease on Airdome Theatre site, plan to erect new building early next summer.

CHICAGO, ILL.—J. B. Stanford has plans by B. K. Gibson, 608 South Dearborn street, for theatre and hotel building for colored people to be erected at Indiana avenue and 36th street. Theatre will have seating capacity of 1,200.

*CHICAGO, ILL.—J. K. Thompson, 2816 South Michigan avenue, has contract for one and two-story brick and stone-trim fire-proof theatre, store and office building, 117 by 124 feet, to be erected at 1900-10 North Western avenue for General Amusement Company, 127 North Dearborn street, to cost $200,000.

PARK RIDGE, ILL.—Home Realty Company has plans by Barry, Byrne & Ryan Company, 140 South Michigan avenue, Chicago, for two-story brick, tile and stucco theatre, store and office building, 142 by 200 feet capacity of 1,000. Address William H. Malone, president.

PEORIA ILL.—Peoria Consistory has purchased site for erecting theatre and Masonic Temple, to cost $500,000.

WESTVILLE, ILL.—Mike Gerrib, of Orpheum Theatre, plans to raze old house and erect new structure early next spring.

NEVADA, IA.—Knights of Pythias has plans by Kimball, Dailie & Cowgill, Ames, Ia., for theatre, to cost $10,000.

WAKEFIELD, MASS.—Princess Theatre, Inc., has plans by Funk Wilcox, 26 Pemberton square, Boston, for brick moving picture theatre, to be erected at Main and Chestnut streets. Address Charles W. Hodgdon.

ST. PAUL, MINN.—American Theatre Company has plans by George A. Blewett, 646 Endicott Building, for theatre to be erected at Randolph street and Osceola avenue, with seating capacity of 1,000. Address, A. F. Smith, secretary, 491 Bidwell street.

BUFFALO, N. Y.—John Wolanski, 1680 Elmwood avenue, has plans by J. Geigand, 346 Herman street, for one and two-story brick moving picture theatre, store and office building, 100 by 120 feet, to be erected on Grant, near Amherst street, to cost $75,000.

FLUSHING, L. I., N. Y.—Colonial Theatre Corporation (room 511), 161 Fulton street, New York, plans to erect three-story brick theatre and store building, 100 by 225 feet on Flushing avenue, to cost $100,000. Address John Booth.

*NEW YORK, N. Y.—Adolph Phillips, 113 East 87th street, has plans by H. J. Krapp, 116 East 16th street, for three and four-story brick theatre and office building 100 by 112 feet, to be erected at 238-50 West 46th street.

NEW YORK, N. Y.—A. E. Erlanger, 214 West 42nd street, has plans by Warren & Wetmore, 16 East 47th street, for two one-story brick, lime-stone and terra-cotta theatres, 122 by 100 feet, to be erected at 246 West 44th street.

CLEVELAND, O.—Lincoln Theatre Company will erect moving picture theatre, with seating capacity of 1,000 on Arthur avenue, to cost $75,000. Address C. G. Burton, president.

SHAMROCK, OKLA.—Garden Theatre, with seating capacity of 1,000, is rapidly nearing completion and is scheduled to open in short time.

LEBANON, PA.—John A. Jackson, 33 North Eighth street, has plans by Reinhard Dempwolf, Casset Building, York, for four-story brick and stucco Jackson (moving picture) Theatre and office building, 66 by 200 feet, to be erected at Eighth and Spring streets.

PHILADELPHIA, PA.—Stanley Company of America, 1218 Market street, has plans by Hoffman-Henon, Inc., Finance Building, for stone, brick, concrete and terra-cotta theatre and office building to be erected at northwest corner Broad and Locust streets, to cost $2,000,000.

*TITUSVILLE, PA.—Morosco Holding Company, 23 West 43rd street, New York, has plans by Eugene De Rosa, 110 West 40th street, New York, for one and two-story brick and architectural terra-cotta theatre and office building to be erected on West Spring street, to cost about $175,000.

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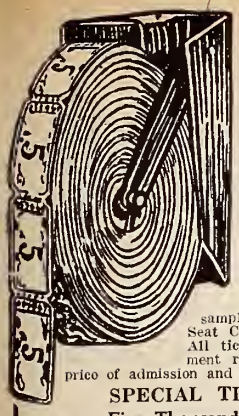

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WRITE FOR CATALOG

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The Week's Record of Albany Incorporations

The following companies incorporated and entered the motion picture field in New York State during the week ending December 2:

Angelus Pictures Corporation, $1,000, D. E. Hurwitz, V. E. Ferretti, New York City; A. A. Kelley, Montclair, N. J.; Latin-American Cinema Corporation, $50,000, F. E. Cheesman, Lawrence Sterner, Brooklyn; H. T. Mason, New York; Convent Theatre Corporation, $20,000, Jeanette Frimarck, Brooklyn; Lavinia Markham, Rose Eisenstadt, New York City; the same directors appearing in the papers incorporating the Success Theatre Corporation, $20,000; H. & E. Sales Corporation, $25,000, E. G. Munz, N. H. White, H. H. Nieman, New York City; Park Amusement Corporation, $5,000, Harry, Philip and Florence Weltfisch, New York City; Abmoe Amusement Corporation, $10,000, M. R. Weinberg, New York; Reuben Weinberg, M. S. Hanellin, Brooklyn; Troy Theatre Corporation, Buffalo, $50,000, Moe Mark, White Plains; E. B. Mark, Max Spiegel, New York City; State Theatre Corporation, Buffalo, $50,000, Moe Mark, White Plains; E. B. Mark, Max Spiegel, New York City; M. M. Amusement Corporation, $25,000, Max and Minnie Miller, Philip Stark, Brooklyn; Palmetto Film Corporation, $104,000, A. G. Barry, W. J. Harvey, New York; W. A. Cullen, Newark, N. J.; Universal Film Manufacturing Company, $500, W. S. McKay, Esop Poskanzer, M. A. Finn, New York City; Helioart Pictures, Inc., $5,000, Irving and Arthur Messing, Charles L. Gaskill, New York City.

Management Changes

WILMINGTON, CALIF.—New Empress Theatre has been leased by William Barie.

CHICAGO, ILL.—M. P. Amusement Company has leased Panorama Theatre at 715-19 Sheridan road. House has seating capacity of 800.

SOMONAUK, ILL.—Elite Theatre, a moving picture house, has been leased by George Michels.

WAUKEGAN, ILL.—Carl R. Muller has disposed of his interest in Elite Theatre to Edward Trinz, associated with Lubliner & Trinz, of Chicago.

CEDAR FALLS, IA.—Arthur M. Brown and Wayne Jewell have purchased Empress Theatre, a moving picture house.

HEBRON, NEB.—Majestic Theatre has been purchased by A. H. Record, of Lexington.

BATH, N. Y.—James Trask is new manager of Park Theatre.

CARTHAGE, N. Y.—Edward Colligan has disposed of his interest in Colligan Theatre to J. N. Schine, of Schine Theatrical Company. House has seating capacity of 1,000, and has been operated as a moving picture house.

MARIETTA, O—A. W. Windom, of Parkersburk, W. Va., has purchased Lyric Theatre. Picture policy will continue.

ARTIC, R. I.—Henry McMahon has purchased Palace Theatre.

GRANDBURY, TEXAS.—Princess Theatre has changed name to the Grand.

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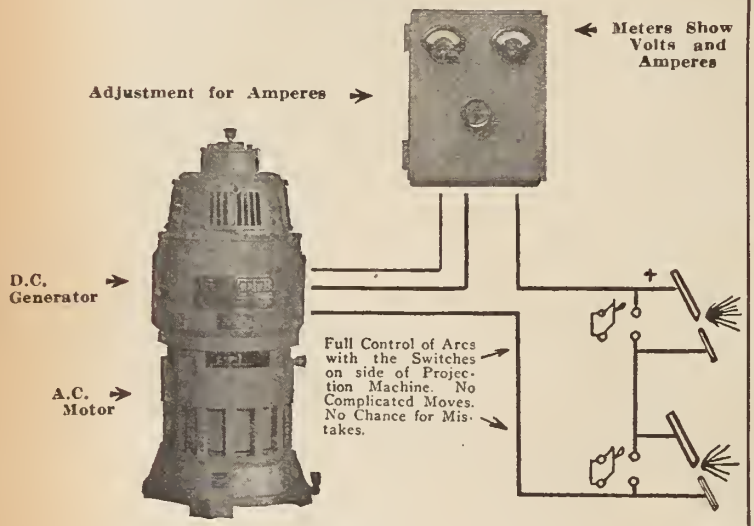
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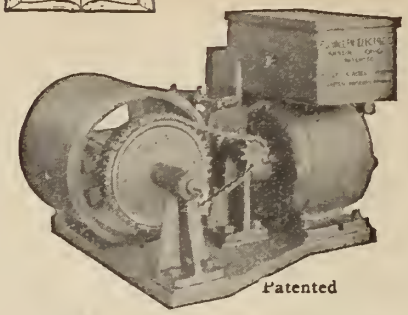

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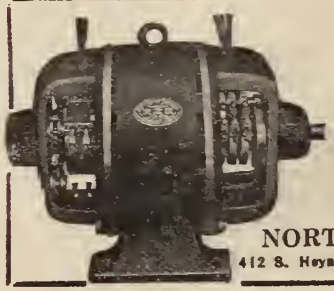

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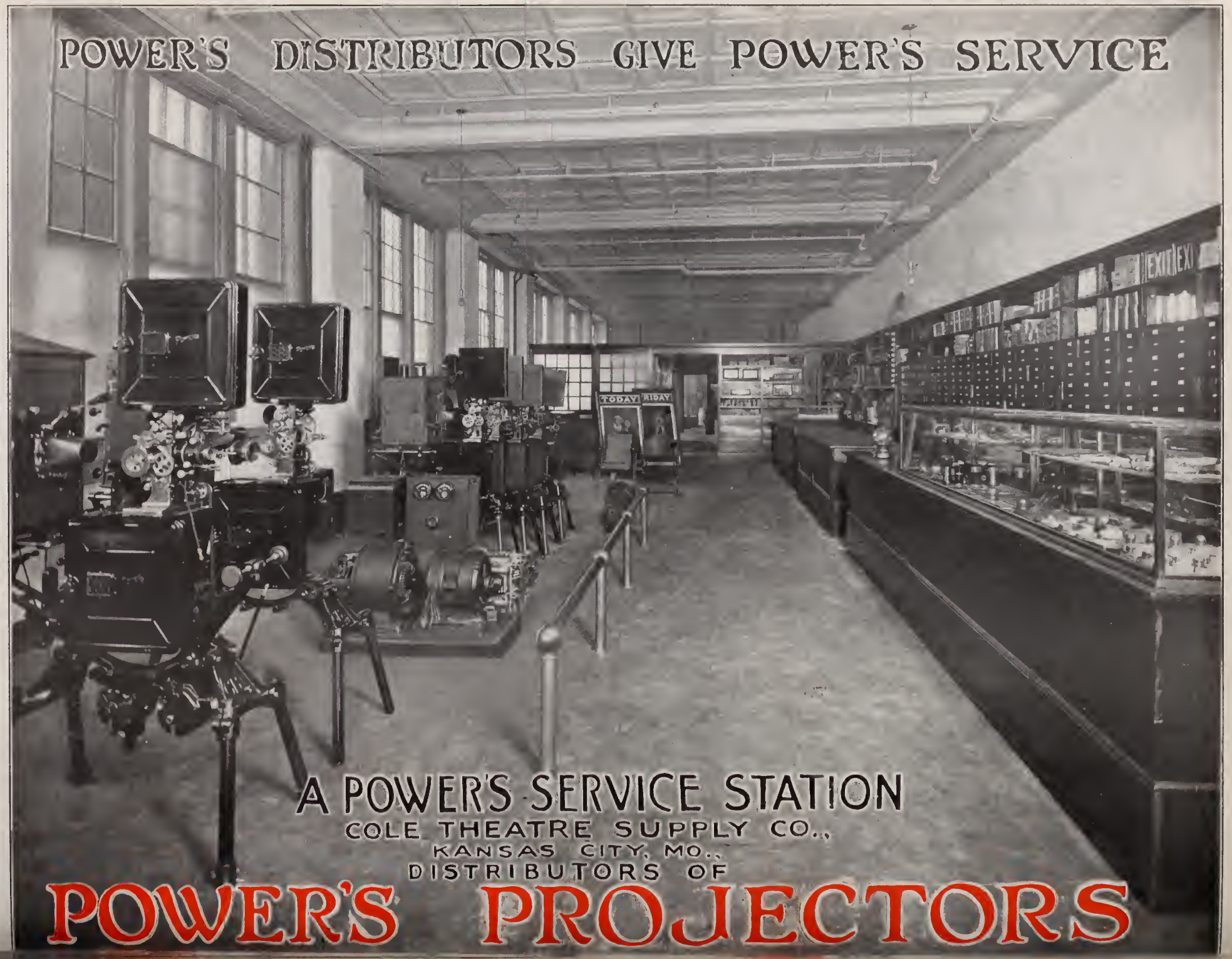
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Vol. 59, No. 8 DECEMBER 23, 1922 PRICE 25 CENTS

In this Issue

FAMOUS PLAYERS-LASKY CORPORATION

Paramount's SEMI-ANNUAL ANNOUNCEMENT

PARAMOUNT PICTURES

to be released in the
six months *from* February first *to* August first 1923

The Super 39.

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.

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Semi-Annual Announcement

Paramount Pictures

to be released in the six months from

February 1, to August 1, 1923

"The Super Thirty-nine"

Release date		Production	Page
		FEBRUARY	
Feb.	5	Marion Davies in "When Knighthood was in Flower"	41–44
	5	Dorothy Dalton in "Dark Secrets"	3
	12	Gloria Swanson in "My American Wife"	4
	19	Cecil B. DeMille's "Adam's Rib"	5
	26	"Drums of Destiny" with Mary Miles Minter	6
	26	Jack Holt in "Nobody's Money"	7
		MARCH	
March	5	George Melford's "Java Head"	8
	5	Betty Compson in "The White Flower"	9
	12	Marion Davies in "Adam and Eva"	10
	12	Agnes Ayres in "Racing Hearts"	11
	19	"The Covered Wagon," James Cruze special	12
	19	"The Nth Commandment"	13
	26	Thomas Meighan in "The Ne'er Do Well"	14
	26	Alice Brady in "The Leopardess"	15
		APRIL	
April	2	Pola Negri in "Bella Donna"	16
	9	William deMille's "Grumpy"	17
	9	"The Go-Getter"	18
	16	George Melford's "You Can't Fool Your Wife"	19
	16	Gloria Swanson in "Prodigal Daughters"	20
	23	"Glimpses of the Moon"	21
	30	Mary Miles Minter in "The Trail of the Lonesome Pine"	22
	30	Dorothy Dalton in "The Law of the Lawless"	23
		MAY	
May	7	Jack Holt in "The Tiger's Claw"	24
	14	"Mr. Billings Spends His Dime," with Walter Hiers and Jacqueline Logan	25
	14	George Fitzmaurice's "The Rustle of Silk"	26
	21	Pola Negri in "Declassé"	27
	28	"Hollywood"	28
	28	"Vendetta" with Lionel Barrymore	29
		JUNE	
June	4	Thomas Meighan in "White Heat"	30
	4	Agnes Ayres in "The Beautiful Adventure"	31
	11	Betty Compson in "The Woman with Four Faces"	32
	11	Gloria Swanson in "Bluebeard's Eighth Wife"	33
	18	William deMille's "Only 38"	34
	25	Bebe Daniels and Bert Lytell in "The Exciters"	35
		JULY	
July	2	Wallace Reid in "A Gentleman of Leisure"	36
	9	"Children of Jazz"	37
	16	Dorothy Dalton in "Fog Bound"	38
	23	Alice Brady in "The Snow Bride"	39
	30	Jack Holt and Agnes Ayres in "The Light to Leeward"	40

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

FOREWORD

PARAMOUNT herewith makes its regular semi-annual announcement of its product—definitely fixed and set for release in the coming six months.

The task has been a tremendous one of bettering the picture values and of topping the box-office power of Paramount's first half-year's releases, the "Famous 41"—such pictures as "Manslaughter," "Blood and Sand," "The Old Homestead," "To Have and To Hold," "The Young Rajah," "Nice People," "The Impossible Mrs. Bellew," "Kick In,"—to mention only a few of Paramount's big releases of the past few months.

I sincerely feel, however, that this task has been accomplished. I believe that the new pictures herein described will be found of even greater money-making proportions for exhibitors than the best of the "Famous 41."

The selection of stories, the choosing of strong casts, the assignments of famous directors, the elaborate details of luxurious production, the popularity of Paramount stars—all has been combined with one thought in mind—to make the finest pictures the screen can produce. Not art for art's sake alone, but box-office value as well.

Certain it is that there has been no effort or money spared to make these "Super 39," the greatest pictures Paramount has ever released.

Adolph Zukor

I Pledge—

SIX months ago we issued the Paramount Booklet. In that Booklet we listed forty-one pictures—the most sweeping promise ever made to the exhibitors of America.

In the front of the book, nailed down in black and white, I pledged my word that this group of forty-one Paramount Pictures would be immeasurably better than any like number of pictures ever produced before.

The performance of that pledge—its performance to the last letter—is recorded in the box-office of every theatre that has played or is playing the "Famous 41."

But we cannot rest there—this swiftly moving business will not let us. So I make this new pledge:

Just as this "Famous 41" outstripped all previous records so this second group of Paramount Pictures will be better than the first—better collectively, better individually.

And, just as I kept my last pledge, so I know I will keep *this* pledge, too; for back of me, alert, untiring, resourceful, is the great Production Department of the Famous Players-Lasky Corporation, better organized than ever before, functioning like a machine and manned by the greatest organization of picture producers ever grouped in one company.

Each member of this organization—directors, writers, stars, leading players, executives, studio employees—is keenly alive to the importance and magnitude of our task. Each has pledged me his unswerving support and loyalty, and each one knows, as I know, that with "Paramount's "Super 39" we shall exceed our promise in this, our greatest work and greatest opportunity.

Jesse L. Lasky

FAMOUS PLAYERS-LASKY CORPORATION
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Dorothy Dalton in

"DARK SECRETS"

THE highly dramatic story of a woman's struggle between love for her husband and the strange power of a mystic Egyptian. Scenes in the wealthy homes of Long Island, and in glamorous Cairo. With a cast including Robert Ellis and Jose Ruben.

By Edmund Goulding
Directed by Victor Fleming

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JESSE L. LASKY PRESENTS

Gloria Swanson

IN

"My American Wife"

Cast includes

ANTONIO MORENO and WALTER LONG

THE romance of a musical comedy star and a South American diplomat. A tale of adventure on three continents, of life in the upper and under worlds. The most lavishly produced picture Miss Swanson has ever appeared in.

By Monte M. Katterjohn
Based on the story by
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FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky
presents

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"ADAM'S RIB"

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IN "Manslaughter" you saw one side of the modern girl. Here's the other. The same things that made DeMille's marriage series so successful are present in this production.

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A production that actually tops anything Cecil DeMille has ever done.
By Jeanie Macpherson

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Adapted by Will M. Ritchey from the novel "Sacrifice" by Stephen French Whitman. Directed by Charles Maigne.

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

Jesse L Lasky
presents

Jack Holt

in

"Nobody's Money"

HERE'S something new for Jack Holt—a comedy drama. And you'll find him as much the master of this as he is of the heavier roles. It's a story full of action, comedy and thrills. It was a season-long success on Broadway.

The cast includes Wanda Hawley, Julia Faye and other favorites.

By William LeBaron
Directed by Wallace Worsley
Scenario by Beulah Marie Dix

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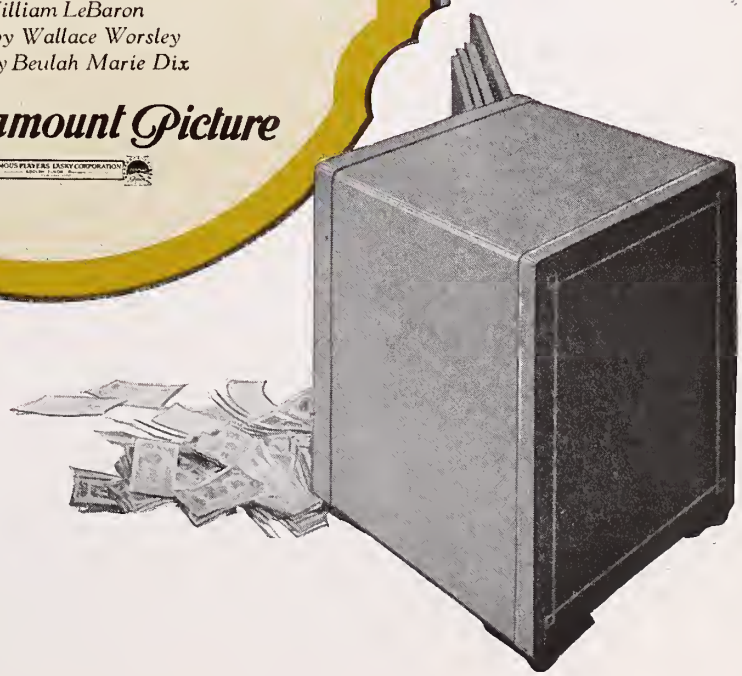

Jesse L. Lasky
presents a

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PRODUCTION
"JAVA HEAD"

by JOSEPH HERGESHEIMER

with

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Raymond Hatton, George Fawcett,
and Albert Roscoe

A GREAT big special production, with a story-appeal like "East is West," lavishly produced with a cast that means perfection.

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Adapted by Waldemar Young

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

THIS is the story of a girl who is half American, half Hawaiian. It was made in Hawaii, where the entire company and technical staff were taken. The story is full of romance and mystery, and it is altogether unusual.

Miss Compson's supporting cast includes Edmund Lowe, Arline Pretty, Edward Martindel, Leon Barry.

Story and direction by Julia Crawford Ivers

Adolph Zukor presents

BETTY COMPSON

in

"The White Flower"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Cosmopolitan Corporation Presents

MARION DAVIES

in

"ADAM AND EVA"

A Cosmopolitan Production

THE story of a man who turned his family over to a young "go-getter" and came back to find them all changed.

This up-to-date comedy ran a year on the New York stage. Its story is universally popular, the laughs are many, its love interest most appealing and it was directed by the man who made "When Knighthood Was in Flower."

Cast includes T. Roy Barnes, Tom Lewis, and William Norris.

Directed by Robert Vignola
From the play by Guy Bolton and Geo. Middleton
Scenario by Luther Reed

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor Presents

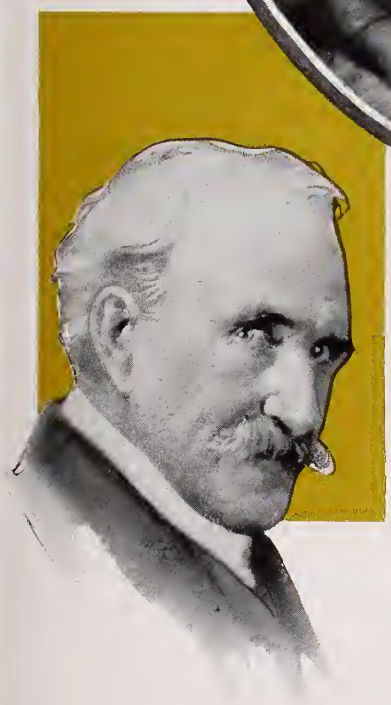
Agnes Ayres

in "Racing Hearts"

with THEODORE ROBERTS

and RICHARD DIX

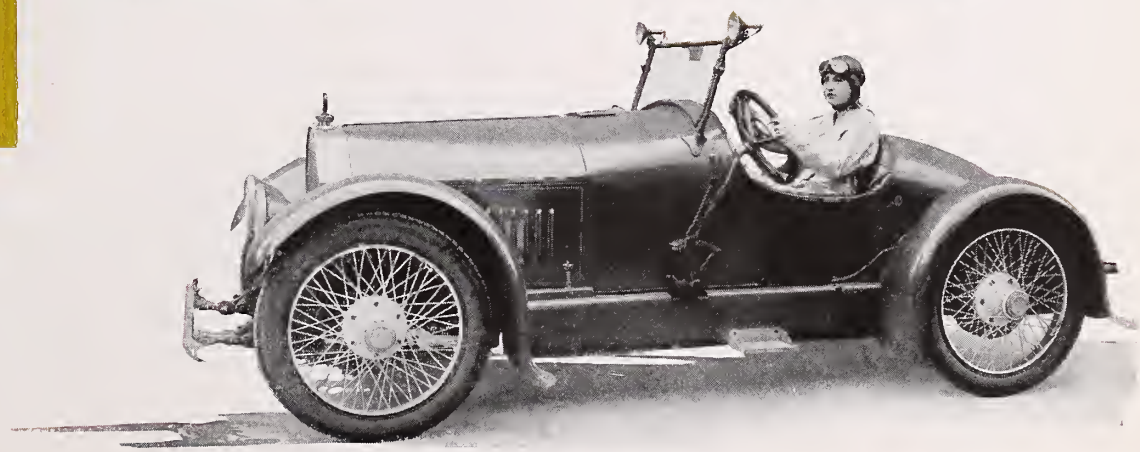
THIS is by Byron Morgan, author of Reid's automobile successes. It's his first story for a female star, and it's a dramatic novelty. The climax is the greatest race ever filmed—with Agnes Ayres driving the winning car. Robert Cain in cast.



By Byron Morgan
Adapted by Will M. Ritchey
Directed by Paul Powell

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



Jesse L. Lasky presents a

James Cruze Production

"The COVERED WAGON"

THE picture of the decade; an epic of the most romantic period in American history. The most colossal motion picture undertaking ever attempted. And the most thrilling love story ever told. "The Covered Wagon" eclipses anything in pictures. There never has been a bigger picture.

With Lois Wilson, J. W. Kerrigan, Charles Ogle, Ernest Torrance.

By
Emerson Hough
Scenario by
Jack Cunningham

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

COSMOPOLITAN CORPORATION PRESENTS

"The Nth Commandment"

WITH

COLLEEN MOORE
JAMES MORRISON
and EDDIE PHILLIPS

THE trio that made "Humoresque" are going to beat their own record in "The Nth Commandment," Fannie Hurst, the author, is working directly with Frank Borzage, director, and Frances Marion, scenarist, to make a picture of unequalled human appeal and box-office value. Watch this one. It's going to be really big!

By Fannie Hurst
Directed by Frank Borzage
Scenario by Frances Marion

A Cosmopolitan Production

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

ADOLPH ZUKOR *presents*

Tho[illegible]S MEIGHAN

in

"The Ne'er Do Well"

BY

REX BEACH

THE masterpiece of one of the greatest screen writers in the world—a best seller for years, and an ideal role for Meighan. Based on the regeneration theme that always means box-office success. With a great cast including Lila Lee. One of the biggest pictures of the year. A real special, if there ever was one! John Miltern and Laurence Wheat in the cast.

Directed by Alfred E. Green
Scenario by Tom Geraghty

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR PRESENTS

ALICE BRADY

in

"The Leopardess"

THE romance of a wild South Sea maiden and the man who tried to tame her. Picturesque, thrilling, and intensely dramatic. With a cast including Montagu Love and Charles Kent.

Directed by the man who made "Disraeli," Henry Kolker. By Katharine Newlin Burt, Scenario by J. Clarkson Miller

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Her First American Picture

Hamilton Theatrical Corporation presents

POLA NEGRI

in a

George Fitzmaurice PRODUCTION

"BELLA DONNA"

Supported by Conway Tearle and Conrad Nagel

THE genius of Pola Negri attains its really first full flower in this powerful love story, *made in America*, with an *American* cast, by one of *America's* foremost directors.

The story of a woman's love for an Arab chieftain, for which she forsakes all else, is a hundred times better than "The Sheik." The star wears fifty alluring, exotic gowns.

Here is the world's greatest emotional actress in her proper setting. A *new* Pola Negri, glorious, flashing, vital, magnetic. A Pola Negri you've never seen before!

By Robert Hichens *Scenario by Ouida Bergere*

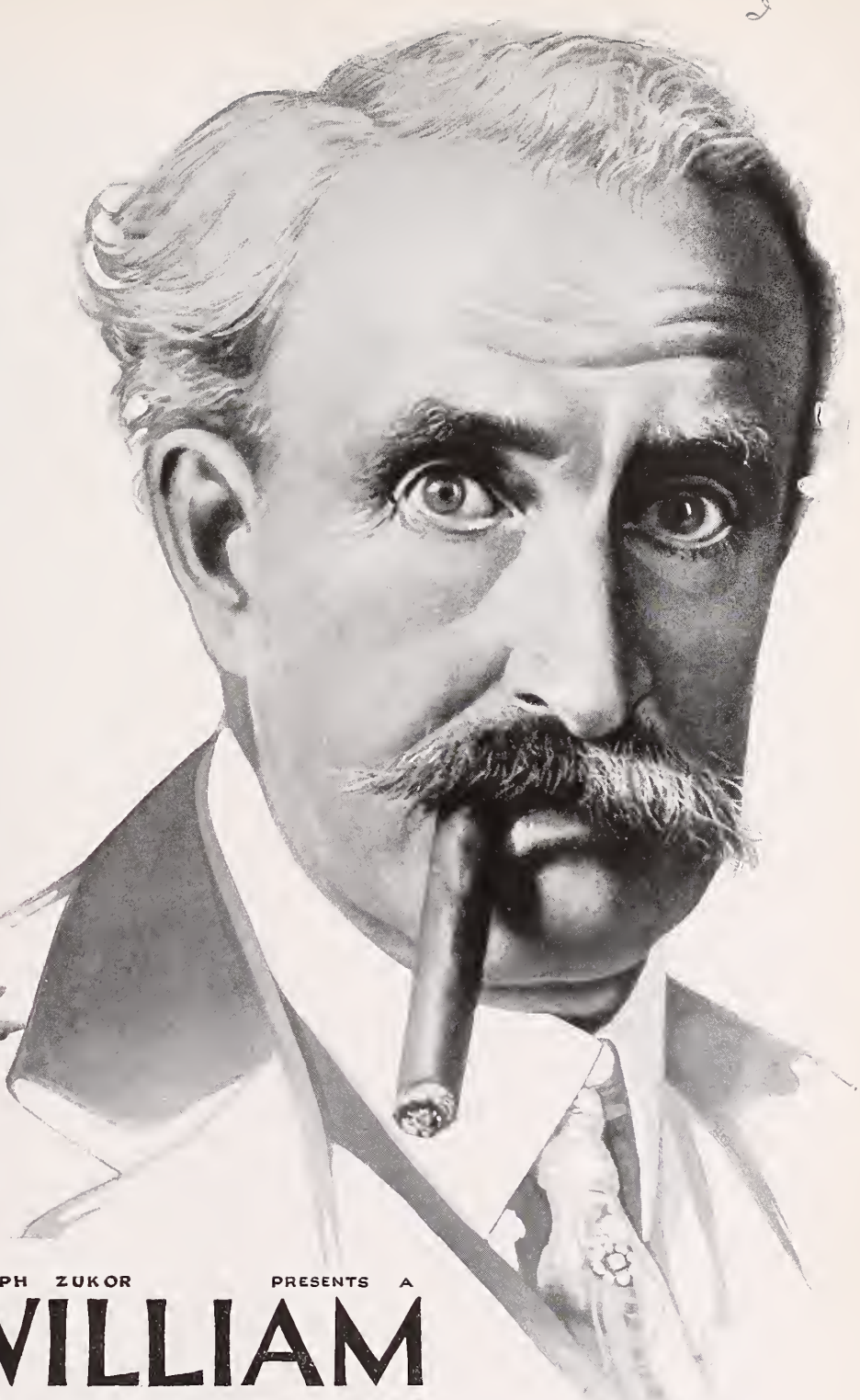
A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ROBERTS' greatest characterization—May McAvoy's most appealing role. The play broke London's record, ran a whole year in New York—and then came back for a season-long return engagement. A mystery love-story that appeals to all classes.

Conrad Nagel is one of the featured players.

By Horace Hodges and T. Wigney Percyval
Screen Play by Clara Beranger



ADOLPH ZUKOR PRESENTS A

WILLIAM de MILLE PRODUCTION

"Grumpy"

WITH

Theodore Roberts
and **May McAvoy**
and **Conrad Nagel**

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Cosmopolitan
Corporation
presents

"The Go-Getter"

A Cosmopolitan Production

with an all-star cast including

T. Roy Barnes, Seena Owen, William Norris and Tom Lewis.

PETER B. KYNE'S great story of the man who got the thing he was sent for. This is rapid fire comedy but the story is one of the most inspiring ever written. Its popularity has been amazing. The story has the greatest screen possibilities and Cosmopolitan is sure to make good on all of them.

Here's one you won't want to miss!

By Peter B. Kyne, Author of "The Pride of Palomar"

Directed by E. H. Griffith

Scenario by John Lynch

A Paramount Picture

A
GEORGE MELFORD
PRODUCTION

WITH

Leatrice Joy, Nita Naldi *and* Lewis Stone.

A Paramount Picture

JESSE L LASKY PRESENTS

"YOU CAN'T FOOL YOUR WIFE"

THE title—the finest in years for exploitation and advertising.

The story—an original and highly dramatic version of a theme that always attracts.

The cast—three players of star reputation, and a support of favorites.

The director—the man who made "The Sheik."

Together with an elaborate and luxurious production. What more could you have to break records with?

By Hector Turnbull
Scenario by Waldemar Young

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

This one will be a sensation everywhere. It has every element for a box-office success.

PRESENTED BY
JESSE L. LASKY

A Paramount Picture

GLORIA SWANSON

IN

"Prodigal Daughters"

A JAZZY, swift-moving story of a girl's rebellion against convention. Magnificent, exhilarating appealing. Culminating in the thrilling rescue by airplane of the heroine from a runaway locomotive. Gloria's gowns are more glorious than ever. Cast includes Ralph Graves, Vera Reynolds, Charles Clary, Robert Agnew, Theodore Roberts, Louise Dresser, Maude Wayne and Julia Faye

Screen Version by Monte M. Katterjohn
from the story by Joseph Hocking

A SAM WOOD PRODUCTION

FAMOUS PLAYERS-LASKY CORPORATION

JESSE L. LASKY PRESENTS AN
ALLAN DWAN PRODUCTION
"The Glimpses of the Moon"
BY EDITH WHARTON
WITH
BEBE DANIELS
AND NITA NALDI
A DELUXE special production of a world's best-seller. Marvelous gowns, gorgeous locations, enthralling love scenes! Allan Dwan's first production since he made "Robin Hood."
A million dollar special of unsurpassed beauty, and a picture with a gigantic box-office appeal.
Adapted by Edfrid Bingham and Lloyd Sheldon. From the great Pictorial Review story and Appleton novel by Edith Wharton.
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor presents

Mary Miles Minter

in

SUPPORTED BY
ANTONIO MORENO

FAMOUS as a book, a play and a song, this immortal classic of Kentucky's rugged mountains gives Miss Minter the best role of her career. The story is known and loved by millions. A great supporting cast will make it one of the season's outstanding hits.

From the novel by John Fox, Jr., and the play
By Eugene Walter
Directed by Charles Maigne
Scenario by Will M. Ritchey

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

Adolph Zukor
presents

Dorothy Dalton

in

"The Law of the Lawless"

with Charles de Roche

A STORY of primitive people and elemental emotions, with Dorothy Dalton as the beautiful gypsy girl. A picture unusual in setting, in characters and in plot.

Remember Charles de Roche, that good looking leading man you saw in "Spanish Jade"? He's been engaged to play the lead in support. Watch this one. It's a wonderful story!

From the Pictorial Review story by Konrad Bercovici
Scenario by E. Lloyd Sheldon
Directed by Victor Fleming

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *President*

Jesse L. Lasky
presents

JACK HOLT

in

"The Tiger's Claw"

Directed by **JOSEPH HENABERY**

TIGER hunts, East Indian magic, native dances, authentic East Indian colorful settings and a virile he-man love story of thrilling adventure for Jack Holt. This one is rich fare for film lovers and will be a sensational success wherever shown. It is one long thrill and will be magnificently produced with a great supporting cast including Eva Novak, Bertram Grassby, Alice Pringle.

By Jack Cunningham

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

Jesse L. Lasky presents

Walter Hiers

in

"Mr. Billings Spends His Dime"

with

Jacqueline Logan

HERE'S Walter Hiers as you've always longed to see him—in a role that gives him full opportunity for his inimitable fun-making. All the fans who have shrieked with glee at his antics will shout with joy when you make this announcement. It is a rapid-fire comedy from the unusual story in the Red Book.

By Dana Burnet
Directed by Wesley Ruggles
Screen play by Albert Shelby LeVino

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

WITH
BETTY COMPSON
and CONWAY TEARLE

ADOLPH ZUKOR PRESENTS A

GEORGE FITZMAURICE

PRODUCTION

"The Rustle of Silk"

THE enthralling and unusual story of a lady's maid who won the love of a famous statesman. As it deals with life in the highest circles, it gives Fitzmaurice opportunity for marvelous sets and gowns. The two stars are cast in roles particularly suited to them. Miss Compson has a role ideally suited to her as has Mr. Tearle. This one is a de-luxe special.

By Cosmo Hamilton
Scenario by Ouida Bergere

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

HAMILTON THEATRICAL CORPORATION PRESENTS A

PENRHYN STANLAWS PRODUCTION

POLA NEGRI

IN HER SECOND AMERICAN PRODUCTION

"DECLASSÉ"

Supported by Elliott Dexter

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

THIS is an elaborate production of Ethel Barrymore's greatest stage success which was a sensation all year long at the Empire Theatre, New York.

NO actress has ever had a role so full of emotional and dramatic possibilities, and Pola Negri is ideal for the part.

Made in America by one of America's greatest directors. From the play by Zoe Akins.

POLA NEGRI

CECIL B. DeMILLE

GLORIA SWANSON

THOMAS MEIGHAN

EBE DANIELS

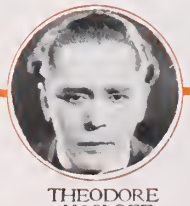
MAY McAVOY

AGNES AYRES

LILA LEE

JACQUELINE LOGAN

CONRAD NAGEL



THEODORE KOSLOFF

HARRISON FORD

WALTER HIERS

GEORGE FAWCETT

LOIS WILSON

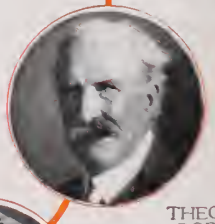
WALLAC REID

BETTY C P

JACK HO

LEATRICE

WANDA H



THEODOR ROBERT

The Box-office Sensation of 1923!

JESSE L. LASKY PRESENTS

A JAMES CRUZE PRODUCTION

"HOLLYWOOD"

Based upon the novelette, "Hollywood, and the Only Child" by Frank Condon

WITH A CAST INCLUDING
ALL THE STARS ON THIS PAGE AND OTHERS

Paramount is making this story—a comedy-drama about a girl who tried to get into the movies, but didn't—with a cast that when listed will be a duplicate of the top sheets of the Lasky Studio payroll.

Angela, the heroine, is the counterpart of a million American girls, and she goes to Hollywood to try to get into pictures. There is melodrama, love, mystery, humor.

She leads a life that a million girls will envy, that will make *every* motion picture patron laugh and thrill.

There have been hundreds of successful plots laid in New York, but not one in Hollywood. And Hollywood is the most interesting city in the world.

This production shows "everything and everybody."

The *leading* characters will be prominent. But the supporting cast will be so important and so large that *no theatre on earth will have enough electric lights to announce all of the names.*

There will be no propaganda, no expose of the secrets of picture-making. It is not a moving picture tour of Hollywood. It is a real, fast moving story. And the cast!

Just about everybody big that you can think of.

Directed by the man who made "The Old Homestead."

Without any question, "Hollywood" will be the box-office sensation of 1923!

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

Cosmopolitan Corporation
Presents

"VENDETTA"

A MODERN "Monte Cristo"—with twice the thrills of the old one. Barrymore, as the man who, supposed dead, returns with a fabulous fortune and wreaks vengeance on his enemies, gives one of the screen's greatest portrayals. Alma Rubens is tremendous. The staging is magnificent, over a hundred thousand dollars having been spent for art treasures specially for this picture. A best seller by one of the most popular of modern authors.

By Marie Corelli
Directed by Alan Crosland
Scenario by Frances Marion

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

with **Lionel Barrymore**
and **Alma Rubens**

A Cosmopolitan Production

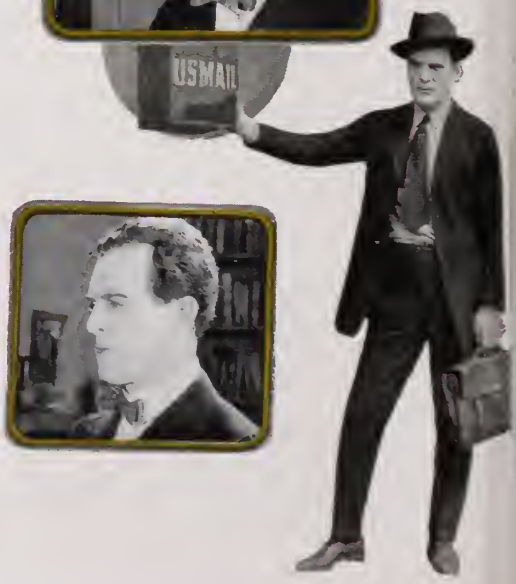
A Paramount Picture

ADOLPH ZUKOR
PRESENTS

Thomas Meighan

in

"White Heat"



THIS story was specially written for Meighan by R. G. Kirk, famous as a Saturday Evening Post writer of dramatic tales laid in steel-mills. The picture is unusual in locale and in theme, intensely dramatic, and gives Meighan the finest role he has had since "The City of Silent Men."

By R. G. Kirk
Directed by Alfred Green
Scenario by Percy Heath

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR . . . . PRESENTS

Agnes Ayres

IN

"The Beautiful Adventure"

WITH

DAVID POWELL

From the play by R. de Flers, G. A. de Caillavet and Etienne Rey. Directed by Paul Powell

A GREAT title and an ideal combination in this delightful romance. It is a modern love story that will move and thrill even the most hard-headed audience. A human, fast moving romance and one of the most enjoyable pictures of the season. Made from the Charles Frohman successful play which ran in Paris and New York for long seasons.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres.

ADOLPH ZUKOR PRESENTS

BETTY COMPSON

IN

"The Woman with Four Faces"

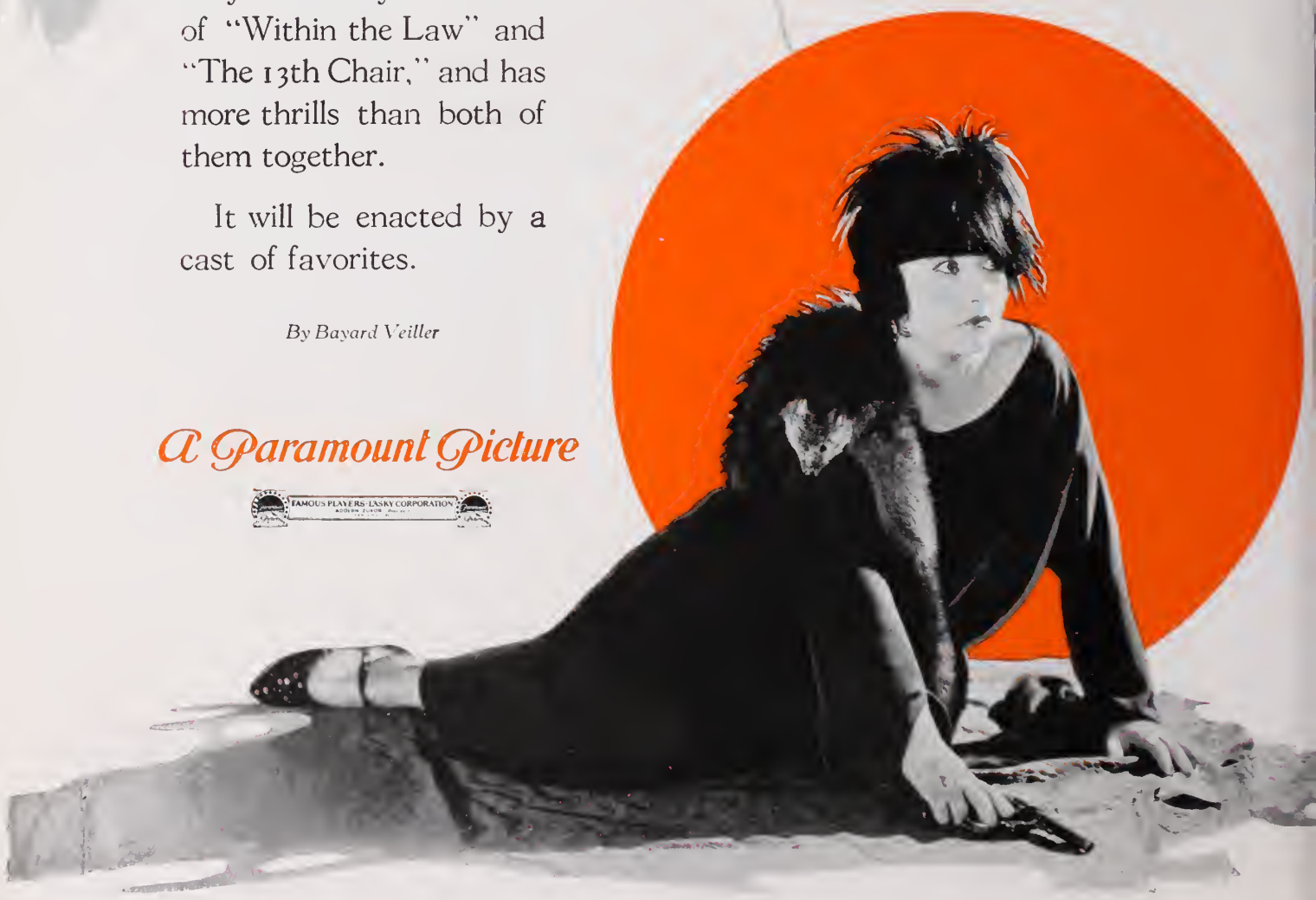
IN this Miss Compson plays a clever girl crook who is hired by the district attorney to commit a legal robbery. There's novelty for you! It's by the author of "Within the Law" and "The 13th Chair," and has more thrills than both of them together.

It will be enacted by a cast of favorites.

By Bayard Veiller

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



JESSE L. LASKY
PRESENTS

Gloria Swanson

in

"Bluebeard's Eighth Wife"

THIS tremendously successful French comedy makes an ideal vehicle for Miss Swanson. It is a modern story of a French girl who marries an American, and it is filled with startling situations. The story calls for the ultimate in daring gowns. This will be a great big special de-luxe production.

This "Bluebeard" is a modern millionaire, whose wife decides to hold him—and does, by the most amazing stratagems imaginable.

The play has just closed after a record-breaking year on the road. In New York it did capacity for six months.

It promises to be a screen sensation, with a title that means money. Conrad Nagel is the leading man.

A SAM WOOD PRODUCTION

Scenario by Monte M. Katterjohn
From Charlton Andrews' adaptation of Alfred Savoir's play

A Paramount Picture

ADOLPH ZUKOR PRESENTS A

WILLIAM deMILLE
PRODUCTION
"ONLY 38"

WITH

Elliott Dexter and **May McAvoy**

George Fawcett and **Lois Wilson**

WILLLIAM deMILLE is at his best in this story of a mother whose youthful gaiety shocked her own children. It is a delightful, wholesome comedy, that will bring laughs and chuckles and tears. The cast is remarkable. Miss Wilson is better than ever before. Dexter has the finest role he has had in years and Miss McAvoy will duplicate her success in "Clarence." Laughs, sentiment and pathos combined in a play of life as we all know it.

By A. E. Thomas

Suggested by a story by Walter Prichard Eaton

Screen Play by Clara Beranger

A Paramount Picture

HERE'S a star combination that means money anywhere, in a play which has been sensationally successful on the New York stage, and is ideally suited to filming.

JESSE L. LASKY PRESENTS

BEBE DANIELS AND BERT LYTELL IN "The Exciters"

MISS DANIELS has never been more delightful than as this girl whose life was a search for excitement. And Lytell as the handsome detective will make thousands of new admirers. It's a flapper story with a different twist—a melodrama and a comedy in one.

By Martin Brown
Scenario by Edmund Goulding

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR, President

A RAPID fire comedy in which Wally, on a wager, disguises as a burglar. Then he gets a real burglar to help him, and this starts a series of screaming situations. A farce with real romance and drama in it.

By John Stapleton and P. G. Wodehouse
Screen play by Albert Shelby LeVino
Directed by Wallace Worsley

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky presents

WALLACE REID

in

"A Gentleman of Leisure"

JESSE L. LASKY
PRESENTS

"Children of Jazz"

Nita Naldi, Jacqueline Logan, Conrad Nagel *and* Robert Cain

EVERYBODY'S talking these days about the difference between the young folks of today and of yesterday. Here's a bright and unusual comedy contrasting the two generations. As jazzy as its title, with a super-excellent cast. Stanlaws at his best, in a drama that parents and children will want to see two or three times—and talk about for weeks.

By Harold Brighouse

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR . . . . . PRESENTS

Dorothy Dalton

IN

"Fog Bound"

MISS DALTON has the role of a girl who lives alone on a tiny island. Her peace is broken by the arrival of a desperate criminal and his pursuers. How the heroine brings the murderer to justice and saves the man she loves, makes one of the most dramatic and exciting melodramas ever screened. The star never had a role richer in emotional possibilities.

By Jack Bechdolt

Directed by Victor Fleming
Scenario by E. Lloyd Sheldon

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture

Adolph Zukor presents

ALICE BRADY

in

"The Snow Bride"

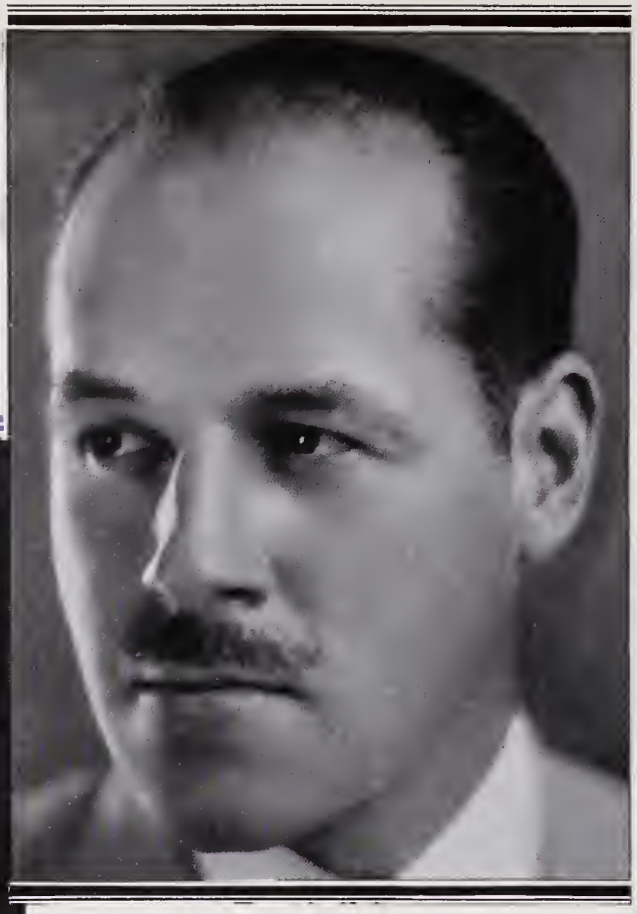
A NORTHERN picture unlike any you've ever seen. The greatest avalanche thrill ever put in pictures. Alice Brady in a part she can play to perfection. A love story of two young people who become involved in the death of the villain and who are saved in the most unusual manner ever put on the screen.

Screen Play by Sonya Levien from the story by Sonya Levien and Julie Herne

Directed by Henry Kolker

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



Jesse L. Lasky
presents

JACK HOLT
and
AGNES AYRES
in Peter B. Kyne's story

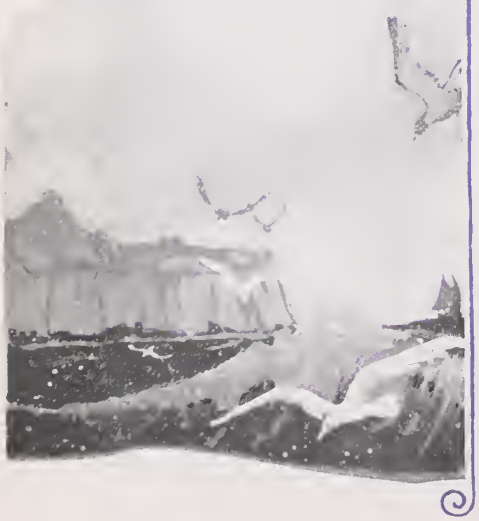
"The Light to Leeward"

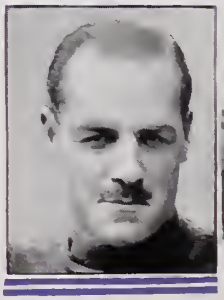
THE author of "While Satan Sleeps" has written a sea story with a tremendous punch in "The Light to Leeward." The two stars appear in splendid roles and make an ideal combination. Scenes of shipwreck, battles with the elements, amazing rescues, provide thrill upon thrill.

Directed by Joseph Henabery
Scenario by Jack Cunningham

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION





and—

COSMOPOLITAN CORPORATION . . . . . PRESENTS

MARION DAVIES

By CHARLES MAJOR, Directed by ROBERT VIGNOLA

A COSMOPOLITAN PRODUCTION

THE most costly production ever made. Over a million dollars was actually spent on it.

The sets are gigantic and gorgeous, of unparalleled beauty and breath-taking magnificence. "Knighthood" has received more press praise than any other ten great pictures.

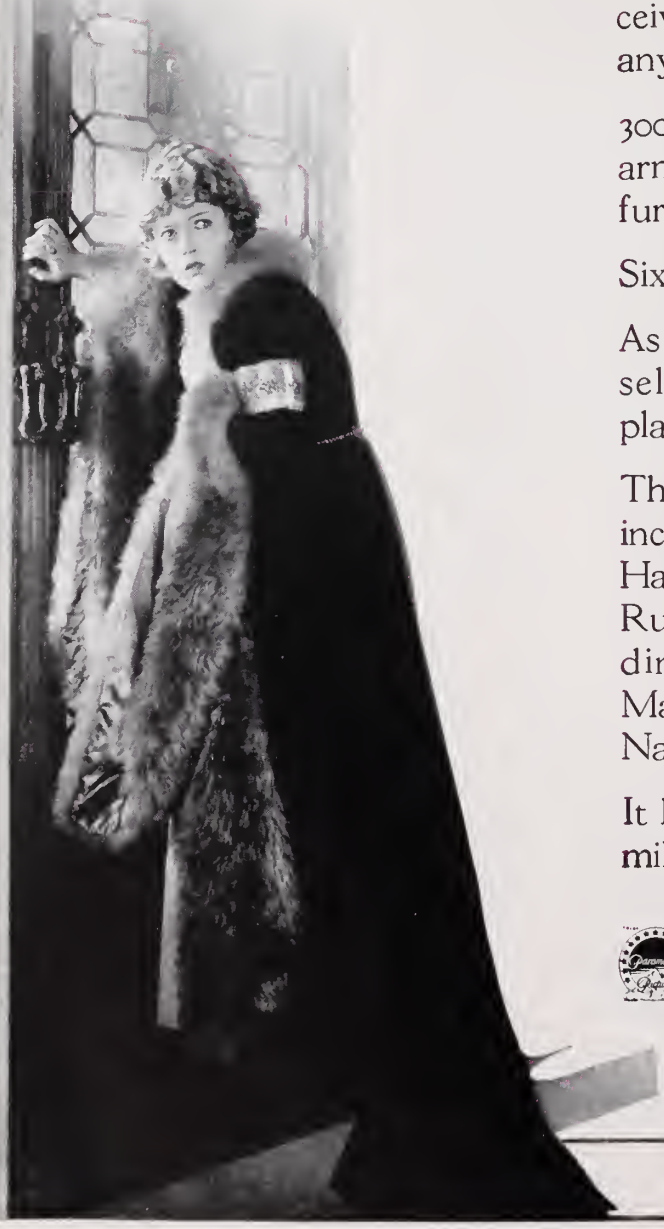
3000 actors; genuine antique armor, tapestries, costumes, furniture, paintings.

Six months in the making.

As a novel, one of the biggest sellers ever written. As a play, an international success.

The all-star supporting cast includes Forrest Stanley, Lyn Harding, Pedro de Cordoba, Ruth Shepley, Ernest Glendinning, Charles Gerrard, Macey Harlam, and George Nash.

It has become the picture that millions want to see.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

It's A Paramount

"When Knighthood was in Flower"

Picture

Some press comments on

"When Knighthood Was in Flower"

"When Knighthood Was in Flower is one of the greatest film epics ever made in America; in fact, the picture merits visit after visit to grasp all its glories."—*N. Y. Telegram.*

"The most amazingly beautiful motion picture ever screened. Moves swiftly, never wearying, and leaving at the last a regret that it is over."—*N. Y. Mail.*

"When Knighthood Was in Flower is all that has been claimed for it; the people burst into applause again and again. Don't miss it."—*N. Y. Tribune.*

"When Knighthood Was in Flower ranks high alongside of the best in romantic screen drama with a beauty of background which has not to our knowledge been surpassed. The scene showing Marion Davies in an attitude of prayer is one of the finest moments which we have seen in the cinema."—*N. Y. World.*

"When Knighthood Was in Flower is dazzling to the eye, splendidly impressive and apparently true to the time and places of its settings. Marion Davies really outdoes herself, while Lyn Harding is a joy. Such a King! Such a King!"—*N. Y. Times.*

"When Knighthood Was in Flower is everything that a spectacular photoplay should be. It is beautiful, exciting, vivid and authentic. It is a great picture."—*Robert E. Sherwood in "Life."*

"A gorgeous spectacle not to be missed."—*Boston Traveler.*

"For luxury of settings, excellence of casting, and faithfulness to detail, When Knighthood Was in Flower is the acme of art in screendom."—*Boston Telegram.*

"For gorgeous and sheer beauty, there probably has never been another photoplay that can equal this one."—*Boston Globe.*

"If the motion picture public fails to appreciate When Knighthood Was in Flower, then its plea for better films is all a sham."—*Boston Post.*

"Neither time, thought nor expense has been spared to make When Knighthood Was in Flower what it is—a truly gorgeous spectacle."—*Mae Tinne, Chicago Tribune.*

"One marvels at the settings, at the immensity of the picture."—*Chicago Journal.*

"It is, in some respects, the most finished product ever turned out of a studio."—*Detroit News.*

"It forms one of the most auspicious occasions in screen history. All the arts of the theatre have been harmonized in this splendid production. It is a feast to the eye; a play that will delight those who revel in fascinating romances."—*Detroit Free Press.*

"It is the richest, most entertaining and by far the most spectacular photoplay that we have ever seen."—*Detroit Times.*

"Marion Davies is a star of the first magnitude, and When Knighthood Was in Flower is one of the half dozen finest pictures ever produced."—*Milwaukee Journal.*

"Even better than we were led to expect."—*Washington Star.*

"Marvelously beautiful."—*Washington Herald.*

"When Knighthood Was in Flower is a picture every man, woman and child should see. Every writer should see it, every member of the motion picture industry. It is the greatest argument against censorship I have ever seen, and proves conclusively that the moving picture industry will never surrender the coveted place it now holds as one of the great arts. It will fascinate the spectator and is an incentive for every producer to contribute something better and bigger to the screen than he has in the past. Give us more like it."—*H. H. Van Loan (Famous Author)*

"One of the most beautiful specimens of the film producers' art that the world has ever seen."—*London Daily Telegraph.*

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

LARRY SEMON
in
"The Counter Jumper"

EXHIBITORS TRADE REVIEW

December 9, 1922

"Fast and Furious" Is Larry Semon's "Counter Jumper"

Instead of "The Counter Jumper" Larry Semon might have named his comedy something like "The Walking Egg." For it is an egg with a protruding pair of legs, much resembling those ordinarily associated with a frog, that provides the larger element of mirth in this Vitagraph release. The egg steps out of a basket filled with its kind and proceeds to perform. It leaps from crag to crag in the country store, it eludes pursuit by dodging in and out among the barrels and baskets and defies the club wielded by the agile Larry, finally landing on the pate of a stovewarmer. As the accustomed tile is replaced upon its usual foundations thereby imprisoning the egg the ruthless club descends. When the battered headgear finally is lifted it is a full-fledged duckling that emerges.

Oliver ("Babe") Hardy is catapulted out of a window at the crest of a sharply inclined sandbank. He turns over and over, slowly as if half floating—and it is funny. Just to show it is no accident he does it again. A clerk filling an order by inadvertence drops a lot of cartridges into a stove. Things happen. A colored boy gets into difficulties. In fact, any number of things take place in these two reels that ought to make fun for the crowd.

The atmosphere is of the country store, with its loungers and its indescribably jumbled arrangement of stock. The picture will go strongly in the city, but it is not risking much to wager it will do even more than that in rural sections. G. B.

MOVING PICTURE WORLD

December 9, 1922

"The Counter Jumper"

(Vitagraph-Comedy—Two Reels)

This comedy should prove a regular riot with Larry Semon fans and bring a lot of laughs from almost any audience. It is rapid-fire stuff and while there is considerable slam-bang stuff, pastry throwing, falling into tubs of paste, etc., he has also introduced some brand new stuff, notably a scene where a duck egg with two legs sticking out does all sorts of stunts. This is funny and clever and it will mystify you as to how it is done. Another good scene is where a negro sits on a block of ice and it melts immediately and a good effect has been produced with a scene where Larry and the villain go off the top of a cliff; slow motion photography makes them appear to float through the air. There is very little plot, but Larry's troubles occur when he tries to be a clerk in a store and help an heiress who is being sought by a clever villain.—C. S. S.

VITAGRAPH
ALBERT E. SMITH PRESIDENT

THE Film DAILY

Sunday, December 3, 1922

"The Counter Jumper"—Larry Semon—Vitagraph

Type of production.....2 reel comedy

This latest Semon comedy has some brand new stunts, and despite the fact that a lot of the footage is slapstick and rough, there are laughs aplenty. The action takes place in a trading post in the Northwest and the store gets pretty well smashed up before the finish. One of the funniest stunts is that in which an egg suddenly sprouts real little legs and walks around, jumps from place to place and eludes all pursuers. They will wonder how it's done. Another funny incident is that in which a coon falls from a balcony onto a red hot stove and then bounces up and down from the ceiling to the stove like a jumping jack on a pole. When he finally escapes he sits on a big cake of ice which melts almost instantaneously before one's eyes, letting the coon down on the floor with a bang. This will surely get a laugh. In the cast are Lucille Carlisle and "Babe" Hardy.

Motion Picture News

December 9, 1922

"The Counter Jumper"

(Vitagraph—Two Reels)

IN the category there may be better comedies than "The Counter Jumper" If so, they are in the offing. Gauging possibilities of a comedy upon its laugh provoking merits, this one hits the bull's eye for speed, development of situation and fun. While at times it may border upon "slap-stick," a more accurate description is "exaggerated farce." And with it all, there is somewhat of a production.

Most of the happenings occur in connection with the star-comedian's activities in the role of a misunderstood clerk of a general store, described as the marketing headquarters of a Northwest Trading Post. The property is the inheritance of an attractive heiress, which has little to do with the sequences involving most of the fun, incidents that start innocently enough, ending in veritable riots. These are so distinctly varied, it is difficult to realize that so much action and fun can possibly be crowded into two reels. One novelty embracing a walking egg, one that is so strong it sprouts legs and leads the comedian all over the place trying to catch it, is more than funny. It is decidedly clever.

Those who enjoy comedy will undoubtedly approve of "The Counter Jumper," a clean, fast and thoroughly entertaining farce.—*LILLIAN GALE.*

Maurice Tourneur's

THE CHRI

The greatest production bar none the screen has ever offered !

We do not require adjectives to describe this production.

Hall Caine's novel is as universally known as the Bible, read everywhere, loved everywhere.

John Storm's devotion to religion and his sacrifice for the love of an actress present a dramatic situation rich with human qualities.

with **Richard Dix, Mae Busch, Mahlon**

production of **Hall Caine's**

THE CHRISTIAN

The picture the industry and the public has long awaited .

Maurice Tourneur has brought this story to the screen in a blaze of power and glory.

Goldwyn sent a cast of celebrities to England to make scenes in historic Trafalgar Square, in the notorious slums, on the glorious Isle of Man.

Look forward to "The Christian." It will be an event in your theatre.

From Goldwyn in January!

Hamilton, Gareth Hughes, and Phyllis Haver

DOROTHY DEVORE
IN
Christie Comedies

"CHOP SUEY"

DOROTHY DEVORE, that clever exponent of fast farce, distinguished herself in such CHRISTIE COMEDIES as "Saving Sister Susie," "Mile-a-Minute Mary," "Let 'er Run," and many others.

TWO OF HER LATEST farce comedies, "Chop Suey," and "Hazel From Hollywood," are on the way, produced on the same lavish scale, and topped with wholesome fun sure to please the entire family.

BOOK AND ADVERTISE them along with your features. It's being done in

BEST THEATRES EVERYWHERE.

Released through

EDUCATIONAL FILM EXCHANGES, INC.

"HAZEL FROM HOLLYWOOD"—
Dorothy Devore as the movie-struck maid from Iowa, pride of the Nutt family.

HAMILTON COMEDIES

A two-reel comedy that will bring cheers from your audience as the "blackboard feller" brought cheers from his Wild West class-room

Book This Whole Series of Six Comedy Specials

Also Book
KINOGRAMS
All the News
of All the World

Educational Pictures
"THE SPICE OF THE PROGRAM"

Backed by
CONSTANT
National
Advertising

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. Hammons, President*

JACK PICKFORD

in

"GARRISON'S FINISH"

Based on W. B. M. Ferguson's novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson • Photography by Harold Rosson

Here is What Exhibitors Get in Booking "Garrison's Finish"

The return to the screen as star and independent producer of Jack Pickford.

A widely praised screen version of one of the greatest racing stories ever filmed.

The picturization of a story that has been read and reread by millions among all classes in all sections of the country.

"Garrison's Finish"

A title known and used everywhere by everybody every day—a sure-fire box-office title.

A thrillingly beautiful love theme that dominates the whole story.

An exceptional supporting cast with Madge Bellamy, Charles Ogle, Ethel Grey Terry, and Charles A. Stevenson in important roles.

All this, plus action that will hold any audience.

Romance With Melodrama,
Mystery With Adventure

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

NOW BOOKING!

D.W.GRIFFITH'S "THE BIRTH OF A NATION"

Founded on Thomas Dixon's story "The Clansman"

A Great Big Picture That Revolutionized a Big Industry

D. W. Griffith's "The Birth of a Nation"—the picture that always plays to capacity; that has had millions of dollars worth of publicity and advertising—that is known everywhere—may now be booked through United Artists Corporation for exhibition in the following states:

New York	Oklahoma	Tennessee
Pennsylvania	Arkansas	Florida
Michigan	Texas	Georgia
Indiana	Mississippi	South Carolina
New Jersey	Louisiana	North Carolina
Maryland	Alabama	Virginia
Missouri		Kentucky

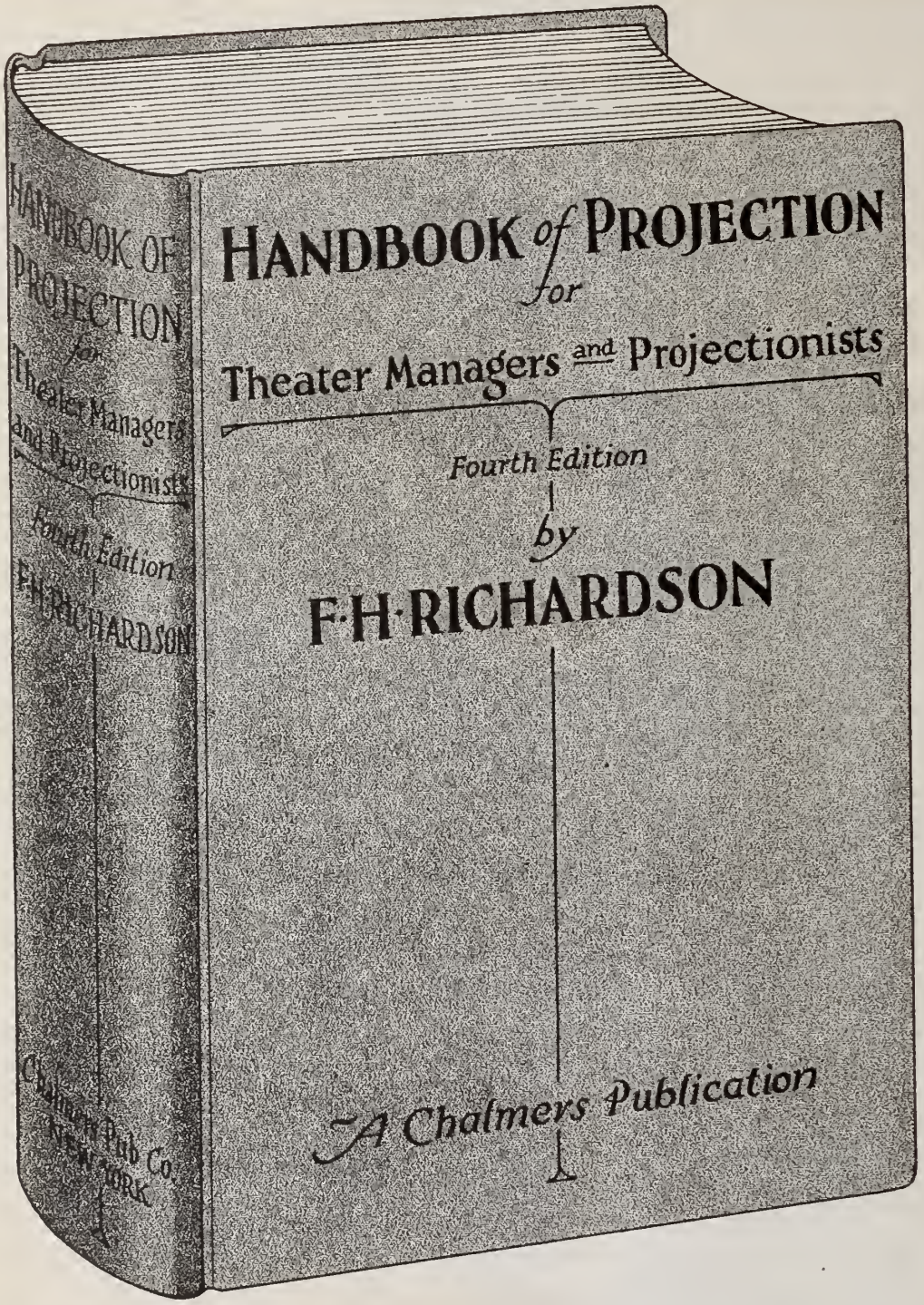
Exhibitors in the above-named states—whether "The Birth of a Nation" has played in their towns or in their own theatres—may now book this picture that has an appeal as strong today as when first made by applying to their local United Artists exchange.

"The Birth of a Nation" was the forerunner of the great big photoplay of grandeur in spectacle, magnitude in settings, tremendous scenic effects, realistic mob scenes, terrific suspense in thrilling climax.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT



A NEW HANDBOOK

For Xmas

A USEFUL GIFT

EVERY THEATRE MANAGER AND PROJECTIONIST NEEDS ONE

USE THIS COUPON TO ORDER TODAY

Price $6.00 postpaid

CHALMERS PUB. COMPANY, 516 Fifth Avenue, New York:
Enclosed find $6.00 for which please send me a copy of Richardson's new 4th Edition Handbook of Projection.

Name .....

Street .....

City .....

State .....

From one producer to another

RUPERT HUGHES
2425 SOUTH WESTERN AVE.
LOS ANGELES, CALIFORNIA
TELEPHONE 710-31

Nov. 10, 1922.

Mr. Myron Selznick,
729 Seventh Avenue,
New York, N. Y.

My Dear Mr. Selznick,

Rarely have I enjoyed a picture more than "One Week of Love." It opene with great vivacity and brilliance, then suddenly develope a situation that seizes and holds to the last moment.

Elaine Hammerstein, as a beautiful flapper abruptly plunged into a wilderness of dangere, meets every opportunity with remarkable power and restraint. Conway Tearle givee a magnificent performance with the effect of a volcano, silent but ominous. The conflict between these two characters, one a reckless girl, the other a reckless brute, and the resulting influence of each on the other, give the picture high dramatic value.

The production is gorgeous in its interiors and majestic in its landscapes. The photography and titling are perfect, and the picture ought to have great success with the public.

Sincerely yours,

Rupert Hughes

Rupert Hughes writes:

"Rarely have I enjoyed a picture more than 'One Week of Love'"

As you see, it isn't so much that another critic has pronounced "One Week of Love" a great photoplay as it is that this noted writer, himself a producer of motion pictures, should lay aside his own important affairs to sit down and voluntarily type a word of praise for the production.

We liked his letter and are proud of the picture that inspired him to write it. Almost every mail brings us letters of appreciation from personages the country over.

SELZNICK PICTURES
DISTRIBUTED BY SELECT

LEWIS J. SELZNICK
presents

ELAINE HAMMERSTEIN
and CONWAY TEARLE
in "ONE WEEK OF LOVE"

by Edward J. Montagne and George Archainbaud

Directed by George Archainbaud

Produced by Myron Selznick

Its stupendous wreck scene; its thrilling airplane crash; its strong dramatic appeal; its lifting humor; its lavishness; suspense; pathos—all combine to make it the biggest audience picture of the year.

EXHIBITORS' LIST of the BEST CHAPTER-PLAYS

WHY SHOP around for Chapter Plays when it is a known fact that Universal makes the best on the market? Any exhibitor will tell you that they are money-makers—crowd-getters! Book them—and clean up!

Be sure to get the Press Books on these wonderful continued features! They're full of practical help for any exhibitor.

"THE SOCIAL BUCCANEER"

Starring
Jack Mulhall
Directed by
ROBERT HILL

"AROUND THE WORLD IN 18 DAYS"

Starring
William Desmond
Directed by
ROBERT HILL

"THE RADIO KING"

Starring
Roy Stewart
Directed by
ROBERT HILL

"In the Days of BUFFALO BILL"

Starring
ART ACORD
Directed by
EDWARD LAEMMLE

Coming! "The Oregon Trail"

Starring
ART ACORD
Directed by Edward Laemmle

The same Star-Director Combination that made "In the Days of BUFFALO BILL"

UNIVERSAL

Dr Riesenfeld

BOOTH TARK

"The F L

An Invitation:

Every Exhibitor desirous of seeing this wonderful production is invited to be the guest of Universal. Tickets for the Rialto are available at the Big "U" Exchange, 1600 Broadway, N.Y.C.

UNIVERSAL JEWEL

BOOKS

NGTON'S Masterpiece

iRT"

Directed by
HOBART HENLEY

for the New York RIALTO week of Dec. 24th

Presented by Carl Laemmle

Made deliberately

B.P. Schulberg presents

THORNS AND BLOSSOMS

A romance based on Bertha M. Clay's immortal story and play

Adapted by Hope Loring
Edited by Eve Unsell

Portrayed by

Kenneth Harlan — *Estelle Taylor*
Edith Roberts — *Evelyn Selbie*
Arthur Hull — *John Cossar*
Carl Stockdale

B.P. Schulberg presents

"SHADOWS"

A TOM FORMAN PRODUCTION

A picture that has spoken so strongly and so emphatically in box office records that words from us would be weak in comparison Lon Chaney's interpretation of Yen Sin is a characterization tha will never be forgotten.

Adapted from Wilbur Daniel Steele's famous prize story "Ching, Ching, Chinaman."

Played by

Lon Chaney — *Harrison Ford*
Marguerite de La Motte — *John Sainpolis*
Walter Long — *Buddy Messenger*

Produced by

PREFERRED PICTURES-INC.

B.P. Schulberg-*Pres.* J.G. Bachmann-*Treas.*

for the box-office

A GASNIER PRODUCTION

ORANGE SODAS

The Millions Who Read the Book and Saw the Play are waitng to cheer and applaud the picture.

Every city, town and village has endorsed this immortal story; from Garvers Ferry with its twenty-one people to New York City with its seven million.

Capacity Audiences Are Waiting Everywhere

B.P. Schulberg presents

"RICH MEN'S WIVES"

A Gasnier Production

Played by

House Peters, Claire Windsor, Baby Richard Hedrick, Rosemary Theby, Myrtle Steadman, Charles Clary, Mildred June, Carol Holloway, William Austin and Martha Mattox.

Aldine, Philadelphia, Pa.
Capacity business all week with last three days especially strong.

Leland, Albany, N. Y.
Packed the house from beginning to end. The best business getter in weeks.

Lester's Rivoli, Columbia, S. C.
Three days of capacity crowds.

Majestic, Dallas, Texas.
Played to full houses both afternoons and nights.

The Voice of the Box-Office.
Exhibitors Trade Review.

A Proven Capacity Getter

Distributed by

AL-LICHTMAN CORPORATION

No better testimony can be offered than this list of successful runs—

Portland, Ore	Circle
Seattle	Winter Garden
San Francisco	Hippodrome
Boston	Modern Beacon
New York City	Loew's Circuit
Albany	Majestic
Pittsburgh	Triangle
Baltimore	Picture Garden
Rochester	Fay's
Toledo	Royal
Ft. Wayne	Palace
Detroit	Empire
Grand Rapids	Orpheum
Birmingham	Lyric
Galveston	Dixie
Springfield, Ill.	Capitol
Kansas City	Regent
Winston-Salem, N. C.	Imperial
Memphis	Lyceum

Charles Miller Productions
presents

"THE MAN SHE BROUGHT BACK"

WITH EARLE FOX · DORIS MILLER AND FRANK LOSEE

A STORY OF FEAR OVERCOME BY A WOMAN'S FAITH

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

SYRACUSE MOTION PICTURE COMPANY
presents

Wyndham Standing
in
The Inner Man

with
J. BARNEY SHERRY
and
DOROTHY MACKAILL

STORY BY
DEREK BRAM

DIRECTED BY HAMILTON SMITH
PHOTOGRAPHED BY ARTHUR CADWELL

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

This attraction will hold up to any statements you make regarding its entertainment value.

WYNDHAM STANDING gives one of the most striking performances of his career as a weak-kneed student who finds his manhood when taunted with the title of coward.

Leading support is given him by DOROTHY MACKAILL, who won much praise for her recent work with Mary Alden in "A Woman's Woman." Also featured is J. BARNEY SHERRY, lately seen in "Till We Meet Again," "Secrets of Paris," etc.

GUSTAV VON SEYFFERTITZ, the villain, was an outstanding figure in "When Knighthood Was In Flower," "Sherlock Holmes" and "The Face in the Fog."

With such a cast interpreting a story which deals with the arousing of a man's instincts from timidity to raw courage; culminating in a fist battle which vindicates his manhood, and closing with the fulfillment of a wonderful romance; "The Inner Man" is one of the current features every exhibitor can jot down as a good bet.

PLAYGOERS PICTURES

A
WARNER BROS.
Classic of the Screen

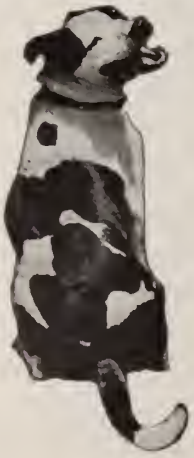
WESLEY BARRY in

by Arrangement With Marshal Neilan

"Heroes of the Street"

From the Play by Lem Parker
Directed by Wm. Beaudine
A Harry Rapf Production

A comedy drama that contains everything a real good picture should have.~ "Heroes of the Street" will unquestionably be acclaimed as the finest production in which the popular "Freckles" has ever appeared.



~WORLD PREMIERE~

MARK

STRAND

NEW YORK CITY
WEEK COMMENCING
Dec. 17, 1922

Big-timber drama
Adapted from HAROLD TITUS'S novel "TIMBER" Directed by REGINALD BARKER · Scenario by J·G·HAWK'S and L·G·RIGBY
LOUIS B· MAYER presents
REGINALD BARKER'S PRODUCTION OF
HEARTS AFLAME
REG US PAT OFF
A METRO PICTURE
Distributed by
METRO PICTURES CORPORATION

LOUI
REGIN
PRO
HEAR

Spectacles the eye cannot forget ---

The picture was taken in the midst of a forest fire that charred a whole county

It was too hot for this wolf!

A whole mountain-side was blasted to check the sweep of the flames - - and the camera caught the upheaval

Drama that drives home with the trenchant force of a lumberjack's axe ~

B. MAYER
sents

LD BARKER'S
UCTION OF
S AFLAME

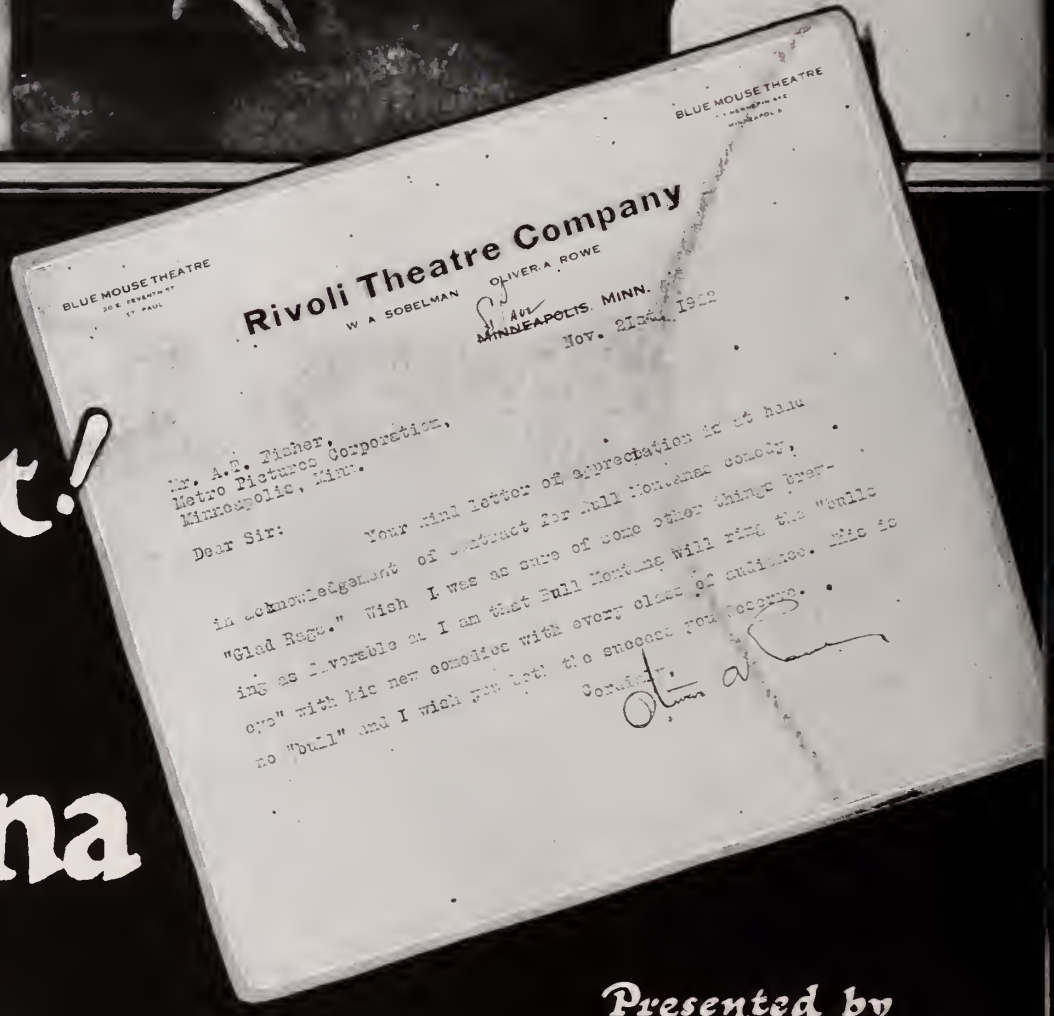
Adapted from HAROLD TITUS'S *novel* TIMBER.. *Directed by* REGINALD BARKER *Scenario by* J.G. HAWKS *and* L.G. RIGBY

A river was diverted from its course to float the logs. The story required this, and it was done

US PAT OFF
A
ETRO
ICTURE

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir Wm. Jury, Managing Dir.



It's a bear, all right!

Bull Montana in Glad Rags

Photographed by IRVING RIES *Story by*
RENE RIVIERRE *and* HUNT STROMBERG
Supervised by HUNT STROMBERG

Metro Pictures

It has STRENGTH!

The FORGOTTEN LAW

The story has primal power
The situations are high-tension
The drama has impact

Produced under the personal supervision of
MAX GRAF

Adapted by JOSEPH FRANKLIN POLAND from CAROLINE ABBOTT STANLEY'S famous novel A MODERN MADONNA . . . Directed by JAS. W. HORNE Photographed by JOHN STUMAR. Art direction by EARL SIBLEY . . . .

"No lack of *dramatic tension*. . . Many *thrills*, acute emotional phases"
—Exhibitor's Trade Review

"Acted with *virile power*—"
—San Francisco Chronicle

"*Dramatic story*. . . Milton Sills gives clear, strong portrayal"
—San Francisco Examiner

"Filled with *dramatic* situations"
—Motion Picture News

The critics saw this

Distributed by
METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors throuout Gt. Britain. Sir Wm. Jury, Managing Dir.

Your audiences will see it, too —

The story has primal power:
it is built upon a law which wrenches apart a mother and her boy

The situations are high-tension:
the man who gains custody of the boy fights against returning him to a mother he deems unworthy

The drama has impact:
it is the harder for the man to resist the widow's entreaties for her boy when he realizes he loves her

The FORGOTTEN LAW — *has* STRENGTH

Produced under the personal supervision of
MAX GRAF

Distributed by
METRO PICTURES CORPORATION

REG US PAT OFF
A METRO PICTURE

Jury Imperial Pictures, Ltd.,
Exclusive Distributors throughout Gt. Britain —
Sir Wm. Jury, Managing Dir.

First National Has 4 of the 10 Best Against 6 from all other companies combined

From the Film Daily

The 10 Best

The first percentage table showing the standing of productions listed by motion picture critics of trade press, fan magazines and daily newspapers will be found below.

It should be remembered that reports are still being received and will be until THE FILM YEAR BOOK, 1922 finally goes to press.

Grandma's Boy	100
Blood and Sand	100
Orphans of the Storm	100
Prisoner of Zenda	98
When Knighthood was in Flower	94
Smilin' Through	93
Nanook of the North	92
Tol'able David	90
Oliver Twist	88
Eternal Flame	88

Here's 22 More Winners Coming for 1923

"THE DANGEROUS AGE"

A John M. Stahl production presented by Louis B. Mayer. An up-to-date romance and drama of married life.

"A MAN OF ACTION"

A Thomas H. Ince production with the Ince punch. With Douglas MacLean. An original story by Bradley King and directed by James W. Horne.

RICHARD BARTHELMESS
in
"Fury"

With Dorothy Gish. A thrilling story of the sea by Edmund Goulding and directed by Henry King. Presented by Inspiration Pictures, Inc., Charles H. Duell, president.

KATHERINE MacDONALD
in
"Money, Money, Money"

Adapted by Hope Loring from the story by Larry Evans. Directed by Tom Forman and presented by B. P. Schulberg.

NORMA TALMADGE
in
"The Voice From the Minaret"

From the famous novel and stage success by Robert Hichens. Adapted by Frances Marion and directed by Frank Lloyd. Presented by Joseph M. Schenck.

JACKIE COOGAN
in
"Daddy"

The boy marvel of the screen in another of his heart-winning pictures. Presented by Sol Lesser.

"WHAT A WIFE LEARNED"

A Thomas H. Ince special, written by Bradley King and directed by John Griffith Wray.

AN EDWIN CAREWE PRODUCTION

A symphony of life in the high and low places and one of the year's very best. Title to be announced later.

"BELL BOY 13"

A Thomas H. Ince production with Douglas MacLean. Directed by William Seiter.

"THE SIGN"

A Laurence Trimble-Jane Murfin production. (Not a Strongheart picture.)

"SCARS OF JEALOUSY"

A Thomas H. Ince production taken from the thrilling story by Anthony H. Rudd and directed by Lambert Hillyer.

"THE WHITE FRONTIER"

An Allen Holubar special, presenting the charming Dorothy Phillips.

KATHERINE MacDONALD
in
"The Lonely Road"

Adapted by Lois Zellner from the famous story by Charles Logue. Directed by Victor L. Schertzinger and presented by B. P. Schulberg.

RICHARD BARTHELMESS
in
"The Bright Shawl"

Joseph Hergesheimer's famous story and one of the year's best sellers. Directed by John Robertson and produced by Inspiration Pictures, Inc., Charles H. Duell, president.

"THE SUNSHINE TRAIL"

A Thomas H. Ince production, with Douglas MacLean. Directed by James W. Horne.

NORMA TALMADGE
in
"Within the Law"

The famous Al Woods production, which played to millions with Jane Cowl starring. Presented by Joseph M. Schenck.

"THE GIRL FROM THE GOLDEN WEST"

An Edwin Carewe production, taken from the famous Belasco play.

"MONEY LOVE AND THE WOMAN"

A John M. Stahl production presented by Louis B. Mayer.

"THE ISLE OF DEAD SHIPS"

A Maurice Tourneur production, taken from Capt. Marriott's famous sea story. Presented by M. C. Levee.

KATHERINE MacDONALD
in
"The Scarlet Lily"

Presented by B. P. Schulberg.

"TRILBY"

A Richard Walton Tully production, taken from the famous novel by George Du Maurier.

A JAMES YOUNG PRODUCTION

Title to be announced later.

First National Pictures

FIRST NATIONAL PICTURES

Free Half Sheet Posters

Get these beautiful rotogravure half sheets (14 x 42) for your lobby. They are reproductions of the six ads. which appeared in the Saturday Evening Post, which have have been seen by millions.

Ellis Parker Butler

THIS is the first of a series of six advertisements to appear weekly in THE SATURDAY EVENING POST, written by Ellis Parker Butler, world famous humorist and author of "Pigs is Pigs," telling America about a new screen play, "East is West." Mr. Butler accepted this commission only on condition that he be permitted to say exactly what he pleased on the subject.

Why shouldn't I tell the world about "East is West" if I want to?

Thousands and thousands of people have already laughed and wept over the adventures of little Ming Toy "99% American girl" and her athletic lover Billy Benson in the stage play "East is West." Everybody that saw Fay Bainter, as the first Ming Toy, being hustled down to the gorgeous but hideous Love Boat because her father thought too many daughters were a curse unless he could cash in on their beauty in the matrimonial slave market, will admit it was a great play. Since its first night on Broadway the play has had a two-year run at the Astor, played many consecutive weeks the sixth time it returned to San Francisco, and is still a success on the road. Nearly every American willing to pay two dollars or up for a seat has seen it, and it has made a fortune for its authors, Samuel Shipman and John B. Hymer, and for Wm. Harris, Jr., its producer. And they deserve it for providing so much good fun to a world that needs all it can get. Of course, the Motion Picture people were quick to ask for the screen rights of such a hit but the authors and producers knew its value and let the movie men bid against bid for two long years before they cried "SOLD" to Constance Talmadge's Manager, Joseph M. Schenk.

Now, I haven't the least bit of diffidence in saying I am being paid for writing this series of articles, which will run for six weeks in The Saturday Evening Post. I don't think it will hurt my standing as an author. Magazines and newspapers pay authors to write about the stage and screen, and all I am asked to do is to tell the truth about "East is West" as I see it. Honestly, I think it is going to be fun to be able to tell some ten million people what I think about a motion picture play. So here goes—more about "East is West" next week.

Ellis Parker Butler

Joseph M. Schenk presents

CONSTANCE TALMADGE

in

"EAST IS WEST"

Directed by Sidney Franklin

Adapted by Frances Marion from the play by Samuel Shipman and John B. Hymer. Originally produced by William Harris, Jr.

A First National Attraction

arker Butler

Notice: This is the second of a series of six advertisements to appear weekly in THE SATURDAY EVENING POST, written by Ellis Parker Butler, world-famous humorist and author of "Pigs is Pigs," telling America about a new screen play, "East is West." Mr. Butler accepted this commission only on condition that he be permitted to say exactly what he pleased on the subject.

The meeting of Ming Toy and Billy Benson

/hat does "East is West" mean?

When it comes to a matter of love and hate, good and evil, 'est is East, and East is West. And that's true. To prove it story takes an altogether delicious little China maid, who n't feel China," and puts her in danger of the hideous things : can happen to a Chinese girl whose father sells her as a e. In the picture this little Ming Toy, who later boasts she 9% American-girl," is Constance Talmadge, and all through icture she seemed to me just about the most charming ; I have ever seen on the screen.

'he story begins in China with little Ming Toy flashing most un-Chinese and thoroughly American bit of temper hoeshop because the shoe merchant dares hint that her e too large for beauty. By the time she has said her say her tongue and her paper umbrella the street before the looks as if China had just had a bad spell of riot and bellion. This, naturally enough, attracts the attention Benson who happens to be "seeing China." Billy is an young American, son of the American Minister, and as oy has about forty-seven parcels to manage, as well as little sisters and her temper, Billy sends them all home haws" or whatever the things are called in China. That e meets Ming Toy and is all he sees of her just then, re in mysterious China and know some thrilling thing to happen. And it does.

ll you what, next week.

Joseph M. Schenk presents

STANCE TALMADGE

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A First National Attraction

Parker Butler

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The Famous Love-Boat Auction Scene in "East is West"

"She is Ming Toy—The Beauteous One—and her price is most reasonable, your Excellency."

The "Love-Boat" scene in this "East is West" motion picture is a flash of real drama, and for two reasons. The first s the eye reason. By the time the love-boat appears we have een enough of China to feel that we are actually there, but it is he mean China of cheap streets and small shops and one-horse olie-peasant farms. Then, suddenly, we are whisked down to us beautiful and gorgeous Chinese love-boat, as bright and owy as the gayest New York cabaret. That is a clever use scenic contrast.

But the scenic contrast would be paltry if the reason for it e not inevitable. By the time the love-boat appears we are thily interested in what is going to happen to the charming le Ming Toy (Constance Talmadge) and are worried about If Ming Toy were an ordinary Chinese girl, brought up to uder being sold at auction a possible fate, we might not care h, but Ming Toy "don't feel China" and does feel "99% erican-girl," and we do care. We hate like sin to see her eyed wretch of a father dress her up for sale and drag her to the love-boat, which is a sort of all-night Chinese et with a slave auction annex. We hate the fat mandarin ooks her over as if she were mere live stock before he bids r, and we would like to give him a punch in the eye. So, e, the love-boat scene was inevitable. It had to be there. a part of Ming Toy's life story. And, just as Wellington terloo prayed for "night or Blücher," we want to know uch more of this Ming Toy has to stand, and why that ur young American lad, Billy Benson, doesn't get busy. tell you more next week.)

Joseph M. Schenk presents

NSTANCE TALMADGE

"EAST IS WEST"

Directed by Sidney Franklin

Adapted by Frances Marion from the play by Samuel Shipman ed John B. Hymer. Originally produced by William Harris, Jr.

A First National Attraction

If You Want to Know How It's Cleaning

on "EAST IS WEST"

Ask your exchange also for the free de luxe advance one sheet. A Big Star in a great picture plus national advertising and free poster tie-ups with the ad. campaign.

Ellis Parker Butler

Notice: This is the fourth of a series of six advertisements appearing weekly in THE SATURDAY EVENING POST, written by Ellis Parker Butler, world-famous humorist and author of "Pigs Is Pigs," telling America about a new screen play, "East is West." Mr. Butler accepted this commission only on condition that he be permitted to say exactly what he pleased on the subject.

"I speak only dignified American language; get me, Stev

Seeing this "East is West" motion picture has increased m interest in the screen just about 99%. By nature and professi I am a humorist and I have sometimes felt that no humor b pie-slinging humor could be put on the screen successfully. T "East is West" picture satisfies me that *any* humor can filmed. Given the right treatment, humor can be as laughable the screen as on the stage or in a book. I see that now.

"East is West" is the story of an averted tragedy but it humor from start to finish. Not a pie is slung and yet laughs are innumerable! Ming Toy (Constance Talma causes many of these by the entirely legitimate means of t a charmingly innocent little Chinese maiden who pick astonishing slum manners under the impression that they a manners of "99% American-girl," and shows she is pro them—as when she greets Charlie Yong haughtily wi speak only dignified American language; get me, Steve?" Charlie Yong—a humorous character! While we are de him for his black heart we are laughing at him as a cor Chinese fop, and saying: "I have seen a dozen just like This is art, and first class art, because when the athletic American Billy Benson comes to the rescue you have swing from laughing at a villain you hate to welcoming at whom you do not laugh. The humor in "East is arises from the situations and characters—and that should be.

(More about "East is West" next week.)

Joseph M. Schenck presents

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Says Charlie Yong—50-50 American:

"You marry me or I kill Lo Sang Ke

To my notion the meanest thing a man can do is to g away the plot of a play. I never do it. I have not done it this series of "East is West" advertisements. All I have is that Ming Toy, the little "Chinese" maid who "don't China," meets an athletic young American (Billy Benson) is then hurried to a love-boat to be sold into matrim slavery. That happens in China and presently little Ming is in San Francisco. I have not said how she gets there, or But in San Francisco a new villain pops up—the 50-50 C man Charlie Yong, who is going to get Ming Toy if he l steal her and murder everyone else.

That does create a situation! Charlie Yong is the fi corseted chop suey king of San Francisco, and he usual what he wants. I don't mind saying he is the most c mately conceited ass I ever ran across and that I felt extreme dislike to having him get Ming Toy. Charlie one of the fellows with such a big lump of grinning that you want to kick him downstairs every time you even if you have to hire a carpenter to build the stair genuine pleasure to dislike Charlie Yong; a man feel and better for disliking him. To sit there and dislike Yong for half an hour is better than going to chur come away feeling that this is still a good old wo there are people left that you can dislike as joyous dislike Charlie Yong. And even Pollyanna, dear chi be glad—glad—glad to see what Charlie Yong gets reel of "East is West."

(Look for my last advertisement next week).

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"She—Ming Toy—belong to Charlie Yong—" "Not if I know it," says Billy Benson

This is the last of the six advertisements I was to write about "East is West," and it has been good fun to talk to ten million people, writing what I pleased, and getting paid for it. I think I have done pretty well as an advertisement writer and I'm going to be disappointed if at least ten million do not go to see "East is West" because of these advertisements. My whole family will go—and we are seven—so there are only 9,999,993 to be accounted for.

And now for my grand finale and bow. Before I agreed to write these advertisements I went to see "East is West." If I had not thought it was a good picture I would not have agreed to write anything. I did like the picture. I only remember one picture I liked better—and I wrote that one myself. "East is West" has drama, thrill, fun and pathos and some of the best acting ever photographed. Constance Talmadge as Ming Toy reveals shades of emotion—from broad fun to appealing pathos—such as she has never shown before. Her Ming Toy will be one of the best loved characters on the screen, or I miss my guess. If I am not mightily mistaken "East is West" is going to be a tremendous success. That's what I think. I wish every one of my 9,999,993 readers who see the picture could tell me whether they think as I think—the other seven will. What I think is that it is a delightful motion picture and I do not hesitate to urge you to see it at the first opportunity. You'll thank me.

And I thank you!

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A First National Attraction

FIRST NATIONAL PICTURES

Up Ask the Man Who Has Played It!

The picture that'll empty every seat in your theatre

(and that's no joke)

Thos. H. Ince presents

"THE HOTTENTOT"

The Comedy-Drama Special of the Year —Taken from Willie Collier's Rollicking Stage Success

With DOUGLAS MACLEAN and MADGE BELLAMY

Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.

They'll be on their feet yelling — a laugh or a thrill every second

FIRST NATIONAL PICTURES

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 59, No. 8
Dec. 23, 1922

Action is Coming

IT had to happen. It wasn't possible for the picture calendar to roll around from September to December without something in the way of excitement, something portending storms.

The formation of the A. B. C. and the rumblings incident to it gave the first intimation that this film year was not to differ from its predecessors.

Now it turns out that the A. B. C. was only a "stolen march" on the part of a group of New York exhibitors; the telegraph wires from Chicago tell of the organization of the "Theatre Owners' Distributing Corporation," with national aspirations, and guided by the same hands that hold the reins on the M. P. T. O. A.

"Things are beginning to happen."

Moving Picture World is the only trade paper which has continued to present news items showing that the organization distribution plan discussed two years ago at Minneapolis and last summer at Washington had not passed into the land of limbo.

Cooperative distribution is the rock upon which previous organization attempts have floundered; but it remains the goal towards which all exhibitor organizers aim.

The sponsors of the "Theatre Owners' Distributing Corporation" are capable men; they have planned slowly and deliberately; it must naturally be surmised that they have chosen the moment of launching with the greatest care.

They are men not given easily to many of the mistakes that have ruined the efforts of their predecessors.

But they have many of the same obstacles to overcome.

So the prospect is bright for those who believe that "action" within an industry makes for prosperity, combats stagnation, and prevents the successful carrying out of the slow process of evolution that seems always to be headed towards benevolent monopoly.

We are going to have plenty of action.

Definite announcement by the Sydney Cohen group of the birth of the Theatre Owners' Distributing Corporation interjects a new element into the booking combination discussion that has been waxing so interesting.

First news that the booking combination idea was spreading to other cities besides New York had many editorial writers fearing for the poor producer, who faced the prospect of being held up by the united buying power of the combinations.

Then Hiram Abrams announced that he would encourage booking combinations wherever possible—and the discovery was made by those who should have known it in the first place that all distributors are not preeminently satisfied with conditions as they exist.

There are others in the Hiram Abrams position, but their strength is not so impregnable that they can afford to talk.

But the proposal of a distributing machine backed by the organized exhibitor presents competition—competition for the now existing independent distributor, the booking combination, and the more solidly intrenched producer-distributor.

The booking combination doesn't seem to be "a dreaded monster" any longer. To the distributor it presents by far the lesser of the evils—if it is an evil.

Detailed comment on the new Theatre Owners' Distributing Corporation must wait on more definite word concerning its plans and proposed method of operation than has yet come from Chicago.

Detailed comment may not then be wise, if it turns out, as now appears, that the new machine is merely a business organization intended for competition with existing business organizations.

For it is not the place of the trade paper to discuss the pros and cons, merits or alleged demerits, of competing business organizations in its field.

Robert E. Welsh

A Big Success

Expects Cumulative Effects of Movie Week to be Highly Beneficial

"Go-to-the-Movies-Week," December 3 to 9, in St. Louis, Mo., has passed into history. It was perhaps the most successful campaign of its kind ever staged in the Mound City and reflects great credit on Joseph Mogler, president of the St. Louis Motion Picture Exhibitors' League; Fred Wehrenberg, vice president and chairman of the league special "Go-to-the-Movies-Week" campaign committee, the other officers and individual members of the league.

Its success cannot be gauged entirely by the receipts taken in at the box offices, though it was a decided financial success. But the cumulative effects of the movement over the weeks, months and years to come will tell the story of this movement for the screen's benefit and to convince the theatre-goers, and especially the stay-at-homes, that the modern moving picture industry is worthy of their confidence.

The calibre of the pictures shown has seldom been equaled anywhere. "Tess of the Storm Country," "When Knighthood Was in Flower," "I Am the Law," "Human Hearts" and "The Secret of the Storm Country" were a few of the offerings held out to the movie lovers of St. Louis. But it was in the neighborhood houses that some of the best results were obtained.

A Radical Change

Roth Foresees Elimination of Orchestra from Movie Theatres

Forecasting that the demands that musicians in San Francisco theatres are making may bring about the entire elimination of orchestral music in theatres, Eugene H. Roth, of the California, Granada, Imperial and Portola Theatres, says it is likely that such music will be entirely superseded by pipe-organs, together with a few players who will be called on to render the necessary jazz.

The demands of the musicians are now centering on a six-day week. Their former demands for more money having already been granted, Mr. Roth states.

Paramount Wins

Rodolph Valentino, prominent screen star, suffered a defeat recently when the Appellate Division of the N. Y. Supreme Court handed down a decision denying his appeal from the decision of Justice Wasservogel of the lower court, restraining him from appearing with any other motion picture concern but the Famous Players-Lasky Corporation during the period of his contract with them.

Censorship Vote

The final vote on the motion picture referendum in Massachusetts as certified by the Secretary of State is as follows:

Against Censorship...	**553,173**
For Censorship.....	**208,252**
Majority against Censorship	**344,921**

Against "Blue Laws"

District of Columbia Officials Favor Sunday Recreation

The Government of the District of Columbia is not in favor of the "blue laws" which have been proposed for Washington and will take no action to press for their adoption by Congress. According to the District commissioners, Washington does not need any Sunday blue laws and there will be no efforts made by District officials to repress innocent amusement and recreation on that day.

In the opinion of Cuno H. Rudolph, president of the Board of Commissioners, it is much better for the general public to have moving picture theatres and other amusements open, affording them an outlet for a normal desire for recreation.

Moving Picture WORLD

PUBLISHED WEEKLY BY CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

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Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

Arrange Meeting

Date Set for Gathering of Exchange Managers and Exhibitors

January 22, 23 and 24 are the dates that have been fixed for the big get-together meeting of the exchange managers in the District of Columbia territory and the exhibitors of Washington, Virginia, Maryland and North Carolina. At a meeting of the newly-formed Film Board of Trade on December 11, committees on the part of that organization were appointed and the secretary requested to invite the exhibitors' associations in the places named to form committees to co-operate in this movement.

The officers of the Film Board of Trade are R. Clinton Robin, Pathe, president; J. Harry Brown, Universal, vice president; J. A. Bachman, Educational, secretary, and Samuel Galanty, American Releasing, treasurer. The executive committee members are J. H. Beaver, Preferred Pictures; Sam Gallanty; and Sam Flax, Liberty Film.

The affair is to be financed through contributions from the home offices of the film companies whose Washington managers are members of the Film Board of Trade and from the independent companies of local origin. In past years exhibitors' organizations have also contributed to the general fund.

Censors Appointed

Louisville Decides on Closer Watch on Theatricals and Movies

Stage shows in Louisville, Ky., recently have called down the wrath of the censors, and in the general admonition which has been issued moving picture shows have been included. This is not, however, because moving picture bills in Louisville have been at fault, but the censors felt impelled to include them in their blanket warning, when they issued their criticism of the stage.

This latter criticism was brought about by the dancing of Isadora Duncan, against which the city authorities have strenuously objected. The Board of Public Safety has named Policewoman Alice Dunlop and her assistant, Mrs. Mayme Oldham as a committee of censors to prevent "indecent shows and moving pictures from exhibiting in Louisville." Posters which advertise shows, are also to come under the jurisdiction of the censors.

The move to have the Board of Safety interfere by the appointment of the two censors was started by a delegation of churchwomen who objected to the Duncan dancing.

Exhibitors Form $5,000,000 Distributing System

True Explains Functions of New Co-operative Bookers

By ROGER FERRI

CONCLUSIVE official confirmation of the exclusive announcement published in Moving Picture World following the national exhibitor convention in Washington that a movement had been inaugurated secretly during the session having for its purpose the organization of co-operative exhibitor booking units in various territories was given this week in a report from Chicago that the exhibitors there had formed the Theatre Owners Distributing Corporation with a capital of $5,000,000. The formation of the A. B. C. in New York followed the Washington convention, but this movement was sponsored by exhibitors, who, while at that time hostile to the national body, were on the "inside" of the campaign and in the vernacular of show business started the ball rolling by establishing their own system, which is already functioning and bidding for productions against syndicate bookers in the metropolitan district.

Will Widen Scope

However, the first official independent co-operative booking unit sponsored by the Motion Picture Theatre Owners of America was formally organized on Tuesday of this week in Chicago. Announcement of the organization of such a unit in Chicago also was exclusively published in Moving Picture World three weeks ago. The Chicago organization of a direct distributing system is the forerunner of others that are now under way in various other sections, namely in Philadelphia, the South, Massachusetts and Michigan. If the Motion Picture Theatre Owners of Michigan carry out plans they formulated last week it is only a question of about two weeks when they will have formed a direct regional distributing organization similar to that incorporated in Chicago this Tuesday, following one of the most enthusiastic meetings of exhibitors ever held in that city.

That the Motion Picture Theatre Owners of America are now determined to carry out the distribution of pictures is a fact that is generally accepted in well-informed circles. In fact, this direct exhibitor distribution plan has been carefully prepared and represents several months of conferences among members of the national council of the M. P. T. O. A. and various executives of the local exhibitor organizations. These meetings have been held secretly in New York City. At these meetings the conferers had before them a mass of papers containing data concerning rental prices on various pictures, together with comparative statistics covering a period of about four years, as well as figures touching in every detail on the distribution problem.

The contention of some exchangemen that the local co-operative booking units could in no way dictate has been also considered by the national organization, which, when the local units have been organized, will purchase, lease or book pictures direct from producers or distributors and in turn deliver them to the exhibitor distributing units for direct local distribution. In that way, argue exhibitor leaders, the units while local in their functioning, will be able to guarantee producers a specific number of play dates throughout the country. A system to gauge run engagements also is being considered with each territory systematically divided into sections and first, second, third, etc., runs will be fixed accordingly.

Ample Finance

That the exhibitors are seemingly prepared to finance this undertaking is also accepted as a fact among those who happen to know what is going on in the inner circles. If necessary, one official pointed out to a representative of Moving Picture World, the exhibitor can get unlimited funds from banking institutions which, they say, have refused to invest in film distribution until "some sort of real system had been devised within the industry itself." They point out, too, that exhibitors can finance their local co-operative booking units with the financial support of these banking institutions, which, in a number of instances, have approached exhibitor organizations in several territories to promote a direct-to-the-exhibitor distribution policy.

With the direct-to-the-exhibitor policy in vogue, say leaders of the exhibitor movement, producers will be in a position to ascertain immediately after their productions have been accepted by the theatres the exact amount of money their pictures will gross in rentals.

The official statement substantiating the exclusive announcement published in Moving Picture World several weeks ago follows:

"Somewhat of a sensation was occasioned in motion picture circles Tuesday when it was announced that the Theatre Owners Distributing Corporation, a company owned and controlled by independent exhibitors, was formally launched at a meeting held in Hotel Sherman. Many independent exhibitors, in no way connected with the exhibitors' organization, in the main took the initiative in this proposition and invited the officers and members of the exhibitor organization, notably the Motion Picture Theatre Owners of America, to meet with them in formulating a new line of action.

"While the move tending toward this end was known in 'inside' exhibitor circles for several days, yet no inkling of the real situation reached the industry generally until Tuesday's session was held. The meeting was attended by about 100 leading independent theatre owners from different parts of the United States. By request, William A. True, of Hartford, Conn., presided after the meeting had been called to order by W. D. Burford of Aurora, Ill., who welcomed the exhibitors to Chicago.

"Mr. True stated that letters and telegrams were on his desk from various independent exhibitors who were most enthusiastically in favor of the new movement, but were prevented from being present because of the great distance to be travelled or for different business reasons. The Theatre Owners Distributing Corporation is chartered under the laws of the State of Delaware because of the many business advantages associated with this line of incorporation. It has an authorized capital of $5,000,000. It will be entirely co-operative in character.

Exhibitor Stockholders

"A demand for a company of this kind on the part of independent theatre owners has been repeatedly made for several years because of the tendency within the industry to effect lines of centralized control. The independent exhibitor saw his position

in the business imperiled and the desire for an exhibitor controlled distributing corporation was expressed at the Minneapolis convention of the M. P. T. O. A. in June, 1921, and reiterated with much emphasis at the Washington convention in May of this year, and was at that meeting referred to the Board of Directors.

"Many State and other meetings of exhibitors, allied to this national organization, went on record as favoring such a move, and similar action was taken by different regional bodies. Finally, the Board of Directors of the M. P. T. O. A. decided that that organization would not of itself make such a move, but that the formation of an exhibitor owned and controlled distributing corporation was imperative to insure the safety of the independent theatre owners.

"Then came the formation of the Theatre Owners Distributing Corporation. In presenting the plans and purposes of the new company to the exhibitors at today's meeting, Mr. True made a number of interesting statements relative to the manner in which the company would operate. Meetings will be held in different cities throughout the country soon to afford all independent exhibitors an opportunity to become affiliated with the new company. Definite arrangements will be made for the establishment of exchanges or the acquiring of exchanges now in operation in all parts of the country, and also for the general extension of business."

The following constitute the Board of Directors of the Theatre Owners Distributing Corporation: William D. Burford, president of the Motion Picture Theatre Owners of Illinois; Harry Davis of Pittsburgh, owner of a string of theatres in the Steel City and vicinity; L. J. Dittmar, head of the Motion Picture Theatre Owners of Kentucky, and himself owner of theatres in various parts of the South; Sydney S. Cohen, of New York, president of the Motion Picture Theatre Owners of America, and William A. True of Hartford, Conn., president of the Motion Picture Theatre Owners of Connecticut.

In his address to the exhibitors in Chicago Mr. True, according to a printed copy of his speech forwarded to trade papers, said, among other things, that subscribers for stock will have no voting power, this privilege being given to a board of "seven voting trustees" to be elected by the stockholders. Messrs. Cohen, Burford, True, Dittmar, and Davis have already been elected members of this board with two others to be elected within the near future. Each stockholder, according to Mr. True, will be obligated to exhibit all pictures procured by the new corporation.

Mr. True's Chicago address, in full, follows:

I have called this meeting at the request of several men, brother exhibitors, who with myself have long since arrived at the conclusion that the entry of a new and independent distributing company into the motion picture field was essential to the safety and prosperity of the thousands of exhibitors who at present are not allied with any of the large chains of producer owned and controlled motion picture theatres or with any of the distributing companies.

It will be sufficient for me to state at this time that my associates have become so convinced of the necessity for the organization of a new distributing company that we have caused a company to be organized under the laws of the State of Delaware known as "Theatre Owners Distributing Corporation" with an authorized capital of five million dollars. The stock of the company is all common stock and consists of one hundred thousand shares of the par value of fifty dollars each. We have completed the organization of this company to the extent of subscribing for some of the stock and electing a board of directors in order to accelerate progress. The board of directors will consist of seven men, five of whom have been elected. Their names are as follows:

William D. Burford, Aurora, Ill. Harry Davis, Pittsburgh, Pa.; L. J. Dittmar, Louisville, Ky.; Sydney S. Cohen, New York City; Wm. A. True, Hartford, Conn.

It is the desire of this company to arrange for obtaining and distributing to motion picture exhibitors, stockholders of this company, a grade of pictures of consistent quality which can be supplied to exhibitors at a price that will enable them to realize a profit on their investments.

My associates have undertaken this gigantic enterprise for the purpose of affording protection to the independent exhibitors throughout the United States, and with this purpose in mind it is the fundamental idea of the incorporators to make the company strictly co-operative. This meeting is, therefore, called for the purpose of inviting all independent exhibitors of the United States to become stockholders of this company and aid in the advancement and perfection of this enterprise so essential to the business welfare of all independent exhibitors.

You can realize how many problems have already forced themselves upon the attention of the incorporators calling for solution and how many more problems will arise from time to time as the organization and operation of the company progresses. We cannot submit, and I feel that you do not expect, a statement in detail of all these problems that have arisen and of the disposition of the same by the incorporators. One of these problems, however, was to insure equality of interest in the company to the exhibitors. We have felt that it would be unjust to allow a majority of stock of this company to be owned by a few large exhibitors and that it would be equally unjust to permit a large and well-to-do exhibitor to obtain the benefits of this co-operative company without contributing a fair portion of the capital. We, therefore, have concluded that the allotment of stock to the subscribers must be based up a schedule of minimum and maximum requirements so that a theatre owner in a town of a given size will be required to subscribe for at least a certain minimum of stock for each theatre and that he will not be permitted to subscribe for more than the maximum limits fixed.

Minimum and maximum limits for stock subscriptions are contained on attached schedule.

It has also been determined, in order to secure absolute equality of representation and in order to insure the company from attacks without or disturbances within, that all subscribers for stock must be required to enter into a voting trust agreement and pursuant to the terms thereof assign all of their stock to the voting trustees therein named. The incorporators have decided that a board of seven voting trustees is best adapted to the needs of the company, five of whom have been elected.

The company hopes to maintain direct and constant relations with all of its stockholders who will also be the customers of the company, by causing to be organized a national advisory committee consisting of one man from each of the twenty-nine, more or less, distributing zones in the United States, each of said men to be selected by the subscribers for stock. The company also hopes to cause to be established a local committee of seven exhibitors selected by the stockholders themselves in each zone through whom the company will adjust disputes and from whom the company will obtained information and suggestions for the betterment of the service it intends to furnish.

Each subscribing stockholder will also be obligated to exhibit the pictures released by the company upon the terms and conditions that will be incorporated in a standard form of contract. It is the hope of the company to prepare a standard form of contract which will be fair and equitable in all its terms and which will insure to the exhibitors the opportunity for exhibiting pictures for which they have contracted

It is our hope that we will be able to have our product ready for release beginning with September, 1923, and prior to that time the company will be engaged in organizing exchanges in all of the principal exchange centres in the United States or acquiring exchanges now in existence, contracting with producers, directors and stars for the distribution of material suitable for exhibition by the exhibitor and at prices consistent with the general purpose of the company and with the desires and hopes of the exhibitors throughout the United States.

Distributors in New York declined to discuss the situation, some of them preferring to wait for further developments and a more detailed account of the purposes of the organization. Efforts were made this week to secure a statement from Mr. Cohen in New York and Ben Moeller, business manager of the national organization, but at the M. P. T. O. A. offices it was stated that the national exhibitor leader would not return to the metropolis until Friday, while Mr. Moeller was in the West.

Metropolitan exhibitors manifested a keen interest in the project, which did not take them by surprise. Surprising, however, was the fact that the move had been taken by independents in Chicago, for it is a well known fact that similar regional co-operative booking projects are now under way in other sections. But those who know what they are talking about and not inclined to discuss at random, have it that these regional organizations will function through the Theatre Owners Distribuing Corporation along the booking lines now utilized by the bigger and successful vaudeville booking offices.

Booking Fight Is Spreading; A. B. C. Center of Interest

Pennsylvanians Start Censorship Fight

By ROGER FERRI

THE battle of co-operative independent exhibitors' booking officers versus syndicate bookers has spread to all parts of the country with the interest centered about the activities of the A. B. C. in New York. The latter already have acquired rights to United Artists' "Tess of the Storm Country" with Mary Pickford, and Marcus Loew, together with other syndicalists have grabbed the old "Tess" picture which will be used as opposition for the new version, according to information obtained in well-informed circles.

Word comes from New England, the South, Missouri and Middle West this week that similar independent booking movements are under way with the theatre owners consulting the New Yorkers, who are progressing encouragingly with their program. That the Keith-Moss-Loew-Fox and other circuts will combine in bidding against the independents for big pictures in New England is accepted as a fact, but it is known that the new syndicate already has tied up some of the best product of the year under its new plan, which guarantees something like 500 days in New York City and Northern New Jersey.

Speculation is rife in Pennsylvania that some sort of legislation will be passed by the new Legislature restricting the powers now enjoyed by the czarical Pennsylvania Board of Motion Picture Censorship. Some of the independent exchanges are arguing that unless the powers of these commissioners are restricted they will be forced out of business. The exhibitor organizations of Eastern Pennsylvania and Western Pennsylvania will hold a joint convention in Harrisburg, Pa., either in January or February for the purpose of visiting the Legislature, while in session, and demanding a hearing on a number of radical measures that are being threatened to be presented.

The next Paramount convention will be held in Kansas City, according to a wire that was sent this week to Mayor Cromwell, of that city, by Frank Newman, an exhibitor in that city. Adolph Zukor and Marcus Loew, together with John A. Kent and other Paramounteers, were royally entertained when they recently stopped off in that city en route to Los Angeles where the convention was held.

The M. P. T. O. of Missouri is still complaining about unfair competition there. The organization is accusing certain producing interests of discouraging and wrecking its plan to bring about closer relationship between theatre owners and exchanges. At the next meeting of the Board of Directors this alleged movement will be thrashed out. The meeting is expected to be held some time late next week, according to word received in New York.

A. B. C. Adopts Policy Change

The Associated Booking Corporation issued the following statement this week:

"A change of policy has been adopted by the A. B. C. due to the conditions that the members think has made it necessary. The fact that these independent exhibitors have received an absolute lack of co-operation from most of the larger producers, despite the fact that they have demonstrated that they are ready and able to handle large productions, and the antagonism which has been shown them by several of these producers who are financially and otherwise interested in opposition circuits has made it, in the opinion of the members, necessary to discard their first policy of remaining completely out of the distributing or producing end of the industry and they are now laying their plans for State right purchases of all suitable productions which they are offered.

"The immense buying power of this group of first-run exhibitors and the fact that immediate playing dates and cash returns are possible should make them a big factor in the New York State and Northern New Jersey territory.

"Immediate action along these lines is contemplated by this corporation."

United Artists' Corporation have completed a deal whereby they get a lease on the Pershing Theatre in St. Louis from the St. Louis Amusement Company. This house will be opened on December 25 for an indefinite engagement of Douglas Fairbanks' "Robin Hood." Two shows daily will be given with the top admission fixed at $1 for night shows.

If Rodolph Valentino is prohibited by court from appearing in American productions, he will go to England where R. H. Cochran, the British theatrical magnate, will feature him in his annual revue at the Coliseum in Hippodrome. Negotiations, embracing this proviso, already have been closed. Several British concerns are also dickering with the popular star with the plan in mind of featuring him in British productions if he decides to desert America.

Wildwood, N. J., a resort near Atlantic City, N. J., will be the scene of the next convention of the New Jersey Theatre Owners. This convention will be held late in the summer, just before the national convention of the M. P. T. O. A., which is slated to be held in Chicago some time late in May or early in June.

Gallant Fight Lost

Lawmakers Refuse to Guarantee Industry Freedom from Censorship

The fight put up by the motion picture men of Missouri to safeguard the industry of that State against censorship has failed.

The industry and its friends, led by L. M. Henson, of Poplar Bluff, and Paul S. Conwell, of Kansas City, attempted to have the State Constitution amended to guarantee the screen the same freedom as that accorded to speech and to the press.

With this in view a move was made before the Constitutional Convention sitting in Jefferson City, December 11. But the motion, known as the Conwell-Henson amendment, was rejected by the convention.

WHAT ARE YOUR NEIGHBORS DOING? CONSULT SUMNER SMITH'S EXHIBITOR NEWS SECTION.

The Rumor Season Is Here

THE closing days of the year are bringing the rumors.

On Wednesday evening the New York Globe printed a "Wall Street rumor" to the effect that Vitagraph and Pathe were to merge, adding a lot of "inside" details about the downtown financial interests involved.

On Thursday morning the New York Herald came forth with its contribution to the effect that J. D. Williams was to take over the reins of the Vitagraph Company.

None of the parties concerned had seen either of the stories until called to their attention by Moving Picture World. Vitagraph and Pathe gave an emphatic denial to the story concerning them, both saying, "It must have been made up out of thin air." Vitagraph and J. D. Williams were just as unqualified in denying the rumor that linked them.

The official statement from Vitagraph follows:

Public statements that J. D. Williams, formerly manager of Associated First National Pictures, Inc., is to be associated with the Vitagraph Company of America in some capacity are "absolutely untrue and without foundation in fact," according to a statement issued just before press time by Alfred E. Smith, president of Vitagraph.

"Mr. Williams is not associated with Vitagraph in any capactiy nor has Mr. Smith entered into any negotiations whatsoever with him," the statement said. "The stories being made public that there will be changes in the personnel of Vitagraph are undoubtedly being circulated by unscrupulous competitors. The only change in policy recently inaugurated by Vitagraph is the policy of the deposit system, which has long been a thorn in the side of all exhibitors, due to the fact that under the deposit system approximately $3,000,000 of exhibitors' money is in the hands of producers, for which the exhibitor has received no adequate benefit."

The Wall Street reporters will return to their rumor factories and try again.

J. D. Williams, before leaving for Los Angeles on the "Century" Thursday, said that he would be ready to announce his plans within a couple of weeks.

Ask Ban Lifted

At a meeting of the Ottawa, Ontario, Public School Board on December 7, it was decided to ask the Underwriters' Association to raise the ban against the use of moving picture films in all Ottawa public schools. Under present restrictions imposed by the Board of Underwriters, films of an inflammable nature cannot be used in any school building for any purpose.

Complete Plans

For Big Welcome Prosperity Dinner —Many Notables to Be Present

Plans were completed this week for the big Welcome Prosperity Dinner and Dance of The Motion Picture Industry that will be held at Hotel Astor in New York on January 11. Representative leaders of not only the motion picture industry, but of other industries as well have accepted invitations submitted by Chairman David R. Hochreich, who was sponsor, in co-operation with the Motion Picture Directors' Association, of the formal welcome dinner of the industry to Will Hays last March.

The coming dinner and dance, according to reports, promises to be one of the greatest affairs of its kind held in New York, for in attendance at the affair will be leaders of finance and mercantile business. Every industry will be represented. Prominent motion picture and stage stars also will be on hand. Charles M. Schwab, David W. Griffith, Adolph Zukor, Governor-elect Alfred E. Smith of New York State, United States Senator-elect Edward I. Edwards of New Jersey, Marcus Loew, Jules Mastbaum of Philadelphia, William Randolph Hearst, B. S. Moss, P. A. Powers, F. J. Godsol, United States Senator-elect Royal S. Copeland of New York, Governor-elect George S. Silver of New Jersey, Harry Heher, David Belasco, Paul Block.

Second Annual Banquet of the Allied Film Laboratories Association held at Delmonico's on December 7.

Speeches were made by General Charles Cole, who led the Massachusetts censorship fight; Courtland Smith of Will Hays' office; L. M. Boynton, of the Exhibitors Trade Review; Jules Brulatour, of the Eastman Kodak Company; William A. Johnson, of the Motion Picture News; Martin J. Quigley, of the Exhibitors Herald, and J. A. Coram, of the Bay State Film Company. Major Tom Evans acted as toastmaster.

Those present were: Courtland Smith, George Blair, Richard Brady, Jules E. Brulatour, W. J. German, W. A. Johnston, E. K. Gillette, Robert E. Welsh, W. E. Milligan, J. Dannenberg, L. M. Boynton, H. McLellan, General Charles Cole, J. A. Coram, M. J. Quigley, R. W. Baremore, G. W. Yates, A. C. Snyder, S. Schneider, P. J. Sweeny, G. Barth, Ross Coram, Ben Goetz, Abel Cary Thomas, Francis Doublier, Edward W. Ulmer, Monroe F. Mannheimer, H. Glickman, H. LeRoy, G. L. Pinkham, Charles Urban, Henry San, J. H. San, Ralph Ittelson, C. C. Cooper, R. Brophy, E. F. Murphy, P. Rodes, Grant Dan Duys, Maj. Tom Evans, Herbert J. Yates, William. K. Hedwig, Allan A. Lownes, Harry Goetz, O. W. Biarmer, L. J. San, M. E. A. Tucker, Edward Horne.

Vitagraph Abolishes Deposits; Play Dates Required

Smith Sees 97 per Cent. of Exhibitors as Responsible Men

VITAGRAPH will abolish the deposit system entirely beginning with the new year. This important step is announced by Albert E. Smith, president of the organization, and comes after careful consideration. Its effect is of the greatest importance to every exhibitor, and should aid materially in relieving a situation that has become to many exhibitors almost unbearable.

In making the announcement Mr. Smith added that the action of the Vitagraph company was not retroactive and that no deposits already received under existing contracts would be refunded, but that every dollar of deposits so received would be applied strictly according to the terms of the contracts as they read at the time the contracts were made. Contracts made after the new year will require no deposit, but the Vitagraph Company, Mr. Smith said, would expect and demand the same fair treatment on the part of the exhibitor as the exhibitor received from Vitagraph.

Necessary Years Ago

In explaining this very important change in the method of dealing with the exhibitor, Mr. Smith said that ten years or more ago, when in the majority of cases the exhibitor represented only a small theatre with a few hundred seats and under a short lease, it was deemed necessary to require a substantial advance payment from the exhibitor, not that the money might be in the hands of the producer or distributor for use, but in order to insure the performance of the contract by the exhibitor.

Today, Mr. Smith said, the conditions are different and the situation is entirely changed. The exhibitor of today, with but few exceptions, Mr. Smith said, has a very substantial investment in the theatre which he operates. He is responsible and means to live up to the contract which he signs.

97% Thoroughly Responsible

Fully 97 per cent. of the exhibitors today are thoroughly responsible, Mr. Smith said, not only in their financial ability to meet the obligations in their contracts, but in their desire and intention to meet them. He declared that the Vitagraph Company had experienced no trouble in dealing with the great majority of exhibitors and he held that the great majority of 97 or more per cent. of exhibitors should not be required to pay advance deposits amounting to millions of dollars annually, because of the unreliability of the almost negligible minority.

Vitagraph, however, intends to enforce its contracts with such exhibitors who are not thoroughly reliable, by requiring them to live up to the letter of their contracts. To carry out the plan of exacting the same treatment from the exhibitor that Vitagraph gives him, the exhibitor will be compelled to meet his obligations and pay the full amount due under all contracts regardless of whether or not the pictures are played.

Secures Judgment

The delinquent will be brought to terms, Vitagraph says. Already many delinquent exhibitors have learned that a breach of contract does not mean merely the loss of his deposit. Only last week Vitagraph secured a judgment against one theatre for more than $6,000. The court sustained the legality of the Vitagraph contract and gave judgment in the full amount although the theatre never played the pictures.

Beginning the new year, Vitagraph will accept contracts from any exhibitor with the complete understanding that full payment for each picture to be played will be made seven days before the play date designated in the contract. When the exhibitor, for any reason, desires to postpone the original play date named in the contract, it will be necessary for him to pay the amount due on the contract in full at least seven days in advance of the original play date named in the contract, before Vitagraph will consent to the change, and then the exhibitor in each case will have the privilege of playing such pictures at a later date. No contracts will be accepted unless a definite play date is given for each picture at the time the contract is signed.

In making the announcement regarding the change of policy, President Smith expressed the hope that it would not be necessary to bring suit against many exhibitors to induce them to meet their obligations and pay the full amount under any contracts they have signed previous to the new arrangement. But, he said, the industry had reached that point where it was absolutely necessary for every exhibitor to thoroughly understand and know that every contract signed must be honored.

Smith Optimistic

Mr. Smith was exceedingly optimistic over the non-deposit method of booking. He freely predicted that by the close of 1923 there would be no necessity of bringing suit against any exhibitor to force him to respect the terms of the contracts he has signed, because the rapid elimination of irresponsible exhibitors has convinced him that it will not be long before every theatre will be in the hands of a thoroughly reliable exhibitor. And the reliable exhibitor, booking under the no-deposit contract, will feel in honor and duty bound to respect and live up to the contract he has signed

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The verdict received by Vitagraph in Boston against the Park Theatre owners there is a vitally important one insofar as all exhibitors are concerned, for it settles once and for all the question of the extent of managers' rights. Tom Soriero, manager of that house, is alleged to have signed contracts to play certain Vitagraph pictures. The house owners maintained that Soriero had no right to sign contracts, but the plaintiffs showed that other pictures for which Soriero had signed were played at the Park, thus offsetting the authority argument, the outcome of which was the object of considerable interest in New England.

Barred from Mexico

The Post Office Department, Washington, D. C., has received from Mexico a complete list of the moving picture concerns whose films are now barred from that country as a result of pictures distributed in Mexico which contained scenes unfavorable to that country or its Government.

The list includes the Metro Pictures Corporation, Warner Brothers, Educational Films Exchange, Selznick Pictures Corporation, Goldwyn Pictures Corporation, Vitagraph, Aywon Corporation, Famous Players-Lasky Corporation, C. M. Van Buren Corporation, Artcraft, Supreme Film Company, Richard Kipling Enterprises; Enterprises Distributing Corporation, and Rex Pictures Company.

Admission Tax Resume Shows Territories Hit Equally

ALTHOUGH the admission taxes collected by the government during the fiscal year ended June 30, last, were some $15,000,000 below the receipts from the same source for the fiscal year 1921, no one section of the country suffered more than another from the depression which last year hit the theatrical industry such a severe blow. A study of the tax returns for the past three years made by the Washington Bureau of Moving Picture World shows that theatrical attendance in every state fell off in very nearly the same ratio.

At present, admission tax collections indicate a much greater theatrical attendance than was the case six months or a year ago, so that the figures dealt with in this report are of interest more as history than as an indication of future business. Their chief interest lies in the estimates which exhibitors can make for the purpose of comparing their business with that of other states during the period of depression.

The high point in theatrical attendance, according to the report filed with the Bureau of Internal Revenue, was during the fiscal year ending June 30, 1921, when taxes aggregating $88,355,518 were collected. In the preceding fiscal year, 1920, the collections from this source had totaled only $75,966,166, and during the fiscal year 1922, ended June 30, last, they amounted to $72,535,143. It will be seen, therefore, that admission tax collections during the fiscal year 1922 were more than $15,000,000 below those of 1921, and nearly $3,500,000 below those of 1920.

At the present time admission tax collections are still running about $1,000,000 a month below those of the corresponding period last year, but are considerably higher than they were a few months ago, and while, for the first four months of the fiscal year 1923 the total admission taxes collected amounted to only $19,517,216, as compared with $24,291,289 for the corresponding period last year, it is believed that by next June the theatrical attendance, based on the tax returns, will be somewhat higher than for the fiscal year 1922.

Some months ago Moving Picture World published the first tables showing the extent to which theatrical attendance had fallen off throughout the country. Again Moving Picture World is first to publish a table showing the tax collections for each state over the fiscal years 1920, 1921 and 1922, from which exhibitors can see not only how the theatrical business in their states fared, but also how their fellow exhibitors in other parts of the country suffered from the general business depression:

	1920	1921	1922
Alabama	$488,592.17	$553,518.48	$367,198.38
Alaska	23,087.82	28,465.46	23,661.54
Arizona	171,464.93	231,430.02	140,097.97
Arkansas	330,580.39	373,906.56	276,048.01
California	4,324,219.47	5,545,173.59	5,048,591.42
Colorado	879,958.93	1,065,563.96	880,955.37
Connecticut	1,095,657.02	1,215,139.28	1,022,671.68
Delaware	147,491.94	155,025.68	103,892.13
District of Columbia	794,498.84	777,851.95	768,209.37
Florida	**447,897.87**	**545,033.53**	**476,287.80**
Georgia	710,640.27	745,911.48	537,207.25
Hawaii	84,361.19	105,902.57	110,656.58
Idaho	297,521.38	309,846.27	204,641.59
Illinois	6,088,159.84	7,653,196.50	6,651,161.94
Indiana	1,968,481.88	2,324,617.67	1,794,450.73
Iowa	1,492,883.25	1,798,588.62	1,332,869.51
Kansas	827,330.62	1,030,055.73	811,084.06
Kentucky	840,130.85	970,698.13	790,395.19
Louisiana	841,795.87	959,520.00	730,388.42
Maine	429,081.45	498,196.49	429,243.54
Maryland	1,181,583.07	1,418,219.17	1,064,176.60
Massachusetts	3,849,337.01	4,377,076.65	3,805,444.90
Michigan	3,204,721.90	3,445,726.42	2,540,691.87
Minnesota	1,535,226.54	1,788,413.83	1,465,714.15
Mississippi	212,502.44	237,763.26	184,304.01
Missouri	2,108,929.05	2,583,536.43	2,205,650.25
Montana	413,491.55	417,088.85	296,838.43
Nebraska	895,561.62	1,005,747.43	823,625.53
Nevada	71,792.88	100,444.32	70,919.99
New Hampshire	310,298.19	339,527.34	283,793.18
New Jersey	2,539,201.83	2,989,632.41	2,642,537.75
New Mexico	173,285.51	116,347.04	91,708.40
New York	14,365,072.51	16,598,423.80	14,638,320.05
North Carolina	460,539.31	533,507.58	399,547.48
North Dakota	223,041.63	252,107.35	181,327.16
Ohio	4,951,087.38	5,649,197.72	4,199,606.41
Oklahoma	967,438.72	1,033,735.85	705,863.69
Oregon	862,402.04	958,335.35	722,170.88
Pennsylvania	6,157,982.69	7,310,416.07	5,614,878.91
Rhode Island	444,064.40	564,443.58	515,792.62
South Carolina	337,143.52	365,307.40	247,603.67
South Dakota	307,135.15	349,799.87	230,998.82
Tennessee	633,190.65	711,604.34	533,933.80
Texas	2,443,896.34	2,461,929.77	2,024,873.22
Utah	382,732.53	470,007.01	317,078.30
Vermont	153,883.87	190,203.31	157,292.16
Virginia	792,845.67	863,881.42	691,200.86
Washington	1,478,167.32	1,617,875.11	1,215,461.19
West Virginia	557,662.58	668,014.57	510,183.23
Wisconsin	1,505,458.83	1,852,303.28	1,488,088.23
Wyoming	162,631.28	197,260.35	165,805.47

Must Have Permit

But California Town Thwarts Censorship Feature of Ordinance

A new moving picture ordinance has been adopted at Berkeley, a suburb of San Francisco, Cal., and seat of the State University. It provides that no person, firm, association or corporation may hold a moving picture exhibition without first receiving a permit from the Bureau of Buildings and Inspections. No person under eighteen years of age will be permitted to operate a moving picture machine.

Efforts to include in the ordinance provision for an advisory board or censorship committee was thwarted at the last minute through the watchfulness of the San Francisco Film Exchange Board of Trade, which sent its legal advisor, Milton A. Nathan, to attend the final hearing before the City Council. Mr. Nathan pointed out the injustice of censorship, and prevailed on the Council not to include it in the ordinance.

Refuses Injunction

Justice Robert Wagner, of the New York Supreme Court, has denied the application of Douglas Fairbanks for an injunction restraining Hyman Winik from reconstructing, re-editing, advertising and exhibiting pictures in which Fairbanks appeared in 1915 for the Majestic Motion Picture Company, which pictures were made under the supervision of D. W. Griffith.

Production for 1921 Valued at $80,000,000

MOVING pictures to the value of nearly $80,000,000 were produced in this country during 1921, according to statistics gathered by the Census Bureau of the Department of Commerce. For the first time in the history of the industry it has been classified with steel production, shoe making and other lines of manufacturing, and statistics have been compiled similar to those for other industries of the country.

The figures compiled by the Census Bureau show that there were 127 establishments engaged primarily in the production of moving pictures in 1921, with products valued at approximately $77,397,000. This does not include establishments which reported production valued at less than $5,000, of which there were eight.

The establishments listed by the bureau have been divided into two classes; producers of motion pictures, of which there were 83, and producers of projection films (positive), of which there were 44, the latter classification including the development of exposed films and other laboratory work. Of the producers of motion pictures, the majority were engaged exclusively in the production of the pictures, their laboratory work being done by independent companies, or in the case of some of the larger concerns, in separate plants of their own.

The cost of materials as reported by these establishments included amounts paid for the unexposed films, for building materials, for the construction of scenery, etc., for wardrobe, purchased or rented; expenses for locations, light and storm effects, titles and inserts, scenarios, stories, etc. A few establishments did both kinds of work, though the motion picture work was limited to short scenic subjects, educational, advertising and business films. The other 44 establishments did laboratory work only, reporting as materials negative stocks, positive raw films, developing chemicals, dyes, artists' materials, miscellaneous supplies, containers, etc.

More than half of the moving picture establishments, of course, were located in California, 68 being reported from that state, while New York was a poor second with 20. The remaining establishments were located as follows: Eight in Illinois, 13 in New Jersey, five in Pennsylvania, three each in Michigan and Minnesota, two in Ohio, and one each in Indiana, Iowa, Oregon, Rhode Island and Washington.

With more than 50 per cent of the establishments, California led in production, reporting 61.5 per cent of the total value of films recorded. The combined output of all establishments, the reports show, was approximately 65 per cent of the maximum capacity, based upon a demand requiring full running time.

No estimate of how the industry's activities in 1921 compared with those of 1919, the date of the last previous census, can be made because no attempt was made in 1919 to obtain data covering the production of motion pictures. In that year, statistics were collected in regard to the reproduction or printing from the negative of motion picture projection films, and were published in connection with statistics of photographic materials. Reports of this nature were received from 50 establishments, showing products valued at $36,705,000 in 1919, but these figures cannot be used for comparison as some of the establishments reported other than laboratory work.

The census showed that in 1921, there were 10,659 persons employed in the production of moving picture films of whom 8,498 were in motion picture producing establishments and 2,161 in establishments manufacturing and reproducing film. Salaries and wages totaled $37,693,000, of which $34,229,000 was for employes in motion picture producing establishments and $3,464,000 for those in the other class; $563,000 was paid for contract work, all by motion picture producers. The cost of materials totaled $31,190,000, of which $16,150,000 was for the producing establishments and $15,240,000 for the manufacturing establishments, and the total value of products was $77,397,000, of which $57,112,000 was reported by motion picture producers and $20,285,000 by manufacturers.

Association Formed

Producers of San Francisco Join in Movement

The Motion Picture Producers' Association of San Francisco was formally organized last week at a meeting held in the Press Club and is asking the approval of Will H. Hays, head of the Motion Picture Producers and Distributors of America.

The meeting was called by N. Dragomanovich, general manager of the West Coast Films Corporation, and officers were chosen as follows: President, N. Dragomanovich; vice-president, Paul Gerson; secretary, L. S. Jennings; treasurer, Aaron L. Jaffe. These officers compose the board of directors, with the addition of Max Graf. Eight of the ten regular producing companies in San Francisco have joined the movement, these being the West Coast Films Corporation, Gerson Pictures Corporation, Golden Gate Productions, Fisher Productions, Graf Productions, Northern California Photoplays, Inc., Harry Revier Productions, and Belasco Productions, Inc.

Will Co-operate

Post Office to Expedite Film Shipments During Holidays

Assurances of co-operation have been given the Washington, D. C., exchange managers by Postmaster Chance in the movement without delay of incoming and outgoing film shipments during the coming holiday period. The matter was taken up with Mr. Chance by a committee consisting of Sam Flax, Liberty Film Corporation, chairman; Walter Hayner, Associated Exhibitors, and E. A. Sherwood, Exhibitors' Film Corporation, on behalf of the Film Board of Trade.

The exchange managers offered to furnish a man to assist the postal authorities in handling film shipments, but their offer had to be refused because of the requirement that all men working in the post office buildings shall have a civil service status. Mr. Chance, however, promised to detail a man specially for the film business.

Firemen in Movies

Chief Engineer Recommends Precautions for Theatres

The assignment of a uniformed fireman to each of the larger moving picture houses, similar to the detail now made to all theatres involving the use of movable scenery, is recommended in the annual report of the Chief Engineer of the District of Columbia Fire Department, just submitted to the District Commissioners.

The report points out that the fire department at present details a uniformed member of its force at each performance given at any "legitimate" theatre. This detail, it is suggested, should be extended to include the larger motion picture houses, as the necessity for supervision of the handling of the audiences and the enforcement of fire prevention is fully as important in the latter as in the former.

The present force, however, is numerically insufficient to provide for these additional details.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Williams "Busted" Into Game When Shows Ran 12 Minutes

Speaking of a long, varied and colorful career as an exhibitor, this fellow, George E. Williams, manager of the Linden Theatre, Buffalo, and president of the Western New York unit of the Motion Picture Theatre Owners of New York, Inc., certainly has had such.

George busted into the business way back in 1902, serving in minor positions in various houses, but in 1905 he assumed his first managerial post at the New Theatre, one of the first houses in the Queen City of the Lakes. Here the show consisted of one reel of pictures. The admission price was 5 cents. The piano accompaniment and the singing of illustrated songs were big added music features. In those days the show ran all the way from eight to twelve minutes. At this house was showing the first print of the original Passion Play, which ran for 18 solid weeks at one dime, ten cents.

In discussing the film exchanges of the time, Mr. Williams says that one of the first, if not the first, was operated by Joseph A. Schuchert, on Genesee street. Then came P. A. Powers with his independent exchange. Mr. Schuchert now is interested in several Buffalo theatres as well as many out of town, while Mr. Powers is one of the leading lights of the industry. Mr. Williams says that P. A. once operated the old Temple Theatre on William street. It was at the Powers exchange that Mr. Williams first got his Bison 101 pictures. Fred M. Zimmerman, now president and general manager of Nu-Art Pictures, furnished Mr. Williams with his first feature production. It was a three-reel western, which Mr. Zimmerman peddled under his arm, his exchange being in his hat.

Theatre operation in 1908, says Mr. Williams, consisted mainly in getting 'em in and then getting 'em out as quick as possible. The New Theatre seated 180. It was always necessary to open the side doors to let folks out. It was caused by the one entrance feature. Patrons in their eagerness to see the movies always crowded the house to capacity.

Steve Clark, who was in charge of the "booth" at the old New Theatre, which, by the way, has long since passed out of existence to make way for the march of progress, is now in charge of projection at the Linden Theatre, where he has been for the last three years.

From the New Theatre, Mr. Williams went to the Dreamland on Broadway. One week after he arrived there, a fire visited the house and burned out the booth and much equipment, as well as several thousand feet of film.

In 1914, Mr. Williams went to Bradford to take over the management of the Lyceum, and in the three years that he remained there turned a flivver into a live one. It was here that he presented the first General Film special, "A Million Bid," starring Anita Stewart. He followed it with the Hippodrome Spectacle. He boosted prices, installed an organ and orchestra and turned the whole town toward the doors. The Lyceum was owned by Frank D. White, formerly of Colon, Panama, and now a resident of Buffalo.

In 1916, Mr. Williams returned to Buffalo and took up the reins at the Globe Theatre at Main and Ferry, where he went through a storm session. The Globe is now a first class garage. In 1918, Mr. Williams heard the call of his country and enlisted for overseas service with the 26th Engineers. He served through the war and returned to this country with most of the relics left on the various battlefields.

It was not long, however, after getting back into civies that he sought a position in the film business and soon connected with the T. R. Gardiner exchange. Serving here for some time, he resigned to accept a position with the Niagara Pictures Corporation. Then he was manager of the Star, Tonawanda, relieving Dan Buss during an extended illness. The Family in Albion, N. Y., was his next post. This house was put on its feet by Mr. Williams. So successful did the house become in fact that the owners were able to sell it for several thousand more than they had formerly asked.

Returning to Buffalo, Mr. Williams last year assumed the management of the Linden on Jefferson street. At the time he took over this theatre, there was a bank balance of $50 in favor of the house and a nice fat mortgage. Now the Linden has a large bank balance and a big slice is paid off on the mortgage every three months. As a reward for his good work at the Linden the owner has given him a half interest in the house. So, after some twenty years, Mr. Williams has arrived at his one great ambition—to be a theatre owner.

We are indebted to John P. Dibble, of Branford, Conn., for these interesting clippings from old-time films.

Fred Wehrenberg Known as South St. Louis' "Daddy"

Fred Wehrenberg, owner of the Cherokee Theatre and the Melba Theatre in South St. Louis, has the honor of holding more titles than any exhibitor in St. Louis. He is also a district "Daddy of Them All," although he hasn't been in the business of exhibiting as long as some of the other boys in these parts. Fred is the Daddy of South St. Louis, having had the honor of opening the first picture theatre south of the Hindenburg Line which is officially known to the Street Department of the city as Chauteau avenue.

Besides owning the Cherokee and Melba, Wehrenberg is president of the Exhibitors' Direct Service Exchange, the Exhibitors' Film Service, distributors, and the Exhibitors' Sign and Poster Company. All are exhibitor organizations designed primarily to reduce film and advertising costs to local exhibitors. He also is vice-president of the St. Louis Motion Picture Exhibitors' League.

Back in November, 1908, when the industry was a real infant prodigy, Wehrenberg was operating a grocery, meat market and saloon at Jefferson avenue and Cherokee streets. He was a successful business man and won the confidence of his fellow citizens, a trait he has never lost. When he saw other business making a success of the movies he decided to give the game a whirl and opened the original Cherokee

Who can identify the two films shown here? One ought to be easy to guess, the other not so simple.

Theatre in a little bakery shop at 2900 Cherokee street. The store measured 20 by 48 feet and had benches seating 99 persons.

A few years later Wehrenberg built the Best Theatre in back of his grocery store at a cost of $5,000. It was the first picture theatre erected in South St. Louis. It seated 260 and was looked upon as a big show. The building cost $3,500 and measured 40 by 50 feet. The equipment cost $1,500. It was operated two years when business was so good Wehrenberg expanded again and installed the Best Airdome at 3148 South Jefferson avenue. It had 1,000 seats.

That fall Fred opened the Best Tent Show on an adjoining lot. About that time movies were on the wane and it looked for a time that they would lose out entirely. In fact the St. Louis Post-Dispatch interviewed the various theatre owners of the city on that subject, the paper entertaining the idea apparently that the movies would not become a universal or successful rival of the legitimate theatres.

It was during that period that dramatic stock companies were popular with the tent show fans and movies were used merely as a filler between the acts. Wehrenberg's company was known as the Boyce Stock Company. His tent was 50 by 110 feet and had 900 seats. It was the last tent to come down in St. Louis and did not pass until the fall of 1914, when the city proscribed tent shows.

In the fall of 1914 Henry and Sol Koplar induced Wehrenberg to become interested in the Cherokee Theatre. He bought an interest in the house and operated it on a salary and percentage basis. He then turned his grocery, meat market and saloon business over to his brothers and devoted all his time to his picture interests.

When the Famous Players Missouri Corporation was organized Koplar asked Wehrenberg if he was willing to sell the Cherokee. He was, provided the price was right. Koplar then sold the Cherokee to the new company but Wehrenberg refused to deliver.

When representatives of the Famous Players attempted to take possession they were met by armed representatives of Wehrenberg. Later Harry Koplar used similar tactics in trying to hold the Arco. The result was that when the final settlement was reached between the Koplars and the Famous Players Missouri Corporation the Cherokee was not included in the deal.

Wehrenberg later filed a suit for an accounting, claiming that receipts of the Cherokee during the period of controversy had been turned over to the Famous Players without his consent. This case is scheduled to come up in the Circuit Court next month. About $7,600 is involved.

The Melba Theatre was purchased from the Melba Amusement Company in 1918. The Cherokee, at 2708 Cherokee street, has 1,300 seats while the Melba located at 3608 South Grand boulevard has accommodations for 1,258 patrons.

Green Attacks Gyp Artists and Moralizes On Happiness

John C. Green, manager of the Capitol-Regent Theatres, Guelph, Canada, whose motion picture experience dates back to 1896, promised to write us again in ten years when we heard from him about a month ago. That he is a little better than his word is evident this week when he answered our request for his picture.

Mr. Green inclosed his photograph, which we're going to print soon with those of other oldtimers. It shows him 25 years ago.

"I will find time," he promises, "to have one taken as the old wizard appears today—not much change except, perhaps, my hair is snow-white and I wear the Harold Lloyds in order to see properly, as years of operating have not improved my eyesight."

Continuing, Mr. Green says that when he gets on the subject of the old days, many memories loom up. Many present-day exhibitors were "forced into the game with a gold spoon in their mouths," he finds, "and don't give the oldtimers the credit due them for their pioneer work in educating the public to like pictures."

"The great trouble," Mr. Green believes "is caused by the gyp artists with whom this business is infested—people who really do not belong in the show business but just crawl in on their bellies and leave a trail of muck and slime in their wake.

"I refer principally to both the producer and exhibitor who try to make and exhibit filth films. The censor-proof, clean picture is the only one that will endure, and any firm that produces pictures of any other brand deserves to spend its money and then have them killed by the censor boards. It's the only way to rid an industry of its leeches and undesirables; in other words, a ship goes into drydock to have the barnacles scraped off and rides much more smoothly after it has gone through this purification."

Right there Brother Green risks an argument, for we are certain there are few members of the industry who believe in any form of censorship and none who can justify it. But he has a right to his opinion and this is no place nor time for a debate.

"Many people tell me I should be worth a million, with my long years of service in this game," continues the writer. "But I made the same fatal mistake that hundreds of real showmen have made—I stuck to the road with a picture and magic show, and fought the little nickle and dime dumps with their kitchen chairs and cotton sheets instead of acquiring a chain of said dumps myself, until it was too late.

"However, I am making three meals per day and have earned my salary for several years for this big company (Paramount Theatres, Ltd.), and expect to be in harness yet for many moons —may even yet acquire a box of tin known as a Henry Ford.

"So you see, Smith, after all there are other things in this old world besides money; in fact, the happiest people I have ever seen in all my travels live down in the small villages in the Province of Quebec right here in Canada—families of the old-fashioned variety, sometimes with 25 children. Poor? Yes, but happy the year 'round."

Here you can see how George E. Williams looked long before he became manager of the Linden Theatre, Buffalo, N. Y., and president of the Western New York unit of the M. P. T. O. of New York, Inc. The lobby is that of the old New Theatre, Buffalo, and Mr. Williams is on the extreme right.

All in the Family

When it comes to keeping the business in one's family, few, if any, exhibitors have anything on the proprietors of the Alpine Theatre in Troy. The house reopened only this week, after having been quite badly damaged by fire. The theatre charges 10 cents, and is proving a little gold mine. While the head of the family takes tickets at the door, sold by the wife, the music is rendered by an orchestra, consisting of three girls and one boy, children of the proprietors. The only outsider is the operator.

Los Angeles

A new theatre is to be erected in Los Angeles by Turner, Dahnken & Langley. It will cost in excess of $1,250,000 and will be located in the Broadway district of the Angel City. The seating capacity is to be more than 3,600.

Turner, Dahnken & Langley at present own a chain of nineteen theatres in Southern California.

L. H. Keene, general manager of Marcus Loew theatres on the Pacific Coast, has arrived in Los Angeles and is going over coast conditions with E. C. Bostick, manager of the Loew's State Theatre.

Bill Clune, one of the first exhibitors of motion pictures in Los Angeles, has contracted for second-run Paramount films at his Broadway Theatre. In the early days Clune booked Griffith's best features in the days of the old Mutual, at his Broadway showhouse.

Clem Pope, at the Symphony, has booked Buster Keaton's offerings to succeed Harold Lloyd's features, which have been contracted for by Harry Davis, manager of the Mission. The Symphony's first Keaton comedy was "My Wife's Relations" and is run in conjunction with "Sure-Fire Flint."

"My Wife's Relations" is now in its third week at the Symphony and Pope says the all-comedy bill is making a big hit.

Roy Miller, at the California, has booked "Broken Chains" for an extended run.

Harold Lloyd in "Dr. Jack" is now in the fifth week at the Mission, and Harry David, manager, says he expects it to run until after the holidays.

Sid Grauman celebrated anniversary week at the Rialto with the statement that 316,673 persons had paid admission to see "When Knighthood Was in Flower."

"Robin Hood" is still packing 'em in at Grauman's Hollywood Egyptian Theatre.

No Place for George Washington

Howard James, of Voluntown, Conn., handed our office such a good laugh this week that it would be a shame not to pass it along. In a letter written to "Van," of the Straight from the Shoulder Reports" department, Mr. James termed Van's department "a great medium for exhibitors" and went on to say that "most of the pictures today can be classed as good and this kind of classification doesn't mean much."

Here's the laugh:

"I ran a picture the other night," Mr. James wrote, "and for me it was just 5,000 feet of film (did not look them in the face when they passed out) and the next morning a chap said, 'Hello, James, darn good picture you had last night,' and he meant it, too.

"Well, I dunno. Maybe he was right, but I don't believe it. But I answered 'sure.' Exhibiting motion pictures would have been no business for George Washington."

Schenectady's State Theatre Opening Draws Large Crowds

The official opening of the State Theatre in Schenectady, N. Y., the latest in the Strand group of houses, constituted the chief event of interest in the Albany-Troy-Schenectady section this week. The house opened on Saturday evening to city and state officials, exchange managers, exhibitors and others conected with the film world. Every one, who is anyone, was present at the opening, many exhibitors attending from distant points. The lobby was a mass of floral tributes from exchanges and friends.

Paul Alberts, of Schenectady, paid a visit to Albany's Film Row this week and said that business had been topnotch for some time.

Goldwyn will open an exchange in Albany on December 16, with Charles Walders in charge.

The Maxey house, Oneonta, opened this week under most auspicious conditions. The new house seats 1,200, and makes the third house now running in Oneonta.

In spite of a spell of bad weather, including the first real cold snap of the season, Manager Perrin, of the Leland in Albany, did an excellent business this week in "Under Two Flags." Mr. Perrin went after business in a big way, with the result that the S. R. O. sign was on display early each night.

Much exploitation is being done in preparing the way for a week's run of "If I Were Queen" at the Clinton Square in Albany next week. The picture has been tied up with the local lodge of Knights of Pythias, and one of the local papers is also running a co-operative page advertisement.

The new theatre which William Berinstein will shortly erect in Little Falls will cost about $200,000, and will be known as the Strand. It will seat 1,600. Plans have already been drawn by C. J. Cummings, of Norwich, and the work of excavating will begin as soon as the weather permits. There are now three houses in Little Falls.

No one from here attended the annual dinner of the T. O. C. C. in New York. Samuel Suckno and George Roberts had made all plans to be present, but unexpected developments prevented their making the trip.

Coming within twenty dollars of the best day's business in the history of the houses, Morris Silverman, proprietor of the Happy Hour and the Pearl in Schenectady, N. Y., played to a whopper of a business on Thanksgiving and the day following. Mr. Silverman, who is one of the old-timers in the business, ran Harry Carey in "Man to Man" for the holiday attraction. He plays a picture one day at the Happy Hour, and two days at the Pearl, and is making money on his two theatres.

The village of Ballston Spa will hold a special election within a day or so to determine whether or not Sunday movies are to be permitted. All this week there have been meetings in various churches in the village, with red hot discussions. The whole trouble started when the Capitol Theatre, a new house, announced a policy of Sunday shows.

Ballston Spa, N. Y., will have Sunday pictures. Citizens at a special election on Saturday, December 9, voted 848 to 750 in favor of the proposition. All persons over 18 years of age were permitted to vote.

The election was the culmination of a long and bitter fight which started when the board of trustees gave its permission for Sunday movies. The ministers of the village entered a protest and denounced the trustees from pulpits. The board then rescinded its action and submitted the matter to a referendum vote. There then followed as strenuous a campaign as ever occurred in the history of the village.

A Goldwyn Release

A SIMPLE BUT EFFECTIVE LOBBY DRESS

This was planned by Charles H. Amos, of the Strand Theatre, Spartanburg, S. C., for "Yellow Men and Gold." The Jolly Roger, as usual, gave a real kick to the appeal of the odd title.

Expect Early Completion of $29,000 Newcastle Theatre

Ground has been broken for the new Perriello Theatre to be located on Fifth avenue, New Castle, Pa. Plans call for a thoroughly modern and fireproof structure, 100 by 28 feet, seating 260 people. The floors will be reinforced with steel and the ceiling will be all metal. The decoration of the interior will be as fine as seen in any other picture theatre in this section of the state. The exterior wall of the building will be faced with variegated shades of tapestry brick.

The building will be two stories high. The second story will be used for living apartments. The approximate cost of the new play house will be $29,000. Work is to be rushed with all possible haste.

John Moskola, on December 1, took over the Luna Theatre at Brackenridge, Pa., formerly owned by Mrs. A. J. Evans.

The newly enlarged Liberty Theatre on the South Side, Pittsburgh, was opened Saturday, December 9. The house has been lengthened, with no interruptions of performances, and about 400 seats have been added, bringing the capacity to 900. Louis Michaels is manager.

Sandy Ridge, Pa., has a new picture theatre just opened, and a new one is in the course of construction at Natrona, Pa.

John S. Sanford, former salesman for the Pittsburgh Fox exchange, succeeds Jack Rainey as manager of the Rialto Theatre at Erie.

N. W. Fredericks will take over the management of the Garden Theatre, Lock Haven, Pa., on January 1, 1923.

Manager J. Paul Jones, of the Rowland and Colonial theatres, Wilkinsburg, announces that the latter named house has been closed and will immediately be dismantled preparatory to the erection of a handsome new theatre on the same site. The new house will have a capacity of 750 and present plans call for its completion next May 1.

Work on the new Liberty Theatre, at Ellwood City, has been rushed as rapidly as possible during recent weeks, and the owner, T. V. Barnes, says he hopes to formally open his new amusement palace on Christmas. However, the doors will be thrown open to the public as soon as the theatre is completed, and this may be before the holiday season.

N. C. Wagner, well-known exploitation man for the local First National office, is no longer connected with the exchange, having resigned to take over the management of Rowland & Clark's Perry Theatre in Erie.

The original owner of the Garden Theatre, Lock Haven, a Mr. Frederick, has purchased the house from the Excel Amusement Company, which has been the owner for some time. The change of management takes place the first of the year.

Wm. A. Ashe has sold the West Park Theatre, McKees Rocks, to John Lang. The new owner took charge December 1.

A. Linde, owner of the Star Theatre, Mt. Jewett, is recovering from pneumonia. He has been confined to his bed for the past four weeks, and we are glad to report his convalescence.

Charlie Baird, of the Pastime theatre, Portage, besides taking care of his house, is now also doing the booking for the Central Theatre at Central City. The last named house is owned by a coal company of Windber.

Manager Kester, of the East Liberty Cameraphone, Pittsburgh, puts on a fashion show with living models co-operating with East Liberty merchants, each Thursday evening. The stunt is proving a big success, and "Kes" says it has turned his weakest night into one of the best.

HODKINSON
PICTURES

One of the beautiful shots from Victor Schertzinger's striking picture

"THE KINGDOM WITHIN"

HODKINSON
PICTURES

A C. S. Clancy Production

"THE HEADLESS HORSEMAN"

With Will Rogers

Adapted from Washington Irving's great classic "The Legend of Sleepy Hollow"

HODKINSON
PICTURES

Producers' Security Corporation Presents

"BULLDOG DRUMMOND"

From the original story by "Sapper" Directed by Oscar Apfel

Featuring Carlyle Blackwell and Evelyn Greeley

HODKINSON
PICTURES

Producers' Security Corporation

Presents

"THE KINGDOM WITHIN"

Directed by

Victor Schertzinger

Featuring

Russell Simpson

Pauline Starke

Gaston Glass

HODKINSON
PICTURES

The Film Guild, Inc. Presents

Glenn Hunter

in

"THE SECOND FIDDLE"

Supported by

Mary Astor

HODKINSON
PICTURES

A Maurice Tourneur Production

"WHILE PARIS SLEEPS"

Featuring Jack Gilbert and Lon Chaney

HODKINSON
PICTURES

Producers' Security Corporation Presents

"DOLLAR DEVILS"

Directed by
VICTOR SCHERTZINGER

Featuring
Joseph Dowling, Cullen Landis
and Eva Novak

HODKINSON
PICTURES

Bray Romances

The Sky-Splitter

The Mystery Box

Bray Comedies

Scenes from Heezaliar's "Treasure Island"

ALL STAR COMEDIES

"Fainthearts" "A Social Error" "The Four Orphans"

New England Business Off Despite Great Attractions

Despite the fact that exhibitors are admittedly furnishing bigger bills and literally choking them with better productions at a top figure of 35 cents, business in New England has been decidedly off during the past five weeks with the current takings not up to the figures compiled at the box offices in the latter part of August. However, this latter drop is due entirely to the holiday season and an increase is looked for after New Year's. With that belief in mind, New England exhibitors are booking unusual bills for the season.

That conditions over which exhibitors have no control are the cause for the slump of the past month is accepted as a fact among the theatre owners who have studied their audiences and compared carefully their box office statements. The weather, which has been dreadful, the breaks on the week-ends for the past four weeks being against theatre patronage, also has hit the box office hard.

That a little more aggressive exploitation such as is practised by exhibitors in other sections of the country will help theatre patronage in New England was again proven to be a fact. New England movie theatres do little or no exploitation. Boston exchangemen do not encourage it. And yet every well exploited picture has made money in New England. "The Birth of a Nation," which holds the New England gross business record, went over as big as it did because it was cleverly advertised. "Ten Nights in a Barroom," admittedly a freak with box office possibilities, mopped up because it was unusually well exploited. And there are many others that were exploited and they all came out ahead at the end of the week. Yet, in spite of this fact, little or no attention is being paid in New England to exploitation.

Bookings at first run houses in Boston, Providence, Manchester, Springfield and Worcester of independent pictures right now are at their best. Concerns like Federated handling Bobby North productions, American Features handling Al Lichtman productions, the Franklin taking care of Warner Brothers, Bill McConville handling Arrow, etc., are all doing a wonderful business, and while many of the exchangemen are carefully guarding their business reports, the fact remains that independent productions in New England never were in bigger demand and never in the past received the rentals they are drawing today from exhibitors.

Insofar as has been ascertained, D. W. Griffith's latest, "One Exciting Night," which closed recently at the Tremont Temple in Boston after a long run, will play straight first run houses in New England, most of the runs being on a percentage basis. For some reason or other there is very little exploitation being done locally on this picture. Why this should be so is more than exhibitors can understand, for the reason that "One Exciting Night" looks like a big winner as a straight picture attraction at New England houses.

Take, for example, the experience of Eddie Reid at his Strand Theatre in Providence, R. I., two weeks ago. He was aided by Charley Seeleye of New York. Charley tried his darndest to get a booking for a premier showing of his costume picture, "The Affairs of Lady Hamilton." They all turned him down except Reid. The two got together and spent $2,000 on the exploitation campaign that covered every section in Providence and vicinity. Result: the picture grossed a little less than $8,000, which, on a 50-50 basis, earned a net of more than $2,000 each for Reid and Seeleye. And "The Affairs of Lady Hamilton" is now pretty well known in New England.

The J. J. and Lee Shubert lease on the Shubert-Majestic, Providence, R. I., which is owned by the Emery Brothers—Burton and Alton—expires on December 31. This house has had a somewhat ragged legit career during the past year or so. The trouble has been in the price scaling. The management has been issuing tickets with three prices quoted thereon, the box office man charging what he wanted. This practice has proven far from popular and the people have stayed away. The house has been poorly advertised. Col. Felix Wendelschaefer, who reaped a vast fortune at the old Providence Opera House, has managed the house, but the Shuberts have pulled the strings.

Unless the Shuberts agree to pay an increased rental there is every probability that the Shubert-Majestic next month will be converted into a first run picture house. The theatre is ideally located and seats over 3,000, with every facility for picture projection. If the Shuberts balk, the Emery brothers, who also operate the Rialto and Emery Theatres in Providence, will use the house for big pictures and give de luxe presentations fashioned after the shows given at the big Broadway houses. Right now there is no de luxe first run house in New England properly conducted and the proposed Emery venture should be a huge money-maker.

Gordon's new Capitol Theatre in the exclusive Back Bay section of Boston should prove a real money-maker. This house is only two weeks old, but at that it has caught on marvelously well in a particularly dull season. Hyman Fine is conductor of the 20-piece symphony orchestra, while Francis J. Cronin is the organist. Two shows daily are given at this house with the policy a fairly successful one thus far. However, it is yet a little too early to judge the status of this new first run house.

With "Tess of the Storm Country," the Mary Pickford special, the talk of New England exhibitors, opposition houses are urging First National to re-issue several of the more famous Pickford pictures. "Tess" promises to be one of the big money-makers of the season here.

"The Four Horsemen," the Metro super special that introduced Rodolph Valentino to the public as a de luxe star, is still very much of a draw, for some of the first run houses have booked the picture for return engagements. Manager Bill Mahoney, one of the shrewdest managers in New England, will feature that production at his Christmas week show, at the Rialto, Providence, R. I.

Connecticut is due for another battle, for the reform and fanatic element in the Nutmeg State is again stirring up trouble there and it is the intention of this crowd to make another effort to establish a state censorship commission. The Connecticut Motion Picture Theatre Owners, under the leadership of Bill True of the Strand in Hartford, Conn., will have the situation well in hand, for they have negotiated important and co-operative tieups with representative civic organizations.

There is some talk in exhibitor circles in Providence, R. I., that a new neighborhood house will be erected in the Smith Hill section of that city at the junction of Smith street and Chalkstone avenue. This is an ideal spot for a neighborhood house, for it would have a draw among about 50,000 people.

Speculation in Rhode Island is now 3 to 1 that 1923 will bring Sunday shows to that state. Governor-elect Bill Flynn is one of the most liberal men in Little Rhody and has always been a plugger for Sunday shows. With both branches of the legislature in the power of Democrats, who swept Rhode Island at last election, and with a Democratic governor at the helm of the government, it is fairly certain that picture houses in 1923 will open their week's shows on Monday and run them through to Sunday night.

Harry Crull of the Albee interests in Rhode Island, Bill Mahoney of the Rialto Theatre and Martin Tuohey of the Emery Theatre, together with the managers of the other houses in Providence, constitute the important executive and arrangements committees which are in charge of the benefit that the Elks Local will put on at the Shubert-Majestic Theatre in Providence, December 18, 19 and 20.

Harry Crull and Martin Tuohey also are busy these days preparing everything for the annual professional dinner to be given by the Providence Managers' Association to all professionals playing Providence houses during Christmas week. The dinner, which will be followed with an entertainment furnished by the guests themselves, will be held at the Dreyfus Hotel. Dancing will also feature the all-day and night festivities for which Harry and Martin are laying plans.

Bill Canning, manager of the Strand and Park theatres in Manchester, N. H., in a comparatively short time has made both these houses among the best paying propositions in Northern New England. Bill is one of the very few New England exhibitors who backs his pictures with aggressive exploitation.

New Year's this year falling on Monday, exhibitors generally throughout New England are going to take advantage of this good break and give special shows beginning at one minute after 12 (midnight) Monday morning. This will draw the celebraters of the night-before festivities.

In proportionate comparison, the movie houses in New England, despite the slump of the past few weeks, are doing a considerably better business than the legit theatres. In fact, there are very few legitimate attractions touring New England. Most of them confine their travels to Boston and play three nighters in Providence and one night in towns like New Haven, Hartford, Springfield, Worcester and Fall River. A majority of them are steering clear of the off-cities like Burlington, Taunton and Pittsfield, while some

A Fox Release

THE FIREMEN WERE NOT PUT OUT AT THE NERO

They rather appreciated the invitation of the Dixie Theatre, Galveston, to attend a showing of the Fox Special and they used a hook and ladder truck as a taxi, leaving it outside as a ballyhoo.

of the bigger companies are breaking their New York to Boston jumps at Bridgeport, New Haven, Hartford and Providence, playing one nighters in the first three towns and three days in the Little Rhody capital. The money-makers thus far this season, however, could be counted on the fingers of both hands.

"Down to the Sea in Ships," an Elmer Clifton production financed by New Bedford, Mass, capital, is playing its last week at the Selwyn Theatre, Boston. This engagement was made possible through an unexpected cancellation at that house. The picture is a good draw and its business has surprised theatre folk in general, for very little attention was paid to the engagement, most people accepting the Selwyn engagement as a flivver for the reason that that house is not centrally located and never played pictures successfully.

Next week is "Old Home Week" at the Bijou Theatre, Pawtucket, R. I., an Edward F. Albee house, playing a double bill. For an extra attraction Zena Keefe, the star, who appeared as leading woman in stock here years ago, will make personal appearances in conjunction with the showing of one of her pictures, probably "The Broken Silence."

Wally Griffith, who for some time was with S. Z. Poli in Waterbury and Meriden, Conn., is now managing the house at Bristol, Conn.

Bill Strong, who is handling the exploitation and advertising for the Emery and Rialto theatres in Providence, R. I., is winning much praise among New England showmen for his newspaper display advertisements, which are neatly and attractively designed.

President Jacob Lourie, of the Massachusetts Motion Picture Theatre Owners, is promoting a series of Tuesday luncheons with the hope that in this manner interest will be stimulated in the organization, which should be one of the strongest in the country.

Although he has sold out his Star and Sterling theatres in Concord, N. H., Jacob Conn, who still operates the Gaiety Theatre in Providence, R. I., has purchased a site in the former city with every intention of erecting a big first-run house there. Plans now under way call for a 1,500-seat theatre.

Right now the Rhode Island exhibitors are co-operating in a drive to raise $850,000 in ten days for the erection of a so-called Providence Lying-In Hospital. The theatres up to Monday of this week had been instrumental in raising about one-tenth of the total amount in seven days in contributions and pledges.

The Better Films Council of the Rhode Island Council of Women's Clubs, of which Mrs. Charles J. Fletcher is chairman, has selected Eddie Fay's Theatre in Providence, R. I., as the place where they will look at pictures.

Kansas City's Doric Wrecked Second Time by Gas Explosion

For the second time since its completion, the Doric Theatre, Kansas City, was wrecked by a gas explosion December 7. The explosion occurred when the janitor attempted to light a gas heater in the basement of the theatre. There was very little fire, but the force of the explosion was so great that the walls of the offices, private projection room, rest rooms and basement were torn away. The explosion also tore the steel moorings away from side girders and twisted the iron stair rails. The ceiling above the main auditorium was torn away and daylight could be seen where the roof had been.

Adjoining offices and stores were damaged to the extent of $100,000, according to the estimates of the owners and the fire chief. Of this, $60,000 was sustained by the owner of the building, Mrs. E. C. Ridge, and by Sam Harding, who has the lease on the building. Mr. Harding said that his loss was fully covered by insurance.

Every window glass was broken in buildings adjacent to the Doric, and the sidewalk in front of the theatre was torn up. Two years ago an almost identical explosion occurred at the theatre. The house has been closed during the summer, but was reopened Thanksgiving Day for an indefinite time.

Jack Johnston, who operated the Isis and Mecca theatres at Augusta, Kan., has taken a long time lease on the Liberty Theatre, the third picture house in Augusta. The Isis and Mecca will be operated on the same policy as before, but the Liberty will be open Fridays and Saturdays only.

The building and equipment of the Liberty Theatre and the building occupied by the Isis is owned by D. A. Biscagno. Mr. Biscagno plans to completely remodel the Isis Theatre in the spring. A marble front will take the place of the present front, and the capacity will be increased. Complete new interior decorations will also be a feature.

Fred Hayter has reopened the Highland Theatre, Kansas City, which has been closed during the summer months. Mr. Hayter recently returned here from Springfield, Mo.

H. H. Murdock, a salesman for the local branch of Metro, has sold his Murdock Theatre at Pleasant Hill, Mo., to Benken and Garrison, who are merchants of Pleasant Hill.

O. K. Mason, who has the Regent Theatre, Wichita, Kas., was a Kansas City vistor ths week. He came up to look over some of the new releases.

The Forty-fifth Street Theatre, Kansas Cty, is another house to reopen with the coming of the cold weather. L. C. McElroy is the new manager.

T. C. Goodnght of the Star Theatre at Warrensburg, Mo., dropped in town the other day.

H. L. Gees of the Mystic and Rex Theatres at Mulberry, Kas., was visiting in Kansas City last week for films.

Claire M. Patee of the Patee Theatre, Lawrence, Kas., make his weekly visit Tuesday. Mr. Patee is one of the pioneers of the industry.

Lee Gunnison of the Crystal Theatre at Atchison, Kas., was also a visitor.

North Carolina Mid-Winter Meeting Comes December 27

The regular mid-winter meeting of the North Carolina M. P. T. O. will be held at the O. Henry Hotel, Greensboro, December 27 and 28, according to announcement made this week by Henry B. Varner, of Lexington, secretary of the organization. Mr. Varner in his official call freely predicts another strong effort on the part of the reformers to put over a state-wide censorship bill at the January session of the North Carolina general assembly, and stresses as one of the important matters to be taken up at the Greensboro meeting, the arranging for strong representation in Raleigh during the entire time the Legislature is in session, and the raising of ample funds to fight the menace.

Harry Sommerville, formerly manager of the Pryor-Leitch theatres in Durham, has resigned his position but has not announced his future plans.

Announcement from New York that the Charlotte office of Select would close at an early date, brings regret to the exhibitor friends of Manager McCormick, of the Charlotte office. The road force was called in from this office some weeks ago.

Charles G. Amos, of the Strand, Spartanburg, has been sent to the Alhambra, Charlotte. Both are Lynch houses.

Colonel Henry B. Varner's new theatre in Lexington is nearing completion. The colonel will be a regular "circuit magnate" with five theatres under his management, with the opening of the new Lexington house, which is going to be the last word in appointments.

Joe Goodenough's new theatre, the Branwood, Greenville, S. C., has a private enclosed parking space for 100 automobiles. Claim checks will be issued for all cars parked while patrons attend the show. By the way, Greenville is now rated as the best show town of its size in the South—over two hundred cotton mills alone, there!

Friends in the Carolinas were glad to learn that Ernest G. Stellings, formerly of the Grand Theatre, Wilmington, N. C., has been made publicity and booking manager of Carl Kettler's theatres in Palm Beach and West Palm Beach, Florida, and the Palm Beach newspaper "wrote him up" extensively upon his arrival there.

A Profit of $822,500

Through the purchase of the fee to the site of the Columbia Theatre, Sixth and St. Charles street, St. Louis, the Columbia Theatre Company, controlled by Frank R. Tate, the Louis A. Cella estate and Joseph E. Martin, is said to have realized a profit of $822,500.

In 1897 the theatre company obtained a 99-year lease on the site, with option of purchase on the basis of the annual rental of $14,500. The property was owned by George S. Meyer estate. A few days ago the theatre owners decided to exercise their right to buy. On the usual per cent. basis real estate men figure the site cost them but $362 500. Conservative relators say the property is worth no less than $1,185,000, or $822,500 more than they paid for it.

It fronts 79 feet on Sixth street and 123 feet on St. Charles street. A few weeks ago the company bought the site of the Strand Theatre adioining. It measured 26 by 123, giving them a total frontage of 105 feet on Sixth street. That site on the rental basis is estimated to have cost them $225,000.

Charles Sella, president of the theatre company, said there are no plans at present for additional improvements on the site.

Baltimore

The New Gem Theatre, 617 Duncan Place, Baltimore, has been purchased by David Greenberg and is being operated under his management. Joseph Robbins, former manager of that house for the Greater Baltimore Theatres Company, has taken over the Gilmore Theatre (colored), 314 North Gilmore street, formerly operated by Oscar Scherr.

The first large fashion show ever staged at a Baltimore theatre was put on at the Century during the week beginning Monday, December 4. Arrangements were made with The Hub, one of the large women's and men's clothing stores, to co-operate.

Lyric Company Incorporates in Texas-Oklahoma Territory

Of interest to theatre men in the Texas-Oklahoma territory is the incorporation in Tulsa of the Lyric Theatre Amusement Company, with a capital stock of $10,000. The incorporators are John Brown, J. C. Scully and Elizabeth Brown, of Tulsa.

The Popular Amusement Company, members of which are building a magnificent new theatre in Dallas, recently increased its capital stock from $50,000 to $125,000.

G. M. Sells, J. O. Sims and H. L. Brown have incorporated the Orange Recreational Company at Orange, Texas. The capital stock, at the start, is shown by papers to be $37,500.

Karl Hoblitzelle, president of the Interstate Amusement Company, controlling a string of Majestic theatres over the Southwest, has announced that the new Majestic Theatre in Houston, Texas, will be opened during the first week in January. It was originally contemplated to open the theatre on Christmas Day, but the work of interior decorating could not be finished by that time.

The Interstate adopted a new policy in Dallas and other cities this season, in cutting off about one act off regular bills and substituting instead first-run pictures. This policy apparantly has taken in Dallas.

In addition to the new theatre building at Houston, announcement was made on November 25 that the Interstate interests would at once begin the erection of an office building on a site adjoining the Majestic, to be from six to ten stories in height.

Ministers of Henryetta, Okla., have circulated a petition to close theatres on Sunday. The exhibitors and other proprietors of places of amusement are fighting this Blue Law agitation as a unit.

A First National attraction will be the opening feature of the new theatre in San Antonio being erected, says Louis Santikos, long a veteran independent exhibitor in the Southwest. The new theatre cost $400,000, seats 2,500, and has an orchestra of 23 pieces. Mr. Santikos announces the house will open soon after January 1.

Among recent visitors on the Dallas mart were H. T. Hodge, of the Gem, Abilene; H. C. Houston, Gem, Sherman; J. Goodfriend, of Caddo, who is opening a new house at Moran, Texas; Boston Campbell, new manager of the Judia, Cisco, Texas, and W. P. Gibson, new manager at the Lilly Theatre, Grand Saline, Texas.

Among recent theatre changes in the Dallas field are the following: Andrews Brothers have taken over the Queen at Richland, Texas; Mrs. W. H. Helfer has returned to the management of the Itasca Theatre at Alice, Texas; Messrs. Gunn and Walker have leased the Crystal at Loraine, Texas.

An important deal in the Southwest was that whereby the Musselman interests took over the Palace Theatre in Corsicana, Texas, from the Southern Enterprises, Inc., giving the Musselman firm two houses in Corsicana, the other being the Grand. W. W. Grist, former manager of the Palace, will be transferred to Dallas, while Mr. W. Hays, the Musselman manager, will manage both houses. The deal was announced by Johnny Paxton, for years Mr. Musselman's right hand man.

Several large independent exhibitors—yes, that creature still exists in the Southwest—met in Dallas recently with the formation of a booking circuit in mind. While spasmodic attempts toward an independent circuit have been made in the Dallas area, somebody invariably has jostled the Bostonian product, with the result that the circuit went to where second-hand one-sheets go. That there is a definite and growing movement at present, however, cannot be denied.

Reopening of the Liberty Theatre, Ranger, Texas, was announced recently by J. M. Palmer, in association with M. H. Hagaman. The Liberty was one of the first opened during the boom days of Ranger, when the town grew from 400 population almost overnight to 20,000, due to discovery of oil at the very door of the village. The Liberty seats 700. When matters settled at Ranger, as they invariably do after the first flush of oil fever goes, Mr. Palmer, through business acumen and a fine sense of showmanship, gradually bought out all other competitors, and now practically controls the amusement situation there.

With a capital stock of $25,000, the Ardmore Park Amusement Company of Ardmore, Okla., has been organized, with U. S. Joines, W. R. Hinight and A. Eddleman, all of Ardmore, as incorporators.

Losses estimated at $70,000 were entailed at El Dorado, Arkansas, recently, when an entire block on the west side of Washington avenue, between Locust and Cedar streets, was fire-swept by a blaze which originated near the operating room of the Rex Theatre, one of the buildings destroyed, its loss being $12,000. The Rex Theatre was recently overhauled and a $15,000 pipe organ had been installed. Manager M. C. McCord barely escaped with his life.

Associates of A. D. Saenger, member of the powerful Saenger Amusement Company, and one of the best known picture men in the South, have extended condolences to him and his wife on the death of A. D. Saenger, Jr., their year-old son, who died last Friday at Los Angeles. Mr. Saenger is also head of the drug interests in Shreveport, La., bearing his name.

The Palace Theatre, Marshall, Texas, in the Elk's Building, previously under the management of Norman & Cole, on December 1 went under the management of G. T. Trammell, the lease of Southern Enterprises, Inc., having expired and not being renewed.

In a recent notation concerning the Dallas Amusement Company, which has been incorporated with $50,000 capital stock by John T. Jones, millionaire Houston lumberman, W. O. Huggins and others, it should have been mentioned that the company was organized to operate the Melba Theatre, Dallas, which now is under the active management of P. G. Cameron.

Exhibitor Loses

A decision to the general effect that film exchanges are not liable for failure to deliver films to destinations was handed down by the Oklahoma Supreme Court in a case affecting Vitagraph and other exchanges, instituted by W. S. Billings, exhibitor of Enid, Okla.

"Over the Top," the Vitagraph special, had been booked for July 4, 1921. Advertising had been placed over Enid, but the picture failed to arrive. The exchange had valid reasons why the picture failed to arrive on scheduled date.

Seattle Enjoys Distinction of Three Hold-overs in Week

Three holdovers this week of December 3, all playing to excellent business, is a record for Seattle. "Knighthood" at the Strand was reported, in its third and final week, to be drawing good houses. "Tess" at the Blue Mouse broke every house record during its first week, and entered the second playing to capacity. At the Liberty, "The Young Rajah," which has been widely heralded as Valentino's last for a long, long time, is drawing to the close of a splendid ten days' run. Seattle is one of the few large cities that is not over-seated, which probably largely accounts for the fact that good patronage is enjoyed by all.

M. A. Atwood will open his newly remodeled and redecorated American Theatre in Kirkland, December 17, with "Black Beauty." He has booked the entire season's product from Vitagraph, and is promising his patrons some fine programs. Kirkland is a short ferry run across Lake Washington from Seattle.

Miss Dorothy Jentoff, cashier at the Columbia Theatre, was recently the inspiration of Heinrich Roth, famous artist, connected with a leading newspaper, in his contention that the most beautiful women in America live on Puget Sound. Artist Roth has been portraying types of young women who work for their living.

Articles of incorporation were filed at Olympia, Wash., November 29, for "Seattle's Blue Mouse Theatre—J Hamrick, L. O. Lukan, C. E. Gates, 50 years, Seattle, $250,000."

Mr. Alsace is to open his Art Craft Theatre, which is the recreated Lee, Saturday, December 8. The house seats about 300, and is in the Meridian district of Seattle.

Charles H. Code, brother of W. F. Code, and himself an Alaska picture man, has joined the Hodkinson sales staff, working out of the Seattle office.

A Paramount Release

REAL AUTUMN LEAVES FOR "VALLEY OF SILENT MEN"

A. C. Cowles made his overlong lobby an asset when he played this Curwood story. Paper snow was used to heighten the effect at selling times, being dropped in back of the leaves.

Crandall's Public Service Work Scores in Washington

Having successfully launched its public service work in conjunction with each of the children's organizations represented on its advisory board, having established a systematized method of conduct of the special Saturday juvenile matinees and put in operation the community service hour in each residential theatre one day each week, the Public Service and Educational Department of the Crandall Theatres in Washington, D. C., Mrs. Harriet Hawley Locher, director, has devoted its recent attention to perfecting plans for the most elaborate free Christmas parties ever given children of the Capital by any amusement organization.

The idea of the Christmas parties at his Metropolitan, Savoy, Avenue Grand, York, Lincoln and Apollo theatres originated with Harry M. Crandall, and is being put into execution by Mrs. Locher in co-operation with Messrs. Fallas Broche, Robert Etris, Harry E. Lohmeyer, Nat Glasser, John B. Upperman, and J. Williams Clifford, managers of the respective Crandall neighborhood houses.

The parties will be given Christmas morning at 11 o'clock, and there will be a distribution of gifts, candy, fruit, etc., to all children who attend. In order that there may be a definite indication of the number of guests to be provided for, a special engraved invitation has been prepared for distribution to those attending the theatres in which the Christmas celebrations are to be held. The invitation must be presented at the door on Christmas morning as a ticket of admission.

William C. Ewing, Crandall staff artist attached to the publicity department under the direction of Nelson B. Bell, has designed three-color Christmas seals and tags upon which the greetings accompanying the gifts will be inscribed.

The annual custom of free matinees to orphans will be continued this year despite the conduct of the Christmas parties. In order that every institution in the district may be included in the invitation to the free Christmas outings for the inmates, the Crandall organization secures its lists from the Board of Charities of the District of Columbia and draws no line as to sect or creed. The Crandall policy in this regard is extended to the Lincoln Theatre, the finest playhouse in the East devoted to colored patronage, so that the Crandall Christmas benefactions may be said literally to cover the District of Columbia.

Sichel Still at Old Stand; Other New York City Items

Abraham Sichel, who is the manager of Loew's Fulton Theatre, Brooklyn, is still at the same old stand, where he has been for the last seven years. "Abe" is by no means new in the business, having been with the Loew corporation for seventeen years. He tells with pride of the olden days, that he enjoys to look back to, when he was up in Harlem in charge of one of the penny arcades and when Loew and he were just starting in. It's a pleasure to meet him. He's always the same and has the smile that won't come off.

Making 15-cent Pictures on "The Bowery." That's just what Albert S. Goldberg did, and that's only four years ago. He is the owner of the Atlantic Theatre, on the Bowery, near Canal street, and his theatre has a history attached to it. It has stood there many years and is one of the old landmarks of New York City. In fact, it is safe to say that it is the oldest now, since the passing away of Niblo's Garden, at the corner of Prince Street and Broadway.

He has made many changes in the old place and enjoys the distinction of having one of the best equipped theatres in that part of the city. At the time he took the house, all houses were charging 5 and 10 cents, and the 10 cents seemed to be the Sunday price. He was, of course, laughed at and it was thought that it never could be done, but things went his way of thinking. Mr. Goldberg has been in the business nine years, and is also the owner of the Washington Theatre in Brooklyn.

Beg to call your attention that Simon Barr is the owner of the Subway Theatre. This house, for some reason, was always a Jonah; in fact, it was never run by a real showman. It was condemned by the fire department several times. Mr. Barr took hold of it and has made it a place worthwhile. After lots of fixing up and a clean cut management, he has what we would call, "got them coming." Although Mr. Barr is really a young man, he is indeed old in the business, because he started young. He ran the Grand Opera House in Brooklyn for three years—where now stands the Namm store—both as a dramatic house and for pictures until it was torn down. In that house he claims he learned the business from A to Z.

Barnet Zuckerman, formerly of the Nostrand Theatre, Brooklyn, has joined the staff of the Regent Theatre, Fulton and Bedford avenues, of which Conrad J. Ruby is president. The company is known as the Regent Enterprises, and Mr. Zuckerman will act as booking and exploitation manager. The house is called the Cameo of Brooklyn and has recently been renovated and remodeled at a cost of $15,000. Barnet won the third prize of the "Seeing It Through" contest for submitting the best article on how to increase theatre patronage and overcome business depression. He was the only contestant in the East that won a prize.

A Paramount Release

A NINE-FOOT HEAD IN A TWELVE-FOOT WINDOW

Amike Vogel, Paramounteer, used the 24-sheet cutout to advertise "The Young Rajah" at the Olympic Theatre, Pittsburgh, and the Beauteboxes which the store was handling.

Bad Weather Hurts Business in Louisville; Flexner Sui

Louisville, Ky., Dec. 5.—Business hasn't been quite so good the past ten days due to bad weather, there having been snow, rain and cold weather, which has materially reduced night attendance during the week days, although Saturday business has continued very fair. Suburban business as a whole has been good and as a whole conditions are very satisfactory.

Adolph Reutlinger, of the Walnut Street Amusement Co., and interested in the Broadway Enterprises, has been nominated as a director of the Louisville Board of Trade.

Dennis Long, of the Alamo Theatre and Broadway Enterprises, has recently returned from Union County, Ky., where he and Dr. Mechling, spent several days hunting and inspecting a joint coal mine venture.

The plan for widening Fourth street, from Broadway to Chestnut, has been virtually blocked by property owners. Col. Fred Levy, who owns property on that block, objected, as did the Kentucky Theatre lessees, and others who would have been injured.

The Flexner Real Estate Co. last week attached funds in the box office and local banks of the Shubert Theatrical Co., against whom the Flexners have another suit of $99,600 pending. The attachment proceedings are to recover $4,818.65, alleged by the Flexner interests to represent money due them for expenses of operating the Shubert building in Louisville while agents of the Shuberts, and that the Shuberts have failed to pay this sum.

James Carrigan, operating the Arista Theatre on Second street, recently made an attempt to stage Sunday picture shows in the Parkland Theatre, which has been a white elephant for the past several years, due to the community preventing shows from being staged at the house. Two years ago Mayor Smith ordered Sunday shows stopped, and recently Carrigan, representing fresh control of the house, opened on Sunday. A complaint was made by residents and Carrigan ordered to desist. Carrigan had 1,986 names on a petition asking that the house be opened.

San Francisco

An organ is being installed in the Orpheum Theatre, Oakland, Cal., and one has been purchased for installation in the Hayward Theatre at Hayward.

The California Theatre, Redwood City, has been closed, and the projection equipment taken over by Walter Preddey, San Francisco.

Miss Frances McGill, secretary of the Allied Amusement Industries of California, with headquarters at San Francisco, is seriously ill with appendicitis in a local hospital.

Bayard Bros. have taken over the Pollack & Boyd Circuit, which conducts theatres at Arcata Ferndale and Blue Lakes, Cal.

Sol Lesser, the new owner of the Lyceum Theatre, San Francisco, has installed Charles Kurtzman as manager.

Paul Guttman, formerly of Illinois, has purchased the Lyric Theatre at Manteca, Cal., from A. A. Richards, who will shortly open a theatre at Modesto.

H. P. Koppell Leaves Chicago; $500,000 House for Pearlman

H. P. Koppell has resigned as manager of the Astor Theatre, Clark and Madison streets, and now is in charge of the Village Theatre at Wilmette. Koppell is a veteran manager here, and has been connected with several of the leading circuits at various times. R. Rodin is managing the Astor now.

The Majestic Theatre, formerly the home of Orpheum vaudeville, now is running continuous vaudeville, opening at noon and closing at eleven each night. Eight acts and a feature picture make up the program, and the house has been doing a good business since the change was made.

A new 2,000-seat house is projected for Halsted street, between Sixty-ninth and Seventieth streets, by Rudolph P. Perlman. The cost of the new theatre is estimated at $500,000, and the plans are by David Saul Klafter. The front will be terra cotta trimmed, and the plans call for a modern picture theatre that will be a credit to that part of the city. In addition to the theatre there will be twenty offices and eight stores, and bids will be called for soon as it is expected to have the building finished by October 1 next year. The name of the lessee of the theatre has not yet been disclosed.

Harry Weinstein brought the Harvard Theatre at Harvard avenue and Fifty-third street from Sax Marx for a reported sum of $256,000. The house was sold by Weinstein to Samuel Grossman for $282,000. The property has fourteen stores, ten offices and eighteen apartments in addition to the theatre.

L. L. Lewis, who owns the Sharum Theatre at Walnut Ridge and the Gem at Pocahontas, is making several improvements in the Gem which will make it a modern theatre when completed.

The Tent Amusement Corporation has been organized by J. R. Garden, F. P. Buchheit and A. O. Knittel with a capital of $10,000. The main office is located at 4823 North Kedzie avenue.

Lee Morrison, Grover E. Holmes and A. J. Devos have organized the Central Amusement Company with a capital of $10,000, and offices at 127 North Dearborn street.

The main offices of Jones, Linick & Schaefer, who operate several well-known houses in the Loop, have been moved from the Rialto Theatre to the New McVickers Theatre, where the various departments will have more room.

Manager Sam Atkinson, of the Calo Theatre, is putting on a six weeks' radio contest for the youngsters from ten to sixteen in connection with the film "Around the World in Eighteen Days," and the boys are sure packing the house to take advantage of the novel advertising stunt.

The Marigold Garden Company has increased its capital stock to $200,000, and it is planned to put on more elaborate shows in the future.

As yet nothing definite has been done about the projected picture theatre for Broadway and Sheridan road. The plans given out call for a houes seating 5,000.

George DeKruif, of the Exhibitors Supply Company, has returned from an extended business trip to the west coast.

A. C. Linenthal, Jack E. Dwork and Harry P. Munne have formed the Leear Amusement Company, with offices at 109 North Dearborn street. The new company is capitalized at $50,000.

The Chicago Theatre this week is putting over John Barrymore in "Sherlock Holmes" in great shape, and Paul Sternberg's amplified syncopation is making a hit with the crowds.

The New McVickers packed them in this week with "Clarence," and the management made a departure from the regular program by featuring the Yerkes Flotilla orchestra instead of the usual presentation. The Christie comedy, "Chop Suey," caused plenty of laughs, so the whole bill was full of humor.

The Tivoli and Riviera theatres, of the Balaban & Katz chain, did a fine business with "The Dangerous Age" last week.

Barbee's Loop Theatre had an exclusive Loop showing last week of "Rich Men's Wives," while the Pantheon did good business with it in the Wilson avenue district, and the Senate showed it on the West Side.

Charles Fecher and Fred Nortman, who now operate the Drexel, the Lexington and the Harvard theatres here, have bought the Kimbark Theatre at 6240 Kimbark avenue from Harry T. Leper, who has operated the house for some time. The Kimbark seats 800 and some improvements will be made by the new owners.

J. Rodin has assumed management of the new Astor Theatre at Clark and Madison street and his brother, C. Rodin, will act as assistant manager.

The Adams Theatre on East Adams street is now operated as the Levins Adams Theatre and the management reports a good holiday business.

When it comes to advertising, you have to hand it to Balaban and Katz, for they use plenty of large space in the daily newspapers here that no doubt cost them plenty of money, but Publicity Manager Hollander says that capacity business is the rule with the houses and this big broad publicity pays for itself many times over. The latest announcement says that all acts and presentations put on by the organization are put on with special scenery, costumes and lighting effects to conform with the style adopted by them, and no expense is too great to achieve the effects wanted for the occasion. Inventive stagecraft plays a large figure in the presentations and the statement goes on to say that is one of the reasons why 18,000,000 people patronize the Balaban and Katz theatres every year.

The run of the Griffith film at the Illinois will end this month as the house will be turned back to legitimate fields after the first of the year.

Minhinnick General Manager of Canadian Theatre Chain

J. R. Minhinnick, manager of the Grand Opera House, London, Ontario, has been appointed general supervisor of all theatres throughout Canada of the Trans-Canada Theatres, Ltd., Montreal. Mr. Minhinnick, who is an outstanding showman of Canada, will have general direction of the booking of road show and film attractions to be played over the Trans-Canada circuit. It is expected that he will continue to make his headquarters in London, but he will be on the road extensively throughout the season. Trans-Canada claims to be booking features into 116 theatres in the Dominion.

Massey Hall, Toronto's largest music hall, has been engaged for eight days, starting December 22, for the presentation for the first time in Canada of the English production, "The Game of Life," which is being offered as the "first English super-features." Evening prices for the engagement range from 25 cents to $1; matinees, 25 and 50 cents.

A singular feature was the "American Night" which was staged at the Allen Theatre, Winnipeg, Manitoba, on Friday evening, December 1, under the direction of Manager Miller Stewart and Conductor Charles Manning, when an orchestra of thirty musicians rendered a program of patriotic airs of U. S. origin. A crowd that packed the large theatre gave vent to its enthusiasm in marked fashion.

In the midst of a civic election campaign in Ottawa, Ontario, Manager Frank Goodale of Loew's Ottawa Theatre sprang a mystery stunt for "Our Leading Citizen" which was the attraction at the theatre during the week of December 11. For several days prior to the announcement of the week's program, Manager Goodale sent out automobiles bearing large signs "Who is 'Our Leading Citizen?'" Then followed, in due time, motorcars having the sign announcing the title of the theatre's attraction.

George Rotsky, Montreal representative of Allen Theatres, Ltd., was a visitor in Ottawa, Ontario, during a portion of the week of December 4, following up the visit locally of Bernard Allen, father of Jule and J. J. Allen, Toronto. It is understood that Mr. Rotsky's visit had to do with recent improvement developments in the Ottawa Valley in the taking over of the O'Brien chain by the Allens personally.

Simon Meretsky, owner of the Windsor Theatre and originally part owner of the Walkerville Theatre, has closed the deal with the stockholders for the Loew's Theatre at Windsor, Ontario. He started operating it on December 11 as the Capitol. The company consists of B. Meretsky, Edward Glassgo, owner of the Empire Theatre, and the Hon. Dr. Reaume.

After December 11 the Empire was closed and the Windsor, which was formerly a vaudeville and picture house, was made a straight picture house. In the past the best pictures were shown at the Empire and that policy will prevail at the Capitol.

Kansas City Exhibitors Sued

A number of weeks ago a number of Kansas City exhibitors were served with notices that suits had been brought against them by the American Society of Authors, Composers and Publishers for the collection of the so-called music tax. The complaints recited that on certain dates the theatre owners entered into contracts for a three-year license, and after paying for the first year, have failed and refused to pay for the remaining two years.

Among the theatres filed against are the Bonaventure, Bijou, Prospect, New Centre and Idle Hour. A total of twelve suits were filed. Many of the cases were set for December 4 before Justice Edward J. McMahon. The case of the Bijou Theatre, owned by Edward Costello, was the first to come up. After hearing the evidence Justice McMahon took the case under advisement and announced that he would render judgment December 11.

The theatre owners are represented by Lawrence E. Goldman and Duval Strother, attorney for the Scoville estate, which operates the Idle Hour Theatre.

"Van" wants your reports. See page 768 for particulars. Help your brother showmen and they will help you.

May Boycott St. Louis House Because of Negroes' Meeting

The National Baptist Convention of Negroes held its annual convention at the Kings Theatre, 822 North Kings Highway, St. Louis, beginning December 6, and now residents in the vicinity are threatening a boycott on not only the Kings but the Missouri Theatre, owned by Famous Players Missouri Corporation, and all local houses showing Paramount pictures.

Here is how the trouble started. The negroes originally planned to meet in Los Angeles last September, but Dr. Elias Clark Morris, president, died on September 5, the eve of the convention's opening. The gathering was postponed, but arrangements could not be made in Los Angeles for a later date. The convention was then transferred to St. Louis.

Those in charge found that the Coliseum, Odeon and other large, centrally located meeting places had already been engaged. Then city officials prevailed upon Nathan Frank, president of Famous Players Missouri Corporation, to permit the use of the Kings, which has not been opened this season.

Later property owners in the vicinity learned of the arrangements and a protest meeting was called. A telegram was sent to Famous Players-Lasky explaining the sentiments of the organization on the use of the theatre by negroes. In the meantime, Frank had left town on business, and it was impossible to arrange for a cancellation of the contract renting the theatre. So the negroes met there on December 6, as planned.

The race question is a ticklish one in St. Louis just now. The city officials have a problem on their hands trying to solve the situation created by protests on the use of O'Fallon Park by negro picnics.

"Go-to-the-Movies-Week," December 3 to 9, proved very successful, and the officials of the Motion Picture Exhibitors' League of St. Louis are seriously considering making it an annual affair. All of the houses booked special attractions, and reports generally are that satisfactory business was enjoyed. One unexpected and unpleasant result of the movement was an editorial comment from the Post-Dispatch questioning why anyone should go to the "movies."

On Saturday, December 2, St. Louisians contributed $20,733.87 to the St. Louis Saturday & Sunday Hospital Association, which operates for the benefit of the worthy sick poor. Of that sum, $2,511.03 was collected by the theatres of the city.

Twenty-nine picture houses had collection boxes in their lobbies and these collected $1,741 from 11,453 persons. The Missouri Theatre led all amusement places with $369.47 obtained from 2,017 patrons. The New Grand Central across the street collected $112.85 from 536 patrons. Seventeen houses in which Skouras Brothers are interested collected $633.48.

F. L. Cornwell, owner of the Del Monte Theatre, has been advised by his physician to take a rest. Too much work, etc., in putting the big West End house over, which he has done in fine shape. But it is not very likely that he will follow the M. D.'s advice, at least for long. He keeps moving at full speed at all times. He showed his speed when he brought Rodolph Valentino to St. Louis for a personal appearance at the Del Monte, Sunday evening, December 3, and not only packed the theatre to the doors, but blocked traffic on Delmar boulevard as well. The Del Monte was regarded as a dead one by some wise folks, but Cornwell has made them revise their views. It can be done if you know how.

Elmer Brient, manager of the Illinois and Grand theatres in Centralia, Ill., was a caller. He formerly was manager for Associated Exhibitors in St. Louis.

If a chap flashes an official looking badge on you and starts to edge into your picture theatre without first paying his compliments to the box office in the form of coin of the realm, be sure he has a perfect right to wear said official looking badge.

For sometimes they don't, as witness: A fellow walked into the Frank Adams Stamp and Seal Company's shop in Sixth street, St. Louis, a few days ago and ordered two badges for which he agreed to pay $2. The first was to read, "Inspector of Buildings, City of St. Louis," and the second, "Asst. U. R. Co., No. 122, Foreman."

The company's clerk became suspicious and consulted the police. Two detectives were waiting when the chap who placed the order called for his badge. To the desk sergeant he explained. It was simple enough. Badge No. 1 would permit him to work the theatres for free shows and Badge No. 2 would take care of his street car transportation. There are other ways of solving the cost of living besides working.

Expect Dygert to Invade Two More Western New York Towns

It is reported in Buffalo, N. Y., that Harold G. Dygert, president and general manager of Associated Theatres Corporation, is about to invade two more Western New York towns with picture theatres. Associated now has theatres in East Rochester, Fairport, Canandaigua, Salamanca and Newark.

G. W. Gates has broken ground for a new picture theatre in Holley, N. Y. Mr. Gates has been operating the New Lyric in the same town for a long time.

Buffalo exhibitors as well as many from surrounding towns were the guests of W. A. V. Mack of Pathe at a big screening party in Shea's Hippodrome, Friday night, December 9, when Pearl White's new serial, "Plunder," was shown for the first time.

The Pastime Theatre in Depew, N. Y., was partly destroyed by fire last week. Mike Lescynski, former owner of the house, saved the films. The interior was badly burned.

Manager Fred M. Shafer of the Buffalo Lafayette Square has arranged a tie-up with the Buffalo Commercial through which readers finding their names in the news or feature columns of the newspaper any evening of the week will be entitled to free tickets.

Al Beckerich of the Buffalo Loew State has arranged with the Buffalo Enquirer to have that paper publish a cut up photo of a screen star in its columns. To those who paste the pieces together making the complete photo and then guessing the name of the star, Mr. Beckerich through the Movie Puzzle Editor offers two free tickets. Of course, Al always selects the photo of a star in his current film attraction.

Benjamin Franklin, 37 years old and colored, told Manager Fred M. Shafer that he wasn't big enough to put him out of the Lafayette Square Theatre, Buffalo, it is alleged. He also was charged with calling Mr. Shafer vile names. It cost Mr. Franklin $25 when he was arranged in city court.

The coming to Buffalo of Winnie Sheehan, general manager of the Fox Film company, for the opening of the new local exchange, recalled to one of his old newspaper associates in town the story of the time when Winnie got a job on the Courier at some $18 a week, he demanding his exorbitant salary because of experience on New York dailies. One night he was sent out to cover a fire at the stockyards. All went well, until he called up to give the story. Then came the difficulty. Winnie refused to talk to anyone but the managing editor. Which proves that Winnie was a big man even in those days.

A shortage of plastering material and delay in shipments has made it impossible for Peterson & Woods to open the new Palace Theatre in Jamestown, N. Y., before the holidays, as was first planned. Plasterers are now working overtime, and much of the interior decorating of the walls, panels and ceilings has been done. The lighting system is nearly installed, and the stage is complete for the laying of a hardwood floor. The mezzanine floor and the cement floor in the large balcony are being rushed to completion. The Palace will open, it is hoped, early in 1923. When completed the Palace will be the finest theatrical building in Southwestern New York.

The Family Theatre in Mount Morris, N. Y., spread itself on a four-day showing of "Grandma's Boy." Jenks' orchestra was engaged for the evening presentations and matinees were given two afternoons. The Family packed 'em in at every showing.

T. Cecil Leonard, manager of the new Buffalo Olympic, reports much interest among patrons over the Mary Pickford re-issue, "Going Straight," which was made in 1910 and which was a special novelty on this week's bill. Mr. Leonard got a lot of publicity on the film.

Dewey Michaels, manager of the Plaza Theatre, Buffalo, reports that Dainty June, the juvenile screen star and her company of child players, made such a hit on the two days she appeared that patrons prevailed upon him to hold the attraction over for last Sunday's show, when the house was jammed to the doors.

COPY THE TEXT ON THIS SNAPPY BANNER

Nothing foreign-looking about this house except the lettering, but it is the front of the Paramount second-run house in Tokyo. The six-sheets are all lettered in with the Japanese version above the printed titles.

News from the Producers

Conducted by T. S. da Ponte

MARGARET LEAHY
Who will have Prominent Roles in First National Productions

Barbara Bedford at Head of Cast

Among the independent productions now being finished, the one based on Charles K. Harris's famous song, "The Tie That Binds," is said to be of unusual interest because of the story that Mr. Harris has prepared for this picture and the cast of stars that are appearing in it.

At the head of the cast is Barbara Bedford. Other noted actors in the cast are Robert Edeson, Effie Shannon, Raymond Hatton, William P. Carlton, Marion Swayne, Walter Miller and Julia Swayne Gordon.

Rex Ingram Picture Called Best Film

"The best picture that has ever played Springfield," is how H. A. Loper, manager of the Lyric Theatre, in the Illinois city, designated Rex Ingram's production for Metro of "The Prisoner of Zenda."

This message of approval is said to be exemplary of the hundreds which have been forwarded to the home offices of Metro Pictures Corporation in New York.

Katherine MacDonald Next

Katherine MacDonald's next picture for First National release will be "Refuge." The supporting cast, as announced by B. B. Schulberg, will include Hugh Thompson, Fred Malafesta, Arthur Edmund Carewe, Grace Morse and Eric Mayne. Victor Schertzinger will direct.

Color Picture Gets High Commendation

"The Toll of the Sea," the Technicolor production in a new natural color process which was first shown publicly at the Rialto Theatre, New York, has received the highest praise from newspaper critics, who acknowledge the photoplay as marking the highest development of color photography and who lavish equal commendation on its appeal as a dramatic and moving story.

A few extracts from the criticisms of New York newspapers follow:

"The people who have made this new colored picture have done something so beautiful that it is rather awe inspiring and criticizing it is like dissecting a butterfly. Never have we seen such perfect color as this. If this process is not perfect then at least we could find no flaws in it—the perfect picture."—Harriette Underhill, N. Y. Tribune.

"Picture of rare beauty—greatest advance made in color photography—scenes of surpassing loveliness. Won a burst of applause from the audience." — Evening Mail.

"Really something quite marvelous. There never has been a full length picture in color which approaches it in effectiveness. The combination of lovely natural color and a touch of courage in faithfulness of play construction makes this a fine picture."—World.

"May be counted as a distinct achievement. Possesses the quality of genuineness and is convincingly acted."—The Times.

"Created a sensation . . . proved fascinating entertainment and won enthusiastic applause."—Telegram.

"Should revolutionize film dramas. It is an achievement in natural color films, and, without doubt, is an advance on all previous attempts at color photography."—New York American.

"It is a distinct step in advance and one which promises much for the future of the motion picture in general. . . . The gasps of delight at the beauty of the pictures were continuous."—Globe.

"The picture, even if shown in the drab greys and whites of an ordinary movie, would have pleased the Rialto patrons, but enhanced as it is with its natural coloring it is infinitely more attractive."—World.

"The Flirt" to Be Shown at Rivoli

"The Flirt," Universal's Jewel production of Booth Tarkington's celebrated novel, will have its premiere showing in the Rivoli Theatre, New York, during the week of December 24—Christmas Week, Dr. Hugo Riesenfeld, manager of the Rivoli, was so enthusiastic concerning the prospects of big box office business with "The Flirt," despite the holiday season he arranged for an option on the picture for a second week's showing.

Immediately after the picture's run at the Rivoli, it will be released for general booking. It is scheduled for country-wide release on January 1.

"The Flirt," has been characterized as one of the greatest pictures of the year, by those who have seen it. Not only is it considered to be the film masterpiece of Hobart Henley, who directed it, but it is praised because of its humanness and the fidelity with which Tarkington's characters have been transferred to the screen.

Eileen Percy and Helen Jerome Eddy, the featured players in "The Flirt," will find themselves established as actresses of the highest quality, when this picture has had its country-wide showings. Several other players are destined to become famous by reason of their work in "The Flirt," it is predicted. Among them are George Nichols, who plays the father role, and Buddy Messenger, the youngster who plays the role of the "flirt's" mischievous young brother.

Pick "Lorna Doone" for Benefit

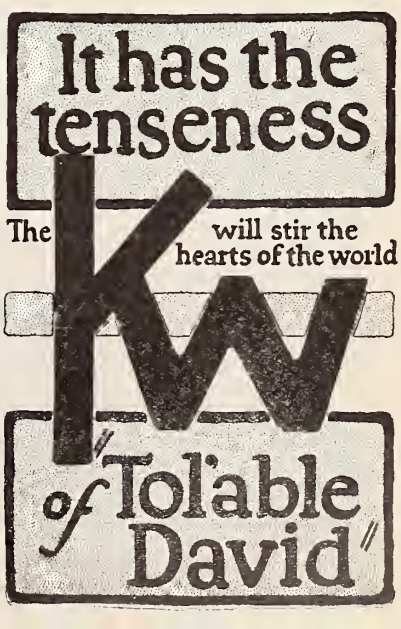
The ministers of the Protestant churches in Albany—thirty in all—have selected Maurice Tourneur's First National release, "Lorna Doone," as the entertainment for their benefit week at the Mark Strand Theatre, Albany, beginning December 11. The proceeds of the benefit are to go toward the quota of the Albany churches for the fund for the colleges of the Orient for women. This is an unusual tribute to "Lorna Doone" and to motion pictures in general.

LEATRICE JOY
in Marshall Neilan's "Minnie," a First National Attraction.

Lloyd Picks Part of Cast Here

Frank Lloyd, who is directing "Within the Law," a Joseph Schenck production, in which Norma Talmadge will star, is taking no chances with his cast of characters. One of the principal reasons for his trip from the coast to New York was to get the best players possible to complete his cast.

He selected some in Los Angeles, but he felt there were some in the East he could use to advantage. Therefore, while here, he signed De Witt Jennings for the part of Inspector Burke, a part Jennings played in the stage version.



Prison Wardens Praise Effect of Motion Pictures on Convicts

Following the release of "Skin Deep," a crook play, First National made a survey by questionnaires to learn the effect of motion pictures on persons whose moral fibre is not of conventional strength. These questionnaires were sent to wardens and chaplains of penitentiaries throughout the United States, and the opinions, without an exception, were to the effect that motion pictures tend to make convicted men more patient in their surroundings; more eager to work, more amenable to discipline, happier and more ambitious to do right.

Convicts are prone to hiss the villain and applaud the righteous hero.

Most of them dislike crook plays and are always eager to see right triumph over wrong.

That, to use the words of Warden Lewis E. Lawes, of Sing Sing Prison, who delighted his charges with "Oliver Twist" as a Thanksgiving film treat, "The cinema undoubtedly is the greatest blessing mankind has been given since Magna Charta. The power of the film is enormous. Constant picture-going creates a brain activity which leads to a knowledge of things along other lines; it creates a demand for books, a wish for thorough scientific knowledge."

Warden Robert J. McKenty, of the Eastern State Penitentiary, writes:

"We regard motion pictures in this institution as the highest type of entertainment. The benefit derived for the men therefrom cannot be measured. The motion picture has brought the outer world. society, into their midst. Hence, 'Stone walls do not a prison make'."

There is a note of pathos in some of the replies. Warden W. H. Martin, of the Arkansas State Penitentiary, states:

"We have no amusements or school facilities in this institution."

Warden Sanders, of the State Penitentiary at Columbia, S. C., declares:

"I am sorry, but we are not fortunate enough to have motion pictures in our institution."

The wardens and chaplains of penitentiaries where films are shown are warm in their praise of the motion picture industry for what one offical terms "Liberality in helping bring the outside world to men in despair." An official of one of the biggest government penitentiaries wrote First National, in behalf of the prisoners, asking for a program of pictures that will successfully entertain during the winter months, adding: "The moving picture seems to be the only satisfactory answer to our problems."

J. C. Harrison, chaplain of the State Penitentiary at Montgomery, Ala., says of motion pictures that "their effect on convicts is better than that of music. Many instances in which convicts have been influenced to do good."

Thomas H. Rynning, warden of the State Prison at Florence, Arizona, says the inmates "like dramas above other plays, comedies next and melodramas third," and adds that he finds "motion pictures very effective as helpful factor in administration."

"Trifling Women" Making Hit

Anything but trifling has been the box-office performance of Metro's Rex Ingram production, "Trifling Women," Metro says.

Metro's evidence of this has come in the form of exhibitors' reports, made either to the company's several exchanges or communicated directly to the home offices in New York.

The following telegram from Morris Fitzer, manager of the Empire Theatre, Syracuse, N. Y., is said to be representative of such testimonials from the field. "'Trifling Women,'" Mr. Fitzer wired, "surpassed all expectations. The biggest Sunday's business we ever had."

To Show Picture in Christmas Week

What is said to be another record for quick playing dates in England is the showing of Jackie Coogan in "Oliver Twist" during Pantomime Week (Christmas Week).

This First National attraction was released in the States this fall, but owing to the policy of quick play dates adopted by Ralph J. Pugh, British managing director of Associated First National Pictures, Ltd., the British public will not have to wait a year or eighteen months before seeing the clever Jackie in Dickens' famous character.

Opens Headquarters in Toronto

William Cranston has opened headquarters in Toronto, Canada, for the Ernest Shipman Film Service which will distribute Canadian made pictures throughout the Dominion.

The inaugural booking in Toronto is "The Man from Glengarry" which will be shown at the Regent Theatre, beginning Christmas Week, to be followed by other Canadian made productions.

R. W. Tully to Film "Trilby" for First National Release

Richard Walton Tully is to produce "Trilby" for First National release. Plans for the production of this famous book and stage play were announced this week when it became known that Mr. Tully, who want abroad to attend the opening of "The Masquerader" in London, was in Paris photographing atmosphere scenes of the Latin Quarter for what is claimed will be his most pretentious work.

Out on the coast the Tully organization is actively preparing the ground work for "Trilby" so that as soon as Mr. Tully returns to the coast he will be ready to start filming this big production.

"Trilby" as a stage play was one of the great successes of its day and it has had successful revivals. Mr. Tully plans to put on the screen a lavish, powerfully dramatic picture of the story.

He has already chosen some of his cast, but will not announce names until his return to this country. It is hinted on the coast that he may bring a star from Europe to portray the title role, but it was known before he departed that he had several American women of fame under consideration.

Another big choice still to be made, or perhaps it is better to state, still to be announced, is that of the man to enact the difficult but greatly desired role of Svengali.

First National is counting on this Tully production as one of its most important next year releases. It is expected to be one of the outstanding 1923 attractions. The story is known internationally. It will have a big cast and Mr. Tully is known to be ready to put all of his resources behind it.

When She Asks You Again

That flapper who always picks an aisle seat at the rear of the house is going to ask you "What is Owen Moore going to be in next?" and "Is Mary Carr going to be in another picture soon?"

Her mother and her brother want to know things and the theatre manager who can answer them is going to make boosters for his house.

Moving Picture World caters to this need for information in "News from the Producers." One man has an "Answer Box" where questions dropped in by patrons are put with replies in an envelope addressed to the querist. That brings back the want-to-know crowd—and they talk for you.

Preacher Praises First National Film

Whenever H. E. Browne, manager of the T. and D. Theatre at San Jose, Cal., gets a picture he likes himself he invites Dr. Charles Pease, minister of the gospel in San Jose, who in addition to his pastoral work writes for the San Jose Evening News. He asked Dr. Pease to see "Kindred of the Dust," a First National release. Dr. Pease liked "Kindred of the Dust" so much that, as he told Mr. Browne, he "just had to write about it."

In sending the article to First National, Mr. Browne wrote:

"Read this and weep, for one can't buy this kind of publicity."

Dr. Pease began his article with:

"You will want to see 'Kindred of the Dust' at the T. and D. because it is a remarkably good story, admirably done for the screen. There is much about the picture to gratify the critic and plenty of human interest to please everybody—and his wife. Excellent judgment has been shown in the screen version. Such departures as have been taken from the story as written (by Peter B. Kyne) have in no way detracted from the force of it. . . . For one departure from the original I was thankful. The written story recovers the 'lost documents' to clean Nan's name from its fancied shame. The screen version is stronger.

"Take it all in all, 'Kindred of the Dust' is one of the finest pictures that has ever been shown here."

Browne adds, in his note, "Business was great all week because of this unsolicited story."

CHESTER BENNETT

presents

JANE NOVAK

in Marie Corelli's Immortal Fiction Classic

THELMA

PLAYED BY A BRILLIANT CAST INCLUDING, BARBARA TENNANT, WEDGEWOOD NOWELL, BERT SPROTTE
JUNE ELVIDGE AND OTHERS.

DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA INC.

IT'S AN
F.B.O.
RELEASE.

Jane Novak
in
"THELMA"
They Crowned
Him Prince!
It Loomed
before Her Like
Some Diabolic Myth
What a Setting for
Passionate Love!
IT'S AN
F.B.O.
RELEASE.

Bedecked with gorgeous Parisian creations

Thelma's Golden Night of Triumph !

IT'S AN F.B.O. RELEASE.

Jane Novak in "THELMA"

He Pledged Himself to Avenge Her

All Hearts Beat for Thelma!

Jane Novak in "THELMA"

IT'S AN
F.B.O.
RELEASE.

They Opened Wide Their Hearts
to the Visitors

A Viking Prince and Princess form the
Page of the Famous Novel

IT'S AN
F.B.O.
RELEASE.

She Had Gowns by the Dozen

Jane Novak in "THELMA"

"I Curse You! I Curse You!" Cried the Witch

The Hauteur of the Scoffers turned to Adoration!

The Light of Love Gleamed in Their Eyes

IT'S AN F.B.O. RELEASE.

The pale Little Rose with a Crimson Heart

Jane Novak in "THELMA"

The Surging Mob Pressed Upon Her!

They Pledged Allegiance to the Viking Prince

IT'S AN
F.B.O.
RELEASE.

She Shuddered Before His Dagger Gaze !

Jane Novak
in
"THELMA"

A Heart of Gold Beat Within His Hideous Form

A Vision of a Long-gone Viking Age

Jane Novak in "THELMA"

IT'S AN F.B.O. RELEASE.

The Smiling Faces Bewitched the Audience

The Peasant Girl Becomes a Dazzling Bird of Paradise

Metro's Next Two Month's Offerings One Big Picture After Another, Says Atkinson

"Not Ready-Mades, But Custom-Made" Production, States Firm's General Manager

Business life for the exhibitor during the next two months is going to be just one big attraction after another in so far as Metro's offerings are concerned.

This is the gist of a statement given out this week at the home offices of Metro Pictures Corporation, in New York, by William E. Atkinson, general manager.

Summarizing Mr. Atkinson's outline of the schedule for December and January there appears to be, in addition to the current Metro successes, no less than a dozen pictures of exceptional entertainment value in the immediate offing.

Grouped about the junction of the year 1922 with the year 1923 are the Metro-SL special production of "Quincy Adams Sawyer," Laurette Taylor in "Peg o' My Heart," the sensational Technicolor picture, "The Toll of the Sea"; Ben Ames Williams' sea drama, "All the Brothers Were Valiant"; the Reginald Barker production, "Hearts Aflame"; Robert Z. Leonard's presentation of a new Mae Murray picture, "Jazzmania"; the Fred Niblo production of "The Famous Mrs. Fair"; Viola Dana's latest comedy of youth, "Calico and Romance," and, somewhat later, Rex Ingram's production, "The Passion Vine." In addition to these features are several Bull Montana and Stan Laurel comedies — short subjects of novel appeal, which, if they come up to the performances of their predecessors, will prove invariably welcome to audiences.

"Making motion pictures," said Mr. Atkinson, "may be likened to making a suit of clothes. There are two distinct sorts of clothes: the factory-made and the custom-made. The factory-made motion picture has done more harm to the industry than any other element. The public needs not so much to be protected against sensational pictures as against die-cut pictures. No man needs to be warned against wearing a black-and-white checked dinner coat—and that's sensational enough. But if there are too many ready-mades in the market the buyer—who is the theatre-goer — becomes reluctant about spending money for something that gives him only mediocre satisfaction.

"Metro has not only long since realized that the custom-made movie is the desirable one, but it has insisted, in translating this observation into action, that, in making pictures of distinction, all elements must be of the first grade.

"In clothes there are four things to watch for: the quality of the goods, the design, the workmanship and the fit. It is the same with pictures. The quality of the goods is the cast; the design is the story; the workmanship is found in the scenario and direction, and the fit is the suitability to the box office. There are other elements which enter into the making of a season's output: variety and originality. No one wants half a dozen suits of the same pattern, and no one wants a suit made over from some one else's.

"Going over the Metro releases for the next two months or so the showman can check up and observe that the pictures mentioned conform to the necessities of success as entertainment.

"Take, first, 'Quincy Adams Sawyer,' the Metro-SL special. The cast is little short of astonishing—Blanche Sweet, John Bowers, Lon Chaney, Barbara La Marr, Louise Fazenda, Hank Mann, June Elvidge, Edward Connelly, Joseph Dowling, Elmo Lincoln, and several others as well known. The story is the most famous home-folks romance ever written — Charles Felton Pidgin's novel. The scenario is by Bernard McConville, who did 'A Connecticut Yankee in King Arthur's Court' and other pictures as successful. Clarence G. Badger, director of the picture, had much to do with the popularity of the series of Will Rogers pictures, such as 'Jubilo,' and others. The picture is clean; it's funny; it's human, and it has the biggest dramatic punch at the climax I've ever seen.

"Right after 'Quincy Adams Sawyer' comes 'Peg o' My Heart,' with Laurette Taylor in the star role. This actress, one of the most distinguished of American stage stars, has heretofore refused all offers of an appearance on the screen; and it is doubtful whether, had it not been in the character of Peg, her most famous role, she would have ever consented to act before the camera. The play itself is undoubtedly the most successful the modern stage has seen. Still being performed, its total number of presentations has passed the 15,000 mark. America, England, France, Italy, Spain, Australia, South Africa, Holland, the Scandinavian countries, cities in the Orient—all have seen 'Peg o' My Heart' in the theatre. In play form it has been uniformly a hit, and all doubt as to its faithful reproduction in pictures is dissipated by the fact that the author—J. Hartley Manners — was present at the Metro studios throughout the making of the film. The scenario is by Mary O'Hara, who did the continuity for Rex Ingram's 'The Prisoner of Zenda.' The direction is King Vidor's.

"Metro is privileged at this time, too, to issure a picture which marks as new an era in progress as did the Wright brothers' flights several years ago. The release is the Technicolor picture, 'The Toll of the Sea,' the first color picture to prove realistic. It is the result of seven years' experiment and invention in color photography — sixty patents protect it—and one only has to glance at the notices in the New York papers to know that it is a success. Nor is it merely scenic; the metropolitan press commented no less favorably upon the interest in the story itself than upon the superiortiy of the color process over all others.

"These are but the first of the big ones. Next in line comes Ben Ames Williams' great sea story, 'All the Brothers Were Valiant,' produced by Irvin V. Willat, who has a reputation for knowing how to make sea stories, and who proves that reputation merited in this one. The cast includes Lon Chaney, Billie Dove and Malcolm McGregor. The scenario is Julian Josephson's.

"Following this is Reginald Barker's production, 'Hearts Aflame,' a tremendous thing—not only filled with the most human, vital drama, but presenting on the screen perhaps the most remarkable scenes of catastrophe, such as a great fire and an earthquake, ever done. Robert Z. Leonard, who directs Mae Murray, and who presents this star's pictures, wires us that the newest one, 'Jazzmania,' is going to make 'Broadway Rose,' 'Fascination' and 'Peacock Alley' look like primer stuff. We don't see how it can be done, but Mr. Leonard ought to know.

"To all intents, too, Fred Niblo's first production for Metro, now being made at the Louis B. Mayer studios, is going to be even better than the play upon which it was founded — James Forbes's New York dramatic hit, 'The Famous Mrs. Fair.' Harry Beaumont has finished directing Viola Dana in a new comedy of youth, 'Calico and Romance,' and it's more than up to the record of earlier ones. And down in Florida Rex Ingram has about completed the outdoor scenes of his newest, 'The Passion Vine,' from a story of the South Seas by John Russell. The author, by the way, has been with the Ingram company throughout the work to aid Mr. Ingram in obtaining absolute fidelity of atmosphere and customs and native life in Samoa. Playing in the picture are Ramon Novaro, Alice Terry, Harry Morey, Edward Connelly, and others whose names mean money at the box office.

"In addition to the feature-length pictures Metro is going to have ready more of the highly successful Bull Montana comedies, produced by Hunt Stromberg; and of the Stan Laurel series, made by Amalgamated Productions. They've been getting the laughs and the receipts, and the ones to come are even better.

"The Metro offerings in sight make it look to us that life for the exhibitor of them is going to be just a routine of cashing in on one big picture after another."

Fox Announcements for Week of Dec. 16

Fox Film Corporation announces a program of two star features, two star-comedy specials, a Lee Kid re-issue, a Sunshine Comedy and a Mutt and Jeff Animated Cartoon for release during the week of December 16.

"Lights of New York," the special production, directed by Charles J. Brabin, which was originally scheduled for distribution October 22, was released December 10. This is the last of the scries of eight specials announced by Fox Film Corporation early this year to be issued to the exhibition field.

For the present week, John Gilbert will be seen in "A California Romance," directed by Jerome Storm. The story is by Charles Banks. On December 24, "Pawn Ticket 210," starring Shirley Mason, will be released.

"The Cyclist," a Clyde Cook two-reeler, will be ready December 24. Al St. John will be seen in "The Alarm," on December 17. The Sunshine Comedy is "A Poor Fish" and the Mutt and Jeff Cartoon "Jim Jams."

Records Broken by Pathe's "Dr. Jack"

With respect to "Dr. Jack," Pathe reports that exhibitors, patrons and reviewers are "sold" in the fullest meaning of the term. The statement is made that booking contracts for Harold Lloyd's new feature comedy accepted at the home office up to December 6 broke all records for any type of picture, and that no section of the country is omitted from this claim.

An extraordinary number of extended runs of "Dr. Jack" at important houses throughout the United States are reported, says Pathe, to be under negotiation, inspired in many instances by bulletins of the popular furore for the Lloyd comedy in Los Angeles, where the Mission Theatre run is now entering its fifth week. In the smaller cities bookings for an entire week, and longer, by houses which usually limit their feature showings to three or four days, are shown to be surprisingly numerous, it is stated.

Laemmle Flays First Run System as Industry's Greatest Menace

Denunciation of the present method of first run showings and a warning that the first run system is the greatest menace to the business, are contained in a statement just made public by Carl Laemmle, head of the Universal organization. The statement is a verbatim copy of a letter written recently to an exhibitor who solicited Mr. Laemmle's personal views on the first run situation. Mr. Laemmle's answer impressed him so forcibly, he urged the Universal head to carry the same message to every exhibitor.

"You are making the mistake of your life if you are booking your pictures according to what the first run house in your territory is showing!

"You know as well as I do that nearly every first run house in the United States and Canada is controlled, either by some producing company or by some distributing concern, and you know mighty well that the purpose of controlling first run houses is to exploia pictures there so you will book them.

"In the great majojrity of cases nowadays, the quality of a picture as precious little to do with the case. If a company produces a picture and the same company owns or controls theatres, it is going to run that picture in those theatres for the sake of the impression it will make upon you!

"There was a time, when first run houses were really owned by individuals, that the first run meant something. In those days, if the man who owned the theatre and made his living out of it picked out a picture to exhibit, it was safe bet for you to follow his lead and book the same picture.

"Evidently 'them days is gone forever.'

"Today, in most cases, first run does not mean first run but it simply means first exploitation.

"I know what I'm talking about, because the Universal in its time has tried out the scheme of controlling a handful of theatres in order to exploit pictures. The only place we ever tried the stunt was in cities where Universal pictures were frozen out of first runs because competitors controlled all the good houses in the zone. The only place where Universal will ever own or control a theatre is in such cities as that! Heaven knows, he want to stick to the producing and distributing end of the business and never compete with our own customers but in a few cities we have been driven into the theatre end of the business in self-defense.

"Therefore, I am speaking as an exhibitor as well as a producer when I tell you that in all except a mighty few instances first runs are bunk. They are the greatest menace to the business and they are a double menace to you, because they not only compete with you but they mislead you into booking pictures that you should not book.

"There is only one safe booking system and that is all summed up in the Universal slogan, 'Look before you book.' I have been telling you this for years. It is even truer today than when I first told you.

"If Universal has no first run in your territory, you know why. It is not because of the quality of the pictures. It is because the people in control of the first run houses are not running their theatres for profit but for exploitation of their own pictures in the hope that you will book them. That's where the profit comes in.

"Remember:—Nowadays most first runs are pure punk!"

Title of Picture Is Changed

The new Syracuse Motion Pictures Co., feature starring Henry Hull and Mary Thurman, which is now in production under the working title of "Midnight," has been definitely titled "Through the Skylight."

Director Hamilton Smith reports rapid progress on the feature which will be handled through Producers Security Corporation.

"Daddy" Is Jackie's Next

"Daddy" will be Jackie Coogan's next First National release. It is being booked now for February showing. Jackie has started another under the direction of Eddie Cline.

Falkner Appointed

The home office of the W. W. Hodkinson Corporation reports that G. A. Falkner has been appointed branch sales manager of their Washington, D. C., office. He replaces Sam A. Galanty, who has resigned.

Works on Another

B. B. Schulberg announces that the shooting of "The Scarlet Lily," Katherine MacDonald's starring vehicle for First National release, has been completed under the direction of Victor Schertzinger.

Flagg Praises Highly Doug's "Robin Hood"

James Montgomery Flagg, artist and student of the technique of motion pictures, recently saw Douglas Fairbanks in "Robin Hood," a United Artists release, which is having a record-breaking run at the Lyric Theatre, New York. He was so impressed that he wrote to the New York Times as follows:

"I don't owe Doug Fairbanks a cent nor do I want anything he has, but I would like to compliment him in print on his 'Robin Hood.' Do you mind?

"I was nuts on 'The Three Musketeers,' but when I sat in on 'Robin Hood' nothing but superlatives expressed my appreciation. I had a hunch when that huge drawbridge was lowered right out into the audience at the opening shot that Romance would pour over it—and it did. The picture is a gorgeous delight from start to end—the burly ruffian King Richard gnawing on the hind leg of a sheep, or whatever it was, while he watched the tourney—the wonderfully satisfying villainy of Prince John—the winsome frailness of the Lady Marian—the fairyland beauty of the ladies in waiting as they threw themselves at Huntingdon—just as they do today at Earls and such—the brilliant magnificence of the scenes at the jousting—the wonderful castle—the gigantic curtain, a mile or so long, that 'Robin Hood' slid down to escape John's retainers—the mystic forest with the beautiful giant trees—the sunlight and the velvet shadows where the robber band hid—the pitiful tragedy of the court jester done with the impressiveness of superb art—the thousand satisfying niceties of direction—and last but first, the inimitable Doug as the gayest and most chivalrous and humorous and astonishing 'Robin Hood' imaginable!

"It is one of the few really great pictures I have seen on the screen, and I hope everybody who loves fairy tales, adventure, romance and beauty will see it, no matter what their ages or sex, or whether they believe in the Republican Party or Bacardi cocktails or Postum, or blanket legislation for women or Santa Claus, or bran on their oatmeal, or anything, because they will be thrilled in spite of themselves."

J. N. Naulty Joins Distinctive

Mr. J. N. Naulty has become affiliated with Distinctive Pictures Corporation in the capacity of studio manager, it is announced by Arthur S. Friend, president of the company.

Mr. Naulty entered the motion picture industry in 1898 with the original Edison Company in West Orange, N. J.

Fox Music Lauded by Noted Composer

Eastwood Lane, one of America's foremost composers, in a letter to Mr. William Fox, gave an unsolicited testimonial to the musical arrangements used at the Astor Theatre, New York, where "The Town That Forgot God," the Fox special, is now in the sixth week of an indefinite engagement.

Mr. Lane, whose letter follows, is the author of "The Sleepy Hollow Suite," "Five American Dances" and "The Adirondack Sketches."

"There is a world old dispute among musicians as to the relative merits of absolute music and program music. The academicians have always sneered at the latter—even Wagner did not convince them. The pure classicist resents any assistance in the shape of descriptive notes or even a title: he wants to weave his own dreams in his own way. In spite of the extreme contempt in which program music has been held by some, however, the *leit motif* idea continues to grow in favor and there seems to be ample reason for this. A few evenings ago this was emphasized to the writer's satisfaction at the Astor Theatre.

"I am not a movie fan—in fact 'The Town That Forgot God' is the third feature film (is that the term?) that I have seen. Naturally the music interested me very much; arranged, according to the program, by Mr. Erno Rapee. This gentleman knows a great deal about music. He recognizes a very important fact; that the emotional appeal of music is in direct ratio to the musical sophistication of the listener.

"But the picture. After alternating light and shadow, having to do with relatively quiet phases of rural life, there suddenly sounds a more portentious note—a smouldering, ominous undertone suggesting a vague terror. I partly realize that the orchestra is playing the awesome opening bars of the 'Erl King.' Schubert indeed had the program music idea when he wrote this great dramatic song. Does the audience recognize the music? Better, they feel it without recognizing it.

"The music was brass and percussion, but now one floats along on a lovely melody for strings. What were they playing during the storm? I have no idea. The storm was the music, the music the storm. The program music idea. Mr. Erno Rapee surely believes in Wagner."

Exhibitors, Send in All the Reports You Can on How the Pictures Go in Your House. They Will Help Other Exhibitors.

F. B. O. Production "Thelma" Meets Demand for High Class Society Film

Jane Novak's Most Pretentious Picture Is Based on Marie Corelli's Novel

The accomplishment of Chester Bennett in producing "Thelma" has been acclaimed, in the few weeks it has been before the trade and the public, as one of the best examples of a combination of dramatic values with pictorial beauty. The consensus of opinion is unanimous—"Thelma" definitely establishes Jane Novak as a high grade actor, and places its director, Mr. Bennett, among the ranks of the screen's greatest directors.

Mr. Bennett, six months ago, first announced that he had acquired the screen rights to "Thelma," Marie Corelli's most famous novel, and the book which first brought her world-wide prominence. The book had a circulation on its first printing which exceeded at that time anything ever given a novel. Its daring and vivid characterizations immediately caused a maelstrom of discussion, and later, when dramatized, "Thelma" was one of the stand-bys of stock companies throughout the country. It is probable that every town that has ever housed a stock or repertoire company has seen "Thelma" enacted on the stage at least once every two years.

The locale of the story is in a Norwegian village and in London. This diversity of settings permits Miss Novak to appear first as a Norwegian peasant maid, and later as the favorite of London society. For the first sequence an entire village, extending for several blocks, was especially built. It was constructed near the Pacific Ocean, several miles north of Santa Monica, where the scene strongly resembles that of Norway. Boats of special Norwegian design were also built for the ocean scenes of the production.

The many readers of the book will find that Miss Novak is the "Thelma" of Marie Corelli's novel in every way. Her long blonde hair, which braided, reaches below her waist, and her fair complexion, makes her an ideal type for the part. It was, in fact, her personal fitness for the role that induced Mr. Bennett to select this story for picturization. When Antony Anderson, a well known painter and art critic, first met Miss Novak a year ago, he stated that her exquisite coloring and tall, regal beauty represented the exact type necessary to properly envision a daughter of the old Norwegian Viking kings. This hint to Mr. Bennett resulted in a painstaking search for a suitable screen story representing a Norwegian heroine, which ended with the purchase of "Thelma."

The second sequence, which is laid in London, was taken advantage of by Mr. Bennett, who incorporated in it one of the most elaborate fashion displays ever seen on the screen. This was a distinct innovation in a Jane Novak picture inasmuch as she has heretofore appeared most often in Northwest and outdoor pictures of all descriptions. Miss Novak found the magnificent sets depicting a Parisian modiste establishment and a London drawing room in distinct contrast to her usual log cabin. The most gorgeous and beautiful creations that could be found with a valuation of more than $25,000 were secured to make Miss Novak's first appearance before the camera in beautiful gown really an auspicious event. Arrangements were made with Vogue, foremost Pacific Coast stylist, for the loan of their most costly up-to-date and exclusive patterns of women's wear from Paris to be worn by the members of Miss Novak's company during the society scenes; while Miss Novak wore her own latest creations and importations.

Willard George, furriers to the few of unlimited means, furnished the furs, including a Hudson seal cape, a squirrel cape and a Beige fox, the total of which alone represented more than $15,000. Several plain-clothes detectives were engaged to keep guard over the gowns and furs day and night while the scenes were being filmed.

In speaking of the fitness of Miss Novak for the role, the MOVING PICTURE WORLD reviewer stated: "It is doubtful if a better choice than Jane Novak could have been made for the flowerlike role of Thelma; in fact, she seems the embodiment of the author's idea. Bert Sprotte gives a striking performance as Olaf, her proud old father, a vigorous man who is proud of his descent from a line of Norse kings and still worships their god, Odin." In conclusion, the reviewer states: "The fact that this production is based on a standard book which for a number of years has been very widely read all over the world, is an exploitation point which the exhibitor should not overlook as there are a large number of persons in every town who will want to see the story in its film form."

Lillian Gale in the Motion Picture News wrote: "From a production standpoint, 'Thelma' will win new friends, since necessary background and appropriate sets have been provided in addition to the well balanced cast selected. Jane Novak delivers a splendid characterization of the old fashioned Norwegian girl and assumes the role of Lady Errington with admirable poise. The direction and photography are above the average and in view of the mass of detail identified with the original story it may be said that "Thelma" is a splendid screen version of Marie Corelli's popular novel.

The Film Daily reviewer said, under the heading of "You can please a good majority" that Director Bennett secured many ideal shots for his exteriors are very well done. Excellent photography is another good feature of the picture, stated the reviewer.

Many reports of big bookings on "Thelma" are now reaching the F. B. O. home office and branch managers everywhere state that the two previous Chester Bennett productions, "The Snow Shoe Trail" and "Colleen of the Pines," have greatly increased the star's following.

Big Cast Supports Jane Novak in "Thelma"

A cast that is far stronger than those generally known as "all-star" casts supports Jane Novak in "Thelma," her third production for Film Booking Offices of America, produced under the direction of Chest Bennett production. Every role in the play is filled by a player established standing and popular appeal.

In the leading male role, opposite the star, Vernon Steele appears to excellent advantage. Barbara Tennant, one of the most beautiful leading women of the screen, appears as "Britta," an important role. The other outstanding members of the cast, all of whom are well known in the picture world, are Wedgewood Nowell, Harry Lounsdale, June Elvidge, Harvey Clark, Bert Sprotte, Gordon Mullen, Jack Rollens and Peter Burke. Little Virginia Novak completes the cast.

Scenes from F. B. O. Big Production, "Thelma," based on Marie Corelli's famous novel of the same name. The attraction stars Jane Novak and was produced by Chester Bennett.

Put Over Big "Word-of-Mouth" Exploitation Stunt for Doug

An excellent "word-of-mouth" exploitation stunt for Douglas Fairbanks in "Robin Hood," which is showing at the Lyric Theatre, New York, recently was put over by Pete Smith, publicity representative for Mr. Fairbanks.

Mr. Smith arranged with the New York *Globe*, which specializes on educational matters, to act as host for 600 public-school children in witnessing a special performance of Douglas Fairbanks in "Robin Hood." The *Globe* detailed T. W. Metcalfe, its edueational editor, to work with Mr. Smith and John Fairbanks, personal representative of the star.

For more than a week Mr. Metcalfe ran advance announcements of the special showing and notified every public school teacher in Manhattan, the Bronx and Brooklyn that children with the best records of consistent attendance at school would be eligible to see the picture. At first it was figured that about 400 school children would attend, but numerous "ties" in good attendance developed and more than 1,500 names of eligibles were submitted.

Mr. Smith, keeping in mind that he was building up "word-of-mouth" publicity for showings of the picture by exhibitors, limited the number of youngsters to 600. This gave about two classes to each school. Next he deeided to have a big parade of the children up Broadway and, a permit for that having been obtained, he arranged for a detail of 100 Boy Scouts to escort the children to the Lyric Theatre. The Scouts also furnished a fife and drum eorps. Through his assistant, J. M. Loughborough, Mr. Smith also obtained a detachment ot Regular Army soldiers from Governor's Island, wearing helmets and earrying rifles, belts and bayonets.

The parade started from Madison Square and proceeded up Broadway to Forty-second street, thence to the Lyrie Theatre. All along the line of mareh big crowds gathered to watch the children. When they crossed Thirty-fourth street at Broadway, one of the biggest traffic centers in the world, there was a terrific jam and thousands flocked around the marchers to see what it was all about. They found out from the following huge sign which was carried by three Boy Scouts:

N. Y. Public School Pupils.
We Are Going To See
DOUGLAS FAIRBANKS
in
"ROBIN HOOD"
at the
LYRIC THEATRE
As Guests of the Globe.

At the theatre the Boy Scouts acted as ushers. As soon as the pupils had entered they sang "The Star Spangled Banner." Then the United States soldiers were introduced to the youngsters as representing the modern fighter, compared to fighters of the Middle Ages, whom they would see in the picture.

Next John J. Ryan, president of the Board of Education, spoke to the children. Then the following telegram to the juvenile guests from Douglas Fairbanks was read:

"Today you will see a picture play which shows how people lived in the Middle Ages. You will see warriors starting out on a crusade. You will see treachery, heroism, the true love of a brave man for a beautiful girl. And you will see how bravery and virtue triumphed over evildoers, just as those traits triumph today and always will triumph. In 'Robin Hood' you will find a lesson. It is: 'No matter how difficult life may seem always be true to yourself and loyal to your friends and you are then sure to succeed.' Hard work is what wins and laughter is the salve that heals all heart bruises and disappointments. I am with you in spirit today while you see me on the screen."

After the applause that greeted the reading of this message had subsided the picture was shown.

Hundreds of School Children Waiting to See Douglas Fairbanks in "Robin Hood"

Goldwyn to Open New Haven Branch

Goldwyn announces the openin; of a new branch exchange on De cember 18. It will be in New Haven Conn., where quarters have bee obtained in the Kilfeather Building 134 Meadow street.

A. Interrante, formerly sales rep resentative for Goldwyn in the Con nectieut territory, has been promote to be resident manager of thi branch.

Completes Cast for "The White Frontier"

After a eareful combing of the field of available players, both in the East and in the West, Allen Holubar has finally completed the selection of the east which will support Dorothy Phillips in "The White Frontier." This pieture is based on an original novel by Jeffery Deprend, and was adapted by Violet Clark.

The exterior shots are now being made at Truckee, Cal., after which the company will go to Montreal and the Canadian backwoods, returning thence to the United Studios (M. C. Levee, president) to film the interior scenes of this stirring tale.

"The White Frontier" will follow "Hurricane's Gal" as the second Holubar-Phillips production to be distributed through Associated First National Pictures, Incorporated.

Judge Doroscher, the male lead of the story, will be played by Lewis Dayton, hitherto unknown to American audiences, but established as a big favorite abroad. He brings to the American screen an artistry and a forcefulness of technique which, it is believed, will speedily make him a screen favorite here as he has been abroad.

Mayme Kelso, one of our best known character actresses, plays Nanette, the confidante of the stellar role. Miss Kelso has been in and out of the theatrical world for many years.

George Seigman, soon to be seen as Bill Sykes in "Oliver Twist," plays Scarborough, the heavy in "The White Frontier."

Robert Anderson, another film favorite, plays the important role of Dr. Emile Molleur, the man who befriends the heroine in her flight from slanderous tongues.

Inez Seabury was a child actress in 1912, appearing on the stage for David Belasco in "Madam Butterfly," and starring in her own company with "Little Lord Fauntleroy," "Mary Jane's Pa," and similar vehicles. At four she commenced her screen career with D. W. Griffith in "The Battle," an early Biograph release, and while at that studio supported most of the favorites of the time.

William A. Orlamond, another favorite character actor of such roles as the director in "Doubling for Romeo," Nordling in "The Sin Flood" and M. Duval in "Camille," plays the role of the stranger.

Geno Corrado will be seen as Tetreau. Here is an interesting illustration of the great training enjoyed by the comedy actor. Sinee an Eugene Correy this player was in numerous Christie Comedies.

The role of Yvonne Desmarest, which will be portrayed by the star, gives Miss Phillips an opportunity for a characterization which will be entirely different from her past contributions to the silver sheet. The story is of a girl who has become entangled in the web of circumstanees surrounding a murder of which she is an innocent witness.

This experience drives her to a determination to forsake the society of all human beings, and, accompanied only by a faithful nurse, to dwell in the untracked forests of Northwestern Canada. There many adventures befall her which form the interesting plot of this story.

Critics Give Lloyd Film High Praise

Los Angeles newspaper reviews of the Mission Theatre premiere of Harold Lloyd's new five-reel eomedy, "Dr. Jack," are pervaded by an atmosphere of unqualified appreciation, according to Pathe. Doris Anderson, writing in the Los Angeles Examiner, says in the eourse of a lengthy artiele:

"Nothing is more significant of the increasing popularity of the motion picture comedy and its laudable development from pies to profundity than the advent of a Harold Lloyd picture. The opening of 'Dr. Jack,' his latest, at the Mission Saturday was the occasion of Managing Director Harry David roping off his lobby for the crowd and of great rejoicing.

"This picture is another score for Lloyd. 'Dr. Jack' is a splendid production."

"For that tired, run-down theatre-going feeling—'Dr. Jack,' alias Harold Lloyd," says the Los Angeles Evening Herald. "One dose of the effervescent, electric, effulgent, energetic, edifying, ecstatic, ennui-destroying film comedian and you are at once a new fan again."

Katherine MacDonald Puts Prominent Cast in "Refuge"

Katherine MacDonald is being surrounded by an unusual cast for her next First National attraction, "Refuge," described as one of the most colorful and thrilling stories it has been her good fortune to obtain.

The company that will support Miss MacDonald, according to an announcement just made by B. B. Schulberg, will include such well-known screen favorites as Hugh Thompson, Arthur Edmund Carewe, Victor Potel, Fred Malafesta, Eric Mayne, Grace Morse, Matilde Brundage, Gordon Russell and J. Gunnis Davis.

Although several of the names have been seen in electric lights as stars or picture players in their own productions, all were selected solely because of their fitness for the dramatic roles provided in this original story from the pen of Lois Zellner.

All of the action of the story is crowded into a period of twenty hours, but Miss Zellner and Director Victor Schertzinger have combined to make this the most thrilling day it has ever been the lot of any mortal to experience.

The story is laid in a fictitious kingdom in Central Europe—one of those fascinating places where romance and adventure are popularly supposed to thrive as readily today as in the distant past.

A. H. Sawyer Begins on New Picture

Following the great reception accorded "Quincy Adams Sawyer," the Metro special produced by Arthur H. Sawyer and Herbert Lubin with a cast of stellar names, Mr. Sawyer has commenced production of the next S-L Picture at the Metro West Coast Studios. This film is an elaboration of the well known vaudeville playlet, "Your Friend and Mine," written by Willard Mack, author of "Kick In," and other stage successes. It will be directed by Clarence Badger, under the supervision of Mr. Sawyer.

A cast even bigger in reputation than that gathered together for "Quincy Adams Sawyer" will portray the various leading roles in "Your Friend and Mine." Willard Mack, a stage star in his own right, will head it. The production will be released some time in February.

Leah Baird Feature Is Finished

Word was received from the west coast this week that work on "When Civilization Failed," in which Leah Baird is featured, has been finished, even to the insertion of all sub-titles, and that the film will be shipped to Associated Exhibitors soon.

The shipment will not be made though until the picture has been shown, unannounced, in several theatres in Hollywood and a number of towns near Los Angeles.

British Prize Winner Here to Make Productions with Norma Talmadge

Norma and Constance Talmadge and their prize winning protegé, Margaret Leahy, are off to the coast this week to start work on new First National releases.

Miss Leahy, a London girl of Irish parentage, arrived here on the *Aquitania*, December 1, after a triumphal tour of personal appearances throughout England and Scotland There are many prize winners in pictures in this country, Leatrice Joy, who is appearing in Marshall Neilan's "Minnie," a First National release, is one, but the conditions that surround this British prize winner make her important to the industry. She is to have a part in Norma Talmadge's new picture, "Within the Law," which Frank Lloyd has already begun putting on celluloid.

She has had international exploitation and is, therefore, important to exhibitors in this country in general, but she is, of course, particularly interesting to the British exhibitors. For Miss Talmadge backed by Joe Schenck, intends to make of this pretty Britisher, a star whose pictures will have an international sale just as do the Talmadge pictures.

Miss Leahy was chosen from 80,000 girls, who entered the contest conducted by the Daily Sketch in London. This 80,000 was gone over carefully and from this number, one hundred girls were picked by twenty committees, composed of mayors, mayoresses, members of parliament, newspaper editors, exhibitors, etc., throughout all Great Britain and Ireland. The hundred girls, called in London, "Norma Talmadge's Lovely Hundred," were brought to London and there the choice dwindled to twenty. These were "tested" in a studio and the tests screened. Three great possibilities stood out. The choice was a difficult one, but Miss Leahy finally won.

Miss Leahy was to have come to this country with the Talmadges, but a few wise exhibitors decided the girl would help business and induced Mr. Schenck to allow her to make a tour of the provinces.

Probably the big work, for the present, of "educating" Miss Leahy will fall on Frank Lloyd, who will direct Miss Talmadge. She will be in the hands of a countryman, for Mr. Lloyd is a Glasgow man.

Selden Saw Need of First Class Stories

In selecting the Paul Dresser song, "On the Banks of the Wabash," for Madge Evans's first production for Associated Exhibitors, Edgar Selden, of Worth-While Pictures Corporation, adhered to his policy of obtaining stories or plays of proved entertainment and box-office value, Associated Exhibitors says.

"Ten years ago, when I began to take an active interest in motion pictures," said Mr. Selden, "I recognized quickly the importance of the story on the screen. With very few exceptions pictures projected at that time were barren even of primitive plot, and almost utterly unintelligible both in continuity and construction.

"My particular province was to promote the story. It was uphill work and I met with many discouragements, but I clung to the conviction that the biggest returns eventually would come from the use of the best and finest story material possible to obtain. It is a source of gratification to me that, in the comparatively few years which have intervened, the story has come into its own."

"The Eternal Flame" Breaks Records

Norma Talmadge, in "The Eternal Flame," broke all records for several years at the Stillman Theatre, Cleveland, for both the first and the second week, according to a letter received by Felix Feist, of the Norma Talmadge forces in New York, from Fred Desberg, general representative of Loew's Ohio Theatres, Inc. Desberg finished his letter with:

"Furthermore, our patrons are unanimous in their approval of the picture."

Galloway Made Cleveland Office Head

A report comes from the office of the W. W. Hodkinson Corporation to the effect that W. O. Galloway has been made office manager of the Cleveland branch, replacing E. R. Little, temporarily assigned. This appointment was effective December 4.

It is also stated that E. H. Steele has become office manager of the Denver branch, effective December 4. He replaces P. G. Morris, who has resigned.

Many Theatres Have Booked This One

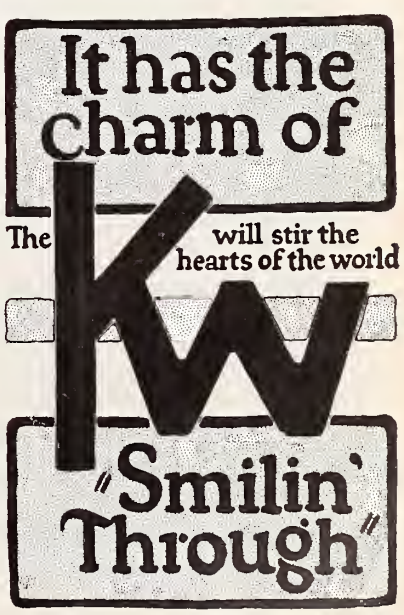
"Conquering the Woman," the Associated Exhibitors' production, which is Florence Vidor's latest starring feature, is now making the round of the Loew Circuit of Greater New York, the Marcus Loew booking department having closed the contract with Lester W. Adler, of Associated's New York exchange.

Exhibitors First

Serving the entire moving picture field, Moving Picture World thinks first of the man whose theatre makes the existence of the industry a triumphant fact.

Proof? Observe the departments conducted by specialists for the exhibitor: "Newest Reviews" and "Pep of the Program" to wise you up on coming features and short subjects; "Selling the Picture to the Public" to give you ideas for pulling patronage—ideas that cost from two dollars up; "Straight From the Shoulder Reports" that tell you how audiences liked pictures and how the pictures pull; "News From the Producers" that keeps you aware of activities that will eventually benefit your bookings; "In The Independent Field" where the newsiest facts about independent production activities is spread before you; "Current and Advance Releases" from which you can tell at a glance the producers' output, star, footage, and when reviewed in Moving Picture World.

That's an array of convincing proof that Moving Picture World is the exhibitor's own trade paper!



Newspapers Praise Arliss Picture

The Distinctive Pictures Corporation production starring George Arliss was given exceptional praise by the Chicago press when it was shown at the Randolph Theatre in the Windy City during the week beginning Sunday, November 19.

Rob Reel, of Chicago *Evening American,* said: "It is fair enough to say George Arliss is the most popular actor in town. . . .'The Man Who Played God' is a title intriguing enough to entice the man called by many 'the most finished of actors.' It takes an Arliss to portray a role such as this one."

Genevieve Harris, of the Chicago *Evening Post,* wrote: "'The Man Who Played God' is not a pretentious offering such as 'Disraeli' or 'The Devil,' his previous productions, but is a story refreshingly novel, and it is well produced."

Virginia Dale, of the Chicago *Daily Journal:* "The altogether magnetic Mr. Arliss takes possession of the Randolph screen in 'The Man Who Played God.' One of the very few persons who transfer themselves successfully from stage to screen and back again, George Arliss has made his voiceless moments count. Not believing he knew all there was in the world about acting he sought to learn more. And, nightly, after the studio's work of the day he saw himself as others were to see him and judged himself more harshly than any one else would have done. . . . The remaining players in the picture are good, and the direction equally so."

The Observer of the Chicago *Herald-Examiner:* "One leaves the theatre after having seen 'The Man Who Played God' with a feeling of exhaltation, of being better for having seen this film, of good-will toward all mankind. It appeals to all the best there is in you without making you feel that anyone has been preaching to you.

"Any picture or play in which George Arliss appears always leaves you with a gratifying sense of having your artistic and dramatic taste completely satisfied."

Gloria Swanson in "Prodigal Daughters"

Glorious Gloria in the role of a girl of today who has revolted against the time-honored social conventions and ideals of conduct governing the feminine sex—that's "Prodigal Daughters," a Sam Wood production. The theme of the novel by Joseph Hocking, which was adapted by Monte M. Katterjohn, is the revolt of modern woman.

A modern home is disrupted through the reckless whims of its members, who include three women who have cast aside the rigid traditions of propriety. A flapper, a salamander and a socially ambitious mother are caught in a web of unrest and discontent of their own weaving. There is a terrific punch in this picture when Gloria is rescued by airplane from a runaway locomotive. Theodore Roberts and Ralph Graves are in the supporting cast.

Harold Lloyd Film Is in Heavy Demand

The Harold Lloyd-Associated Exhibitors super - attraction, "Grandma's Boy," will furnish one of the chief holiday diversions of thousands of persons throughout the country, Associated Exhibitors says. Exhibitors, as usual, have been alert to secure for the Christmas week showing features as nearly as possible in keeping with the spirit of the season, and large numbers have hit upon "Grandma's Boy," it is stated.

"Our reports show that 'Grandma's Boy' is in heavy demand in picture houses in all parts of the country as the Holiday Week feature," said Arthur S. Kane, president of Associated Exhibitors. "This demand is a very great tribute to this photoplay. To begin with, the autumn season of 1922 has witnessed the release of a larger proportion of outstanding features than ever were released at the outset of any previous season. The exhibitors, then, had a much wider range from which to make their Christmas selections, and that the Harold Lloyd feature should be the choice of such a large number as our contracts indicate is a recognition which we appreciate deeply."

Big Circuit Books "Headless Horseman"

An announcement of unusual interest has been made by the W. W. Hodkinson Corporation to the effect that "The Headless Horseman," based on "The Legend of Sleepy Hollow," C. S. Clancy's production featuring Will Rogers as Ichabod Crane, has been booked to play the Crandall Circuit of theatres in Washington, D. C. It is understood that this production has made a good start in the Southern territory, and it is believed that many of the larger and better class of theatres throughout the South will follow in the footsteps of the Crandall organization.

It is also stated that the Pantages Circuit in Minneapolis has also booked "The Headless Horseman." This is of particular interest inasmuch as the Pantages chain of theatres form an important nucleus in that section of the country.

These are only a few of the many bookings that are swamping the home office of the Hodkinson Corporation on Washington Irving's famous classic. It is understood that the officials of the district organization as well as Mr. Clancy himself are very well pleased with the rapid strides forward that this production is making.

Bigger Demand Noted for American Films

The demand for American films and the business of the film industry generally in France, Belgium and Italy is improving. So reports Maurice Gaillot, who represents Pathe Exchange, Inc., in those countries. Mr. Gaillot sailed for France on the Aquitania recently after a short visit to this country, during which he exchanged ideas with officials at the Pathe home office regarding prospects of export of standard and new product.

"In France," said Mr. Gaillot, "the picture business has been poor for some time past, reflecting conditions of general business. Latterly there has been improvement in an encouraging degree, which seems likely to continue, as it appears to be the effect of familiarity with the disturbed financial situation due to unstable rates of exchange and more experience in dealing with this disadvantage."

Picture Is Set for December 24 Release

With release set for December 24, the feature coming as a Christmas gift to the public from Associated Exhibitors, uncommon interest has been aroused among exhibitors, it is stated, in "A Bill of Divorcement," in which Constance Binney is starred.

As a stage production "A Bill of Divorcement," with Allen Pollock starring, played at the Times Square Theatre, New York, during the entire 1921-22 season, and proved one of the outstanding hits of recent years. Since the close of its long run in the metropolis it has continued its successes in a tour of the country, and is now drawing packed houses in Chicago. The adaptation to the screen is said to have been made with remarkable fidelity to the original.

Caldwells to Assist June Mathis

The Goldwyn Pictures Corpo ation announces that Kathari Hilliker and H. H. Caldwell ha been placed under a long-ter contract as personal assistants t June Mathis, who was recenti appointed editorial director of th Goldwyn Studios. They will b in charge of the film editing an art title departments.

This announcement follows th signing of Eric von Strohein Frances Marion and other celeb rities.

Mrs. Hilliker and Capt. Cald well, who are in private life Mr and Mrs. Caldwell, have just ar rived from New York. They ar accompanied by their seven months-old son, H. H. Caldwel Jr., who was born since their las visit to California and who i their proudest production to date

Mrs. Hilliker first made he reputation by the clever title which she wrote for the Chester scenics. By the introduction o humor into these films she in augurated a new school of trave pictures. Since that time she has titled many notable features, including "Passions" and "Theodora." Since the formation of the matrimonial and literary alliance of Hilliker & Caldwell they have written the titles for "The Glorious Adventure," "Free Air," "Rembrandt," and "The Dancer."

"The Trail of the Lonesome Pine"

Mary Miles Minter is the star of this picture, which is a screen version of the immortal story of the feul country by John Fox, Jr., read and loved by millions. The scenario is based upon the stage adaptation by Eugene Walters, who wrote "Paid in Full" and "The Easiest Way," and Charles Maigne is the director.

Miss Minter, being a Southern girl, is at home in the type of rugged role in which this picture presents her, and it will be recalled that her greatest success was in "A Cumberland Romance," a story similar in general type. A great supporting cast, headed by Antonio Moreno, former Vitagraph star, was chosen and the production promises to be one of the outstanding hits of the year.

Hughes Making Film for Goldwyn

Rupert Hughes has begun photographing for Goldwyn his screen version of his novel of motion picture life at Hollywood, "Souls for Sale." After shooting on the Goldwyn lot for a week he will take the company of seventy-five persons to Palm Springs, Calif., where the desert scenes will be filmed. Dale Fuller has been added to the cast.

Marshall Neilan is greatly pleased with the exteriors for "Tess of the D'Urbervilles," which his assistant, Frank Urson, and cinematographer David Kesson "shot" in England. Thomas Hardy advised with them on locations so that the scenes were filmed on the exact spots named in the novel.

F. B. O. Presents "Thelma," Based on Marie Corelli's Famous Novel

The production stars Jane Novak, shown in the center of the page. The producer, Chester Bennett, is seen at her left.

More Scenes From Constantinople

More scenes from Constantinople picturing important developments in the Near East have been received by Selznick News from E. B. Schoedsack and are included in Selznick News Number 1100. The cameraman was in Constantinople when Abdul Medjid, chosen by the Kemalist Government to replace the Sultan of Turkey as ruler of the Moslems, ascended the ancient throne of the Mahomets.

Revival Released By Select

Constance Talmadge in "The Veiled Adventure" is the most recent of the Selznick Pictures Corporation's revivals; the picture was released through all Select branches Sunday, December 10.

Release of Griffith Film Arranged

The immediate release of D. W. Griffith's "The Birth of a Nation" by United Artists Corporation in many states throughout the country is announced by Hiram Abrams, president of United Artists.

This great picture may now be booked through United Artists exchanges for the following states:

New York, Pennsylvania, Michigan, Indiana, New Jersey, Maryland, Missouri, Oklahoma, Arkansas, Texas, Mississippi, Louisiana, Alabama, Tennessee, Florida, Georgia, South Carolina, North Carolina, Virginia and Kentucky.

Students Will View Bible Picture

Through the courtesy of National Non-Theatrical Motion Pictures, Inc., 130 West 46th Street, New York, Columbia University students of the class of Photoplay composition, conducted by Mrs. Frances Taylor Patterson, will be given an interesting opportunity, Friday evening, December 15, to view in the Hall of Journalism, a screen production of "The Story of the Old Testament."

Company Cut Off by Snow Storm

As a result of the heavy snow which has blanketed the California Mountains, the Universal production unit headed by Edward Laemmle, which is making "The Oregon Trail," a new historical chapter picture with Art Acord, found itself isolated in the Big Bear Valley region. It was not until the executives at Universal City sent an aeroplane from the Roger Airport Field in Hollywood to carry messages and instructions to the Laemmle unit, that liaison was established by the serial company and its base.

"The Oregon Trail" is expected to be a worthy successor to "In the Days of Buffalo Bill," Universal says.

"Garrison's Finish" Released January 15

Few casts in current motion pictures are made up of such well known screen favorites as that in Jack Pickford's first independent photoplay production, "Garrison's Finish," an Allied Producers and Distributors Corporation release, and marking this star's formal return to the films after two years directorial work for his sister, Mary Pickford. "Garrison's Finish" has been set for release January 15.

Almost from top to bottom, every player whose name appears is either a popular screen artist of many years' standing or among the best known of the younger stars, it is stated.

The veteran in the cast is Charles Ogle, who has been continuously on the screen for sixteen years.

Clarence Burton, another star loaned to Mr. Pickford for this one picture, has been long established on the screen as one of the greatest "heavies" ever developed in the silent drama. He plays the villain in "Garrison's Finish."

Another pioneer, although still quite young, is Ethel Grey Terry, who has been before the public professionally ever since she was a babe in arms in dramatic stock.

Tom Prior, also a celebrity of the screen, has done much of his best work while supporting various members of the Pickford family. He played important roles in several Mary Pickford releases.

Among the comparative newcomers who have achieved fame early in their careers is Madge Bellamy, who is Jack Pickford's leading lady in "Garrison's Finish." Two others in this cast who are favorably known are Audrey Chapman and Dorothy Manners.

Earle Will Direct "The Easiest Way"

David O. Selznick, under whose supervision Eugene Walter's "The Easiest Way," starring Theda Bara, is soon to go into production in the East, has announced his selection of Ferdinand Earle to direct the big special photoplay. The contract with Mr. Earle had been pending for some time and was finally closed only a few days ago.

George D. Baker, among the best known of contemporary authors, directors, and scenarists, has been employed by Mr. Selznick to provide the script from which Mr. Earle will work. The actual work of "shooting" will be begun the first week in January.

Paramount and Fox Sign Hope Hampton

Following Hope Hampton's success in "The Light In the Dark," which was released in October by the Associated First National Pictures Corporation, she has decided to appear in more pictures during the coming year than heretofore.

In line with this her first contract has been signed with the Fox Film Corporation by which she will be featured in an all star production to be made in its Eastern studios. Work on this picture will be commenced before the first of the year. Following this Miss Hampton will then go to the Hollywood studios of the Famous Players-Lasky Corporation to play the featured role in "Lawful Larceny." Miss Hampton's acceptance of these contracts will not interfere with the productions to be made by the company which has produced her other pictures when suitable material is found, it is stated.

A Fox Release.

MORE AUSTRALIAN EXPLOITATION FOR FOX

This is the front of the Globe Theatre, Sydney, all dressed up to go "Over the Hill." The banner is a wonder and there is a painted scene in the center of the lobby which we like even better.

"Knighthood" Ends Long Run

Owing to the fact that a longe tenancy of the Criterion Theatre cannot be procured, the Cosmo politan Corporation will bring the long run of its picture, "Wher Knighthood Was in Flower," starring Marion Davies, to an end at that theatre on December 30.

With "Knighthood's" closing a the Criterion it will have completed fifteen and a half consecutive weeks at that theatre, for a total of 245 performances in 108 days. For a time four performances a day were given, to accommodate the demand for seats.

Edwards Begins on New Picture

J. Gordon Edwards, who directed "Nero," the giant Fox special of the 1922-23 program at the Fox headquarters in Rome and "The Shepherd King," the date of release of which has not been named, has begun work on a society-melodrama at the New York studios of the corporation.

The story, "The Net," is an adaptation of the famous work of Marvene Thompson. Olga Linek Scholl wrote the scenario. Barbara Castleton, Raymond Bloomer and Albert Roscoe will head the cast.

A Solid Week for Universal Film

W. C. Hermann, sales manager of the Big "U" Exchange, reports a solid two weeks' run of Universal pictures in the Strand Theatre, Yonkers, N. Y. The Strand program for this period includes a Universal-Jewel, several Universal attractions and a varied selection of short subjects. The closing picture was "The Kentucky Derby."

Popular Song for Film Tie-Up

"Human Hearts," the fox trot ballad, written by Vic Nurnberg and Milt Hagen as a tie-up for the Universal-Jewel picture of that name, has been taken up by the orchestras and jazz bands in the leading New York cafes and cabarets, and rapidly is becoming one of the most popular dance melodies, Universal states.

"Gentleman of Leisure" Is Reid's Next

The original story of this play which has been adapted by Albert Shelby Le Vino was written by P. G. Wodehouse and was published in book form under the title, "The Intrusion of Jimmy." It was subsequently dramatized by the author and John Stapleton and was produced on the stage by William A. Brady, with Douglas Fairbanks in the stellar role.

It is a rapid-fire comedy drama about a young man who is hopelessly afflicted with the "go" fever. Finally, on a wager, he disguises himself as a burglar, and getting a real burglar to help him finds himself mixed up in a series of screamingly funny situations.

Fox Has New Set of Six Super Specials as a Second Series for Season 1922-23

Company Calls Attention to Ex cellent Cast in Each Picture

Fox Film Corporation this week makes an announcement of great importance to exhibitors. In January Fox will release a new set of six giant photoplays as a second series of specials for the season of 1922-23. They are: "The Village Blacksmith," "A Friendly Husband," "Paradise Road," "The Face on the Barroom Floor," "The Net," "Does It Pay?"

This announcement, Fox says, gives it the distinction of being the only organization to make public its intentions of releasing a second series of six super-special productions as a supplement to the original program of big feature pictures of the current season. According to the statement, this preparation for release of the second list is the result of the demands made upon the organization by the hundreds of exhibitors who have already benfited from profitable runs with the first group of specials.

Fox states that a large proportion of the important exhibitors in America have already contracted for and played the original set of pictures and are now ready for the additional releases. It is in compliance with this demand that Fox Film Corporation has decided to release at this time six special features announced for distribution early in 1923.

Exhibitors who have already played the entire or greater portion of the first series, which included "The Fast Mail," "Silver Wings" with Mary Carr, "Monte Cristo," "A Fool There Was," "Nero," "My Friend the Devil," "Who Are My Parents?" and "Lights of New York," have been insistent in their demands that the Fox Company does not hold back the specials hinted at in their former announcements, but release these special pictures for immediate play dates now while the season is good.

"The Village Blacksmith," which is a 1923 melodrama directed by Jack Ford, is based upon the famous poem by Henry W. Longfellow. This, the first production mentioned on the list, recently completed a month's run at the Forty-fourth Street Theatre, New York. William Wailing has the role of the blacksmith and has given to the screen a character long honored in the poetry of America. The exceptional cast includes Bessie Love, Virginia Valli, David Butler, George Hackathorne, Gordon Griffith, Tully Marshall and Ralph Yeardsley.

"A Friendly Husband," the feature length comedy starring the agile Lupino Lane, is the second of the series. It was directed by Jack Blystone and is without doubt one of the funniest comedy specials ever offered the exhibitor.

"Paradise Road" is the third. It is an adaptation of the widely-read novel, "The Custard Cup," by Florence Livingston Bingham, and was directed by Herbert Brenon. Mary Carr, who is featured, will be seen in a production which is entirely different from the "mother" story which has made her famous. The character of a woman who possesses the rare quality of always seeing the bright things in life and doing all within her power to help others is that of Mrs. Penfield, "Penzie" of the book. The picture has thrills, mystery and melodrama and presents one of the greatest boat explosions ever filmed.

With Mrs. Carr is an assemblage of excellent actors including Miriam Battista, Peggy Shaw, Ben Lyons, Myrta Bonillas, Jerry Devine, Ernest McKay, Henry Sedley and Frederick Esmelton. Previous mention to "Paradise Road" has been made under the working title of "Penzie."

"The Face on the Barroom Floor," which was formerly announced under the title, "Drink," was also directed by Jack Ford. This is a melodrama. The exterior scenes were all "shot" in an exceptionally picturesque section of the coast, and many of the vistas are on a par with the best of scenics. The story is that of a painter who voluntarily accepts the blame for another man's wrong and who thus loses the one woman he loves. Henry B. Walthall and Ruth Clifford are the leads in a brilliant cast, which also includes Alma Bennet, Walter Emerson, Frederick Sullivan, Novel McGregor, Michael Dark and Fus Saville.

The fifth of the announced series is "The Net," from the story by Marvene Thompson and adapted by Olga Linek Scholl. J. Gordon Edwards, who recently returned from the Fox studios in Rome, Italy, after the completion of "Nero" and "The Shepherd King," the latter of which has not yet been scheduled for release, will direct the super-special. In the cast are Barbara Castleton, Albert Roscoe, Raymond Bloomer, Alma Bennet and a long list of well-known actors. The story is of the society-melodrama type.

"Does It Pay?" is the seventh of the new list and boasts one of the most prominent casts in pictures. It is a comedy-drama of modern life. Hope Hampton heads the cast, in which are Robert T. Haines, Mary Thurman, Florence Short and Peggy Shaw, the famous Follies girl. Charles Horan will direct. The scenario is by Howard Irving Young.

Hergesheimer Story Made Into Picture

"Java Head," adapted by Waldemar Young from the story by Joseph Hergesheimer, author of "Tol'able David," is said to be one of Paramount's biggest pictures of the season.

The story is laid back in 1850, with the quaint old city of Salem, Mass., as the chief locale. The action, however, carries half way 'round the world, for it was in China, whence he had gone on a sailing ship, that Gerrit Ammidon, Salem shipmaster, met and married his pretty Chinese wife who was destined to lead such a stormy existence back in the old New England town.

To make this picture Mr. Melford brought his entire producing unit from the West Coast to the Long Island studio, and in order to get true "atmosphere" he took his company up to Salem where all the exterior scenes were made.

Selznick Presents Patten to Industry

Thomas G. Patten, former postmaster of the City of New York, now representing the Will H. Hays organization in the motion picture industry in Los Angeles, made his first official appearance before the heads of the big film companies on the Pacific Coast Friday evening, December 8, at a dinner given in his honor at the Hotel Ambassador, Los Angeles, by Myron Selznick and A. G. Volck, respectively president and vice-president of Selznick Pictures Corporation.

Mr. Patten, who served with Mr. Hays when the latter was postmaster-general, handling the biggest job of its kind in the world, recently joined the Motion Picture Producers & Distributors of America, Inc., and has been assigned to the industry's service in Los Angeles.

First National Sends Out News by Radio

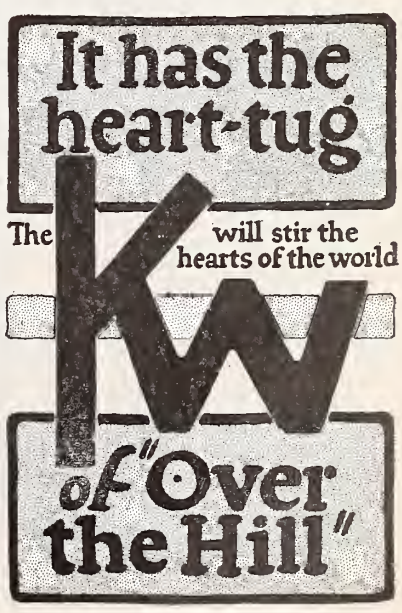
First National has begun broadcasting fan news by radio, using the station WHN at Ridgewood, L. I., which gives the news a radius of at least 1,000 miles and at times radio fans on the coast will be able to listen in. It is hoped also to reach London where the radio fans have been listening in recently on nights when atmospheric conditions were perfect.

The first broadcasting was done on Thursday, Dec. 7, when a fashion story about the gowns given to Margaret Leahy, Norma Talmadge's British prize winner, was sent out. A story on the thrilling horse racing scenes in Tom Ince's picture "The Hottentot," was sent through the air the next day, after a special showing of the picture at Wurlitzer Hall. A talk on "Minnie," Marshall Neilan's new humorous feature of life in a small town, was sent out later.

First National is using the radio daily as an exhibitor help in putting the big attractions over. With the Saturday Evening Post ads, and the radio, First National is now reaching millions of picture fans.

Universal Finishes Another Serial

Another chapter play directed by Robert F. Hill has been finished at Universal City. It is "The Social Buccaneer," a romantic serial based on the novel of the same name by Frederic Isham, laid chiefly in New York and an imaginery kingdom in central Europe. Jack Mulhall is the star.



Regards New Press Book as Its Best

Goldwyn regards its big press and service book for the first picture Marshall Neilan has made in association with that corporation, "The Strangers' Banquet," as the best of the series of bigger and better service books which it has been isuing with its Big Twenty productions for the current season. On its mechanical side it is said to be a thing of beauty and a perusal of its pages leads to the belief, it is said, that it will be a joy to every exhibitor who shows this film.

The set of lobby cards, reproduced on page 2, are unusually dramatic and indicative of the engrossing quality of the story. The jacket for Grossett & Dunlap's cheaper priced reprint of the story, got out for distribution to book stores coincident with the release of the screen version, is reprinted. It is unusually attractive.

The subject matter of Donn Byrne's original novel, and its title, lend themselves readily to out of the ordinary exploitation features, it is stated. The page devoted to exploitation is filled with meaty suggestion. Two pages of the service book are devoted to the reproduction of a full-page newspaper ad.

"Nanook" Presented to Museum by Pathe

In connection with its acceptance from Pathe and Revillon Freres of a print of "Nanook of the North" for its Department of Public Education, the New York Museum of Natural History gave a special showing of the Eskimo screen classic for school children on Wednesday afternoon, December 13. As was anticipated by Curator George H. Sherwood, the announcement of the "Nanook" showing, together with the facts of the presentation, brought responses from the New York public schools that proved the capacity of the museum's auditorium far from equal to the demand for seats.

The audience of children and teachers overflowed into the corridors and into adjoining rooms, where the museum's large collection of Eskimo utensils, weapons and curios received more attention than they had ever received before.

Fox Will Soon Issue Important Statements

With the release by the Fox Film Corporation of the "Lights of New York," the last of the big special productions on its program for 1922—the latter part of this month, comes the information from Fox that many important announcements will soon be issued.

The success which the seven big productions, "The Fast Mail," "Silver Wings," "A Fool There Was," "Monte Cristo," "Who Are My Parents?" "My Friend the Devil," and "Nero," have attained throughout the country, bears out the contention, William Fox says, that it is best in the long run to spare no expense in production. As a result of which he inaugurated a campaign by securing the motion picture rights to famous novels and stage plays.

As was the case with the above-mentioned seven productions, Fox Film Corporation intends to have a Broadway presentation for each of the six new specials slated for release during January, 1923.

Sennett Makes New Releasing Contract

A long term contract has been executed by which Mack Sennett will release his forthcoming motion picture product through Allied Producers and Distributors Corporation, the subsidiary organization of United Artists Corporation.

The contract was arranged and signed by Hiram Abrams, president of Allied Producers and Distributors, and Mr. Sennett. The first picture to be released under the new arrangement will be "Suzanna," in which Mabel Normand will star. The picture is set for an early release.

This new releasing arranging perfected between Mr. Abrams and E. M. Asher, representing Mr. Sennett, is said to come as a surprise in the motion picture industry.

Will Make Film of Frank Norris Novel

"McTeague," Frank Norris' famous realistic novel, will be Eric Von Stroheim's first production for Goldwyn, according to an announcement just received from that company.

"McTeague" was one of Frank Norris' early novels; it is very realistic in its account of a San Francisco dentist's life. In fact, it was written while Norris was still under the spell of the great French realist, Emile Zola, and possesses many of his characteristics. Norris afterwards, in "The Octopus" and "The Pit," returned partly to his earlier romantic style, although the sternest realism abounds in many episodes in both of those novels.

Goldwyn feels that in "McTeague" it has a great story, one that will give Mr. von Stroheim's abilities as a producer full scope.

Garyn Joins Goldwyn's Sales Force

W. P. Garyn has joined the sales staff of Goldwyn Distributing Corporation in an executive position as special representative. Mr. Garyn was for three years assistant to Winfield R. Sheehan of the Fox Film Corporation.

Before his association with Fox, and for a short time afterward, he was with the Keith vaudeville circuit and opened many new theatres for that circuit. He has been connected with the amusement business for the past fifteen years.

Mr. Garyn has already assumed his new duties and has his office at Goldwyn headquarters, 469 Fifth Avenue.

Will Celebrate Fox Anniversary Week

Fox Anniversary Week, which marks the nineteenth year of the activities of William Fox as a producer, will be celebrated January 28 to February 3. Louis Rosenbluh, the executive of the New York exchange, has, it is said, been assured already that the Fox banner will float from a larger number of theatres in his territory than ever before, the banner proclaiming a full week's program of Fox entertainments.

The Rosenbluh sales force is working shoulder to shoulder to go over the top of all sales records as a compliment to their chief, and according to all reports the results achieved so far are more than gratifying.

An innovation in the Rosenbluh exchange household are tri-weekly meetings held by the salesmen for the interchange of sales ideas and improving business relations with exhibitors.

STREET BALLYHOO ON "NOTORIETY"

Exchange Heads to Attend Meeting

Exchange managers and the salesmen in the Washington, D. C., territory are planning to attend the coming convention of the North Carolina Theatre Owners' Association to be held in Greensboro, N. C., at the O. Henry Hotel, December 27 and 2. An invitation to these members of the industry was extended them through the Film Board of Trade by the exhibitors' association.

Miss Katherine Ladd, secretary to Jack S. Connolly, Washington representative of the Motion Picture Producers and Distributors of America, has left Washington for New York from which place she is to sail for Europe. Miss Ladd will return here some time in March.

The last meeting of the Film Board of Trade was disrupted by the appearance of Sam Flax coupled with the announcement that another film-industry recruit had arrived at his home to call him "Daddy."

Corinne Griffith Productions Will Be Released Through W. W. Hodkinson

Report Firm Will Adapt Only Popular Novels That Fits Acting Ability of Star

What is considered to be one of the most important announcements for the new year for the independent market comes from the W. W. Hodkinson Corporation relative to the fact that early spring will see the presentation of the Corinne Griffith Productions under the Hodkinson trade-mark. This fact, it is stated, will bring another star of exceptional magnitude into the independent field with her own producing unit.

It will be the purpose of the Corinne Griffith Productions, according to the reports, to adapt only popular novels for the screen that will fit the acting abilities and personality of Corinne Griffith. These will be selected with a viewpoint of establishing money-making attractions for the exhibitor and give the screen entertainments designed to develop fully Miss Griffith's great ability. It will be the effort of Corinne Griffith Productions to supply the motion picture demand with bigger and better productions, the kind that will have wide box-office possibilities.

Edward Small and Charles R. Rogers, who have formed the Corinne Griffith Productions, need little introduction to the motion picture industry, and, Hodkinson says, it is felt that with this combination money-making attractions will be assured. Mr. Small has guided the destinies of many of the greatest stars and directors for years. He has an intimate knowledge of production. Mr. Rogers has had wide experience in the distributing of motion pictures. He was for years general sales manager for the Select Pictures and later was general manager of distribution for Robertson-Cole. He resigned from the latter organization in order to devote his time to the Corinne Griffith Productions.

The Corinne Griffith Productions, it is stated, will be produced in a series, and will cover a long period. While the titles will not be announced for a while, it is understood that the stories selected will be of the society variety, which will afford Miss Griffith an opportunity for the display of charming gowns, as well as a characterization that will exemplify her dramatic abilities. It is further stated that the supporting cast will consist of big names with box-office possibilities. The productions will be directed by Webster Campbell, who has directed many successes for other companies. The Corinne Griffith Productions will be made in the East.

The report further states that production will start soon after the new year, and will be ready for private screening on or about the first of April or May.

Special stress will be laid, it is said, upon the exploitation and advertising campaign which will be inaugurated for each of the productions.

Corinne Griffith, who will be starred in the productions, has, it is stated, a wide following among motion picture fans. She began her motion picture career as ingenue in support of Earl Williams in Vitagraph productions. Later she was made a star, and appeared in many successful features, during which time she became quite popular throughout the country. Some of her most important productions in which she has been starred are: "Thin Ice," "The Unknown Quantity," "The Climbers," "The Whisper Market," "Human Collateral," "The Broadway Bubble," "What's Your Reputation Worth?" and "Divorce Coupons."

Mr. Rogers, in commenting on this contract, said: "Mr. Small and myself feel particularly gratified at the outcome of our negotiations with Mr. Hodkinson. A careful study of his organization convinces us that all the product he handles receives equal attention. Having no product entirely his own his sales force can apportion their effort fairly among the features they handle, and in this way the true neutrality of distribution is assured. We found the Hodkinson organization encouraging to work with and in hearty accord with our ideals."

F. P.-L. Convention for Kansas City

Kansas City will be the scene of the next convention of the Department of Distirbution of Paramount pictures, according to an announcement made at Hollywood following the close of the Paramount sales convention by Adolph Zukor, president of the Famous Players-Lasky Corporation, and S. R. Kent, General Manager of Distribution.

Both of these officials remained over in Los Angeles when the "Paramount Special" left with all the other delegates to the convention on board. They planned to remain for at least a week working out with Jesse L. Lasky, first vice-president of the corporation, the important steps decided on at the convention.

The first thing done by the three executives was to select the meeting place of the 1923 convention. When they made their decision, they despatched a wire to Mayor Cromwell, of Kansas City, who met the Paramount special when it passed through his city en route to Los Angeles. He headed a big delegation which gave the film men an enthusiastic welcome, and officially extended an invitation to hold the next convention in his city. The gathering will be in May.

"The highly successful convention which has just come to a close," siad Mr. Kent, "will be patterned after in all our conventions hereafter.

"We of the Distribution Department make it our first business to learn what the public wants when it goes to a motion picture theatre. At the convention just closed, we passed on this information to the Production Department, headed by Mr. Lasky, and the two branches of the corporation worked out what I believe will be the most successful program in the history of the motion picture industry."

Beautiful Scene in "Enemies of Women"

One of the most remarkably beautiful scenes ever screened was filmed during the past week at Cosmopolitan Productions' studio as a part of the forthcoming super-special, "The Enemies of Women," from the famous story by Ibanez, author of "The Four Horsemen." It is the interior of the Russian palace of Prince Lubimoff, the chief character in the story, impersonated by Lionel Barrymore, during a wild revel just prior to the revolution in Petrograd, the capital of Russia.

Joseph Urban, celebrated scenic artist, has fashioned a set that, for sheer magnificence, has probably never before been equalled. It is supposed to exemplify the utter extravagance of the upper classes in Russia and the total disregard for expense while the populace starved.

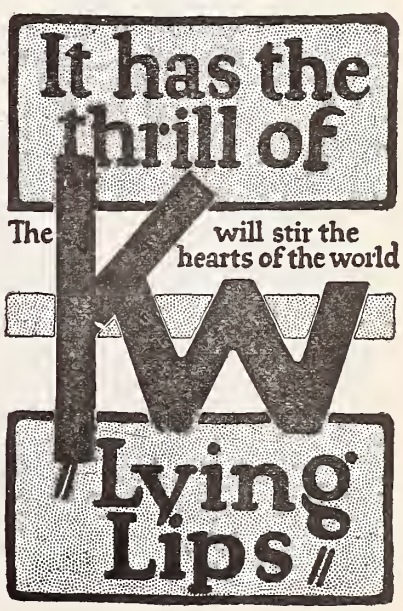
In this palatial hall Lubimoff is giving what proves to be the last of his wildly extravagant parties.

Where Is My Wandering Audience Tonight?

How many weeks does it take to get the people back into your theatre after you have passed them a "pill" that makes them ill?

Moving Picture World wants you to know where your audience is—to help you keep it where it belongs, in your theatre. That's why a host of dependable and sincere exhibitors contribute voluntary reports on the films they play and "Straight From the Shoulder Reports" is the department that publishes them.

Read this department. Learn what pictures have displeased the audiences and which films give them that "come-again" feeling. Then you'll know how to book sensibly and your audience will always be with you.



Agnes Ayres in "Racing Hearts"

Remember those wonderful automobile pictures—"Too Much Speed," "The Roaring Road," "Excuse My Dust," "What's Your Hurry?" "Across the Continent," etc.—that Wally Reid made from the stories of Byron Morgan? Will you ever forget them? Well, here you have Agnes Ayres risking her precious life in just that kind of a picture by the same author.

Like the others, it's a comedy-drama with thrill following thrill upon the automobile racetrack and boulevard. Some famous drivers take part in the race, which Agnes wins in a most sensational finsh.

Yes, Theodore Roberts, with his familiar cigar, is here again as the father, with Richard Dix playing the leading man's part and Robert Cain doing a lot of dirty work. Paul Powell directed this one—one of those triple-guaranteed speed pictures that can't go wrong.

Dorothy Dalton in "Law of the Lawless"

This is a story by Konrad Bercovici, the Bohemian author whose writings are creating a furore in this country. "The Law of the Lawless" was first published in Pictorial Review and attracted wide attention. The setting of the story is unusual and picturesque, depicting the glamor and romance of gypsy life.

The character played by Miss Dalton is that of a gypsy woman, as fearless as she is beautiful, who recognizes no law save that of her own desire. In short, it is an absorbing tale of primitive people and elemental emotions. In the chief roles supporting Miss Dalton are Theodore Kosloff and Charles de Roche, the famous French screen star who recently came to America to appear in Paramount pictures. E. Lloyd Sheldon wrote the scenario and Victor Fleming directed.

Alice Brady in "The Leopardess"

Henry Kolker, producer of "Disraeli," in which George Arliss was the star, directed this picture, which is an adaptation of Katherine Newlin Burt's novel. J. Clarkson Miller wrote the screen version. This is a story of the South Seas, in which is related how a strange power which is being exercised by a wealthy and unscrupulous adventurer over a white girl brought up among the natives is broken by a worthy young friend of her tormentor.

Edward Langford is Miss Brady's leading man, while the chief heavy role is played by Montagu Love. Other well-known people in the cast are Charles Kent, George Beranger and Marguerite Forrest. The picture was made for the most part in Florida, with some beautiful shots in which the palatial yacht of J. Ogden Armour, loaned by the owner, figures prominently.

Big Cast Picked for "Little Old New York"

Work was started this week at the Cosmopolitan studios, 127th street and Second avenue, New York, on Marion Davies' next picture, a super-special of the celebrated play "Little Old New York," by Rida Johnson Young.

"Little Old New York" will be made on the same elaborate scale that characterized Miss Davies' present picture, "When Knighthood Was in Flower." As in the latter production, one of the most remarkable casts ever assembled will support the star.

Miss Davies will, of course, appear in the role of Patricia O'Day, the little Irish girl, who landed in New York only to find that, in order to obtain the family fortune, she would have to be a boy. Included in the supporting cast are the following famous actors: J. M. Kerrigan, Mahlen Hamilton, Courtney Foote, Harrison Ford, Norval Keedwell, George Barraud, Sam Hardy, Montague Love, Riley Hatch, Charles Kennedy, Spencer Charters, Harry Watson, Charles Judels, Pauline Whitson, Mary Kennedy, Thomas Findlay and Marie R. Burke.

New York as it appeared a century ago will for the first time be faithfully depicted in this film masterpiece. To that end experts have been busy for the past three months gathering historical data of the early metropolitan days. One of the most important of the scenes will be the first trip of the Claremont. The builders are now at work constructing a replica of Robert Fulton's first steamship.

Among the most gigantic sets of the picture will be a scene at the Battery and another of the Bowery, which was at that time the principal thoroughfare of the city. This latter set will occupy the entire floor space of the Famous Players' studio at Long Island City, and will cover two city blocks.

"Little Old New York" will be directed by Sidney Olcott, with Phila Carle as first assistant director. The cameramen will be Harold Wenstrom and Joe Morgan.

"Adam's Rib" Said to Be Unique Film

Those who argue that there is nothing new in the photoplay are due for a surprise, Paramount says, when they see Cecil B. DeMille's production, "Adam's Rib," which is another original story by Mr. DeMille's talented scenario writer, Jeanie Macpherson.

This romance is played out, for the most part, against a strange setting of skeletons of animals that lived somewhere around fourteen million years ago. These reconstructed prehistoric monsters are exact copies of those treasured in the American Museum of Natural History and the Smithsonian Institution. In connection with these curiosities Mr. DeMille has gone back farther than ever before in the making of scenes which represent how people lived, or might have lived, in the days before history dawned.

Schedules Release of Three Pictures

Alfred Weiss, president of Artclass Pictures Corporation, has announced the release of three films by this organization during the coming year. These pictures will include "After Six Days," "Between Worlds" and the "Woman Who Believed." Mr. Weiss has arranged national distribution for the latter two named films, and "After Six Days" will be state righted on a large scale to the independent field.

"After Six Days" is the nine-reel version of the Old Testament from Adam and Eve to the Songs of Solomon. "Between Worlds" is a picture dealing with spiritualism. "The Woman Who Believed" is a six-part melodramatic feature, presenting an all star cast headed by Walter Miller and Dorothy Bernard.

Max Graf Will Make Films at San Mateo

Max Graf, whose first production, "The Forgotten Law," is a current Metro success, has taken up headquarters at the Metro studios and is preparing for the production of his next three pictures. They will be made at the San Mateo studios in San Mateo, California.

"The Fog," a story by William Dudley Pelley, will be Mr. Graf's next production and he expects to begin filming within the next four weeks. H. H. Van Loan is preparing the screen adaptation of this story.

Following this is to come "Beans," an original story by Mr. Graf and Mr. Van Loan.

The third production will be "The Gamble in Souls," a story on which Mr. Graf and Mr. Van Loan collaborated.

Frances Marion Now with Goldwyn

Frances Marion is the latest celebrity to be added to the Goldwyn fold. Marshall Neilan, now producing in association with that Company, has placed her under contract to write the subtitles for "The Strangers' Banquet," his picturization of Donn Byrne's novel. It is also reported that the young producer has other important work in mind for her.

Miss Marion has written and adapted some of the screen's most successful productions, including "Rebecca of Sunnybrook Farm," "Pollyanna," "The Love Light" and "Humoresque." She has been associated with Mr. Neilan on several of his notable pictures.

Mr. Neilan has decided on "Red Lights" as a release title for Edward Rose's mystery melodrama, "The Rear Car," which he recently acquired. He has not yet announced what his next production will be, although he has already engaged Ray Grfiffith to play in it.

To Aid in Filming "Ben Hur"

A. L. Erlanger, the theatrical producer, arrived at Goldwyn's studios in Culver City, Calif., last week. He was accompanied by F. Richard Anderson, who, with Mr. Erlanger, superintended the creation of the Erlanger circuit of theatres. His presence in Los Angeles at this time is to aid Goldwyn in the filming of "Ben Hur," the theatrical destinies of which he has guided for a quarter of a century.

"Ben-Hur" has been one of the most popular plays in the world, as well as one of the most popular novels and the sponsors of the motion picture version intend to leave no stone unturned to make it the greatest photoplay ever produced, they state.

"It was part of the agreement that I should render any assistance in my power in the filming of 'Ben Hur,'" said Mr. Erlanger. "Mr. Godsol wants me to keep in close touch with him and June Mathis in turning the play into a picture.

"It is going to be a real screen drama and will be produced in a most elaborate way."

Exploits "Broken Chains" in Chicago

Eddie Boons, manager of Goldwyn's exploitation department, is off on a trip to Detroit and Chicago to superintend special exploitation campaigns for Goldwyn pictures.

Goldwyn's going to put over the biggest exploitation campaign ever known for the showing of "Broken Chains" in Chicago in connection with the Chicago *Daily News*, and Mr. Boons will have charge of it.

"Broken Chains" was the prize-winning scenario in the *Daily News'* $30,000 motion picture scenario contest. He will work in co-operation with Walter D. Nealand, Goldwyner, attached to the Chicago Goldwyn exchange.

Quota Exceeded

At the end of the third week of the Eschmann Sales Contest, Pathe reports that the weekly quota set for the eight weeks' period is exceeded by more than ten per cent. The Portland, Ore., branch was then leading, with Los Angeles second and Denver, Milwaukee, Newark, Salt Lake City, Spokane, Dallas, Charlotte and Memphis following in the order named.

Every mail is said to load General Sales Manager E. A. Eschmann's desk with evidences of increasing enthusiasm felt by the contesting branches.

"The Storm," a Film That Is Praised by All Nations

"The Storm" is breaking world records, reports Universal. From all quarters of the globe first-run houses are sending word of capacity crowds and extended engagements with the big Universal-Jewel production. It is just as popular in foreign countries as it has been in America, where it has been one of the best money-makers of the season, Universal states.

Recent reports received at the Universal home office include returns from the showing in Great Britain, France, in Panama, in Tasmania, in Cuba, Australia, South America and in Holland. All communications acclaimed the picture for its drawing power, it is said.

Universal officials see in the present vogue of "The Storm," both in this country and elsewhere, indications that it will prove to be the most widely shown picture ever made by Universal. Its appeal has been found to be international.

In London "The Storm" had a gala showing at the New Oxford Theatre, the famous Cochran show house recently taken over for film productions by the European Motion Picture Company, Universal's British releasing agency. It created a very favorable impression in London, it is said, and was highly praised by both newespaper and trade paper reviewers.

In France the big Universal feature was played at the Cine Max Linder in Paris, where it was accorded a highly successful run. When "The Storm" played in the Strand Theatre, Colon, Panama, it went over with a bang, reports state.

In far-off Tasmania the picture tripled the box-office figures of the Palace Theatre, Hobart, and broke records in the Picture Theatre, Launceston. On the mainland of Australia "The Storm" had its premiere in Hoyt's De Luxe Theatre, Victoria, where it made a big hit.

"The Storm" has played in several South American film centers with great success, it is reported. In Holland "The Storm" opened at the Cinema De Mundt in Amsterdam, and was so successful that the run was prolonged for a second week, Gus Hager, Universal manager in the Netherlands, reported.

Big Publicity for S-L Production

Bert Ennis of S-L and Bessie Mack director of publicity for the Capitol Theatre, New York, are co-operating on an exploitation drive in the interest of "Quincy Adams Sawyer," the S-L special which begins an engagement in the Capitol Theatre on Sunday, December 17.

The usual advertising space taken in the New York newspapers by the Capitol management has been doubled and special publicity is being devoted to the long list of star names in the cast.

Had Merry Time at Entertainment

The First National Club, of Associated First National Pictures, Inc., held its annual entertainment and dance last week and had a merry time in Kismet Temple, Brooklyn. The entertainment was called "The Follies of Forty-eighth Street," and was put on under the direction of Francis G. Conklin. The impresario was Mort Blumenstock and the musical director Clive Waxman.

Bob Dexter wrote a skit called "A Thousand Miles from Home," and Mort Blumenstock a movie number, entitled "Krazy Katzenberg."

"Minnie" Is Called Marshall Neilan's Best

Marshall Neilan has again hit the bull's-eye of fine entertainment, according to the critics who have had a pre-view of his latest First National release, "Minnie," in which Leatrice Joy and Matt Moore are featured.

"Neilan has surprised us again with 'Minnie.' Real heart appeal and novel situations," declares one critic. Another writes: "Neilan has distinguished himself once more. Exceptional entertainment. Should satisfy all classes of patrons."

"'Minnie' happens to be the kind of story that brings out the Neilan best all the way through," is part of the laudatory comment of the National Board of Review.

"Hats off to Leatrice Joy," an enthusiastic critic declares. "She was good in 'Manslaughter,' but she has arrived in this picture. As 'Minnie,' the village 'ugly duckling.' Leatrice contributes to screen literature one of the most human and appealing bits of character portraiture."

Matt Moore also comes in for high praise. "Matt Moore plays his part most entertainly. His make-up, clothes, manner are a clever caricature of his usual self."

"Minnie" is said to be a picture for the whole family of motion-picture-goers, and it is also declared that the "high-brows" will enjoy Neilan's cleverness.

S-L Pictures to Issue Booklet

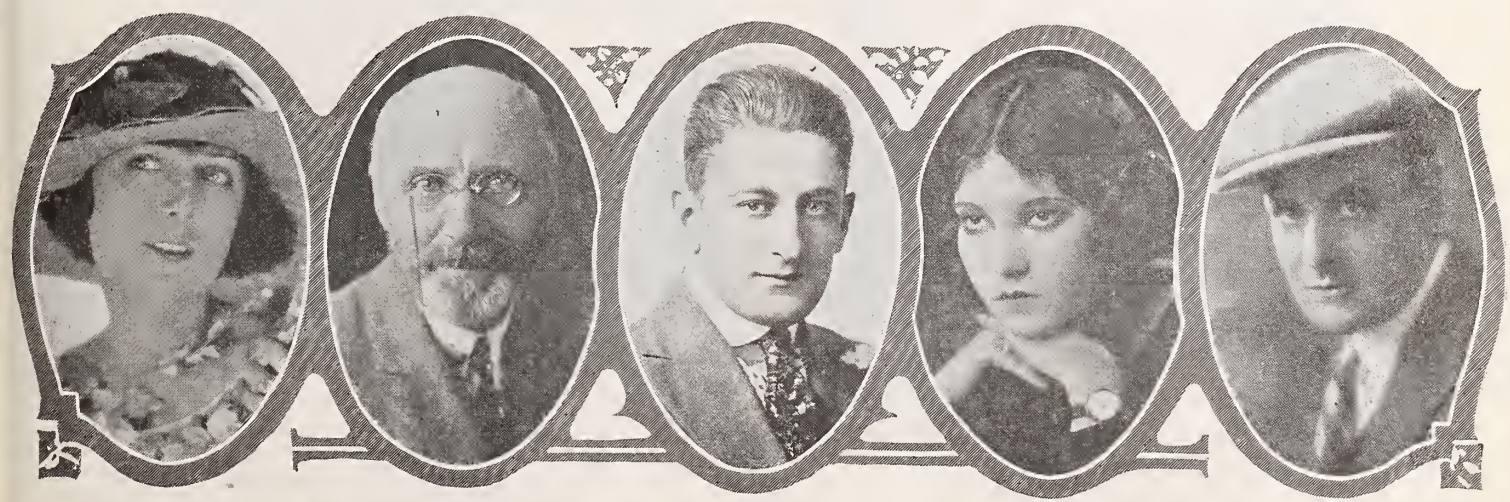
An appropriate Christmas remainder will be issued by Sawyer and Lubin of S-L Pictures concerning "Quincy Adams Sawyer," their recently produced special film for Metro Pictures Corporation. It will take the form of a booklet, incorporated in which will be the unusual trade press reviews accorded "Quincy Adams Sawyer."

Make Film of Life of Swedish King

The heroic life of Charles XII. of Sweden, in his time one of the most feared warriors of Europe, is now being picturized by a Swedish corporation organized especially for this purpose. The dashing Charles ruled Sweden at the period of her political greatness, and, taking to the field in person, conquered the Russians on one hand and the Danes on the other, falling in action in 1719, at the early age of thirty-six. The film will be true to history in depicting the king's career, with the addition of a slightly fictionized romantic element.

Historic Films, Ltd., is the name of the new corporation which is filming Charles XII. The president is Rear-Admiral Wachtmeister of the Swedish Navy, and the directors include a number of army officers, which augurs well for the historical sincerity and accuracy of the film. The actual taking of scenes and general studio work is being done in Sweden, Norway and Germany under a contract with a German company.

It is expected that the first reels of "Charles XII" will be ready for exhibition in February or March, 1923.



STARS AND PRODUCER OF FIRST NATIONAL ATTRACTION, "THE WHITE FRONTIER"
Left to Right: Dorothy Phillips, William A. Orlamond, Allen Holubar, the producer; Ynez Seabury, Lewis Dayton.

Adolph Zukor, *President,*
Famous Players–Lasky Corporation

Jesse L. Lasky, First Vice-President, Famous Players–Lasky Corporation, in Charge of the Production of "The Super Thirty–Nine"

Sidney R. Kent, General Manager, Department of Distribution, Famous Players–Lasky Corporation, Who is in Charge of the Distribution of "The Super Thirty–Nine"

Paramount Names "Super Thirty-Nine" Which It Will Begin Releasing Feb. 5

Big Demand Brings Follow-Up of Policy Begun with "Famous Forty-One"

It was just six months ago that the Famous Players-Lasky Corporation made its announcement of the forty-one Paramount Pictures which it intended to release to the public through the motion picture theatres during the six months following August 1. Following a long period of business depression which had been felt quite as keenly in the theatres as anywhere else this bold stroke aroused keen interest.

The plans for that big program of motion picture production had been conceived by Adolph Zukor, president of the company, and Jesse L. Lasky, first vice-president in charge of production, months before, when the industry as a whole was in the doldrums.

The history of "The Famous Forty-One" is now nearly complete. As that first announcement awakened new hope and confidence in the future, so have the finished pictures fulfilled every promise made for them, Paramount says and goes on to state that the record is written in the box-office results scored by "The Dictator," "If You Believe It, It's So," "Nice People," "Blood and Sand," "The Valley of Silent Men," "Manslaughter," "The Old Homestead," "Burning Sands," "To Have and To Hold," "The Young Rajah," "Clarence," "The Impossible Mrs. Bellew" and all the rest, right down the line.

Confident of the wisdom of their policy the Paramount executives made no amendment of their previous action. Before the release of the first of the forty-one on August 6, work had actually been started on more than a dozen of the Paramount pictures to be included among the releases of the second six months starting next February 5.

So now come "The Super Thirty-Nine."

To insure a continuation of the constant flow of super-pictures to satisfy the demands of the public the resources of the Paramount organization were expanded and more perfectly systematized than ever before.

Despite the fact that the Paramount studios in California had been enlarged and production efficiency there had been greatly increased it was found that even those facilities were inadequate. It was found necessary to re-open the company's huge studio at Long Island City, which had been closed for many months, in order to accommodate the expanding production. This was done during the Summer and both Western and Eastern producing organizations have been working virtually to capacity ever since.

The staff of writers necessarily had to be increased, for the rights to some of the most valuable literary and dramatic properties had been obtained for picturization.

Pola Negri, the European star of "Passion" and "Gypsy Blood," was brought to America where she has made, under the direction of George Fitzmaurice, "Bella Donna," Robert Hichens' great story of the desert.

In order to obtain the exact "atmosphere" called for by Joseph Hergesheimer's novel, "Java Head," Director George Melford and his entire producing unit were brought East from California and sent to Salem, Mass., there to film the important scenes.

Julia Crawford Ivers, while vacationing in Hawaii, wrote a story, "The White Flower," for Betty Compson. When it came time to make the picture, Miss Compson and the entire company were sent to the far-off Pacific islands to work before the backgrounds the story described.

James Cruze had been assigned to produce a Paramount picture from Emerson Hough's epic of the Great West, "The Covered Wagon." His entire unit, augmented by hundreds of extra players and supplied with trainloads of equipment and supplies, was sent out to the Western plains.

To provide the proper "atmosphere" for the screen version of Rex Beach's story, "The N'er-Do-Well," Alfred E. Green, the director, Thomas Meighan, the star and the entire company are off to Panama to film the exteriors.

These are but a few of the things that Paramount has done in order to provide America with its entertainment for the remainder of the picture season of 1922-23. Moreover, its own product will be augmented by a number of pictures produced by the Cosmopolitan Corporation, all of which will be distributed through the thirty-six Paramount branch exchanges.

Most of the "Super Thirty-Nine" either have been completed or are now in course of production. As for the rest, every detail has been planned, and the actual dates upon which they will first be shown to the public have been set.

Here they are:

Marion Davies in "When Knighthood Was in Flower," a Cosmopolitan Production. Adapted from the novel by Charles Major. Directed by Robert G. Vignola, with an all-star cast including Forrest Stanley, Lyn Harding and Pedro de Cordoba supporting Miss Davies.

Dorothy Dalton in "Dark Secrets," from an original story and scenario by Edmund Goulding, directed by Victor Fleming. Robert Ellis and Jose Ruben head the supporting cast.

Gloria Swanson in "My American Wife," a Sam Wood production, by Monte M. Katterjohn, based on a story by Hector Turnbull. Tony Moreno appears opposite Miss Swanson.

"Adam's Rib," a Cecil B. DeMille production. Written by Jeanie Macpherson and featuring Milton Sills, Elliott Dexter, Theodore Kosloff, Pauline Garon, Julia Faye and many other screen favorites.

Mary Miles Minter in "Drums of Fate" an adaptation by Will M. Ritchey of the novel, "Sacrifice," by Stephen French Whitman. Directed by Charles Maigne. Supporting cast includes George Fawcett, Casson Ferguson and Robert Cain.

Jack Holt in "Nobody's Money," scenarized by Beulah Marie Dix from the stage play by William Le Baron, and directed by Wallace Worsley. Wanda Hawley and Julia Faye are in the cast.

George Melford's production, "Java Head," by Joseph Hergesheimer. With Leatrice Joy, Jacqueline Logan, Raymond Hatton, George Fawcett and Albert Roscoe. Scenario by Waldemar Young.

Betty Compson in "The White Flower," written and directed by Julia Crawford Ivers. Supporting cast includes Edmund Lowe, Arline Pretty, Edward Martindel and Leon Barry.

Marion Davies in "Adam and Eve," a Cosmopolitan production. From the play by Guy Bolton and George Middleton. Scenario by Luther Reed. Directed by Robert G. Vignola.

Agnes Ayres in "Racing Hearts," with Theodore Roberts and Richard Dix. Story by Byron Morgan. Scenario by Will M. Ritchey. Directed by Paul Powell.

"The Covered Wagon," a James Cruze production, from the novel by Emerson Hough. Scenario by Jack Cunningham. Cast includes Lois Wilson, J. Warren Kerrigan, Charles Ogle, Ernest Torrence, Tully Marshall, Alan Hale, Guy Oliver and John Fox.

"The Nth Commandment," a Cosmopolitan production, with Colleen Moore, James Morrison and Eddie Phillips. Story by Fannie Hurst, scenario by Frances Marion, directed by Frank Borzage.

Thomas Meighan in "The Ne'er-Do-Well," by Rex Beach. Scenario by Tom J. Geraghty. Directed by Alfred E. Green. In the cast are Lila Lee, John Miltern and Laurence Wheat.

Alice Brady in "The Leopardess," by Katherine Newlin Burt. Scenario by J. Clarkson Miller. Directed by Henry Kolker. Included in the cast are Robert Ellis, Montagu Love and Charles Kent.

Jack Holt in "The Tiger's Claw," by Jack Cunningham. Directed by Joseph Henabery. Cast includes Eva Novak, Bertram Grasby and Claire McDowell.

Pola Negri in "Bella Donna,' a George Fitzmaurice production. From the novel by Robert Hichens. Scenario by Ouida Bergere. Supporting Miss Negri are Conway Tearle, Conrad Negal, Sigrid Holmquist, Claude King and Macey Harlam.

"Grumpy," a William de Mille production, with Theodore Roberts, May McAvoy and Conrad Nagel. From the play by Horace Hodges and T. Wigney Percyval. Scenario by Clara Beranger.

"The Go-Getter," a Cosmopolitan production, with Seena Owen, T. Roy Barnes, Tom Lewis and William Norris. From the story by Peter B. Kyne. Scenario by John Lynch. Directed by E. H. Griffith.

Gloria Swanson in "Prodigal Daughters," a Sam Wood production. Adapted by Monte M. Katterjohn from the story by Joseph Hocking. Theodore Roberts and Ralph Graves are in the cast.

"The Glimpses of the Moon," an Allen Dwan production, with Bebe Daniels and Nita Naldi. From the Pictorial Review story and Appleton book by Edith Wharton. Scenario by Edfrid Bingham. Cast also includes David Powell, Rubye De Remer and Maurice Costello.

(Continued on following page)

Releasing Schedule for the Super Thirty-nine

Feb.	5	When Knighthood Was in Flower
	5	Dark Secrets
	12	My American Wife
	19	Adam's Rib
	26	Drums of Fate
	26	Nobody's Money
Mar.	5	Java Head
	5	The White Flower
	12	Adam and Eva
	12	Racing Hearts
	19	The Covered Wagon
	19	The Nth Commandment
	26	The Ne'er-Do-Well
	26	The Leopardess
Apr.	2	Bella Donna
	9	Grumpy
	9	The Go-Getter
	16	You Can't Fool Your Wife
	16	Prodigal Daughters
	23	The Glimpses of the Moon
	30	The Trail of the Lonsome Pine
	30	The Law of the Lawless
May	7	The Tiger's Claw
	14	Mr. Billings Spends His Dime
	14	The Rustle of Silk
	21	Declassee
	28	Hollywood
	28	Vendetta
June	4	White Heat
	4	Contraband
	11	The Woman With Four Faces
	11	Bluebeard's Eighth Wife
	18	Only 38
	25	The Exciters
July	2	A Gentleman of Leisure
	9	Children of Jazz
	16	Fog Bound
	23	The Snow Bride
	30	The Light to Leeward

Big Paramount Advertising on the Super Thirty-Nine to Break Records

From the time when Paramount inaugurated its present national advertising policy, some eight years ago, Paramount advertising admittedly has been one of the features of the motion picture business.

At the outset of its national advertising campaign, which has done so much to sell motion pictures to the public, the company spent in the first year a sum of money which was regarded skeptically in some quarters as extravagant. Time has proved the falseness of that view; Paramount has kept on expanding and expanding the scope of its national campaign, and in 1923 the company will spend just about ten times as much in selling Paramount pictures for the exhibitor to the public as it did that first year.

A. M. Botsford, advertising manager, with the co-operation of Hanff-Metzger, Inc., advertising agents, has completed his plans for the national advertising of The Super Thirty-nine—a campaign greater in magnitude than Paramount ever before launched. As usual, *The Saturday Evening Post,* with its circulation of more than two million copies every week, will carry the message in greatest volume.

The *Post* campaign for The Super Thirty-nine will start in the issue of January 13. This will be a full page in colors, the Paramount trademark dominating the illustration, and the text being captioned "The name that earned fame through thousands of hours of wonderful entertainment!" In a box at the right is text calling attention to the complete announcement of The Super Thirty-nine to be found in the *Post* of January 27.

In the issue of the 27th, immediately preceding the initial release of the six-months' product, the listing of all the pictures will be carried in a double-page spread in colors. Double-page spreads in black and white will be run on each of the following six special productions, set for day and date release, the advertisement in each instance appearing in the *Post,* dated the day before the release of the picture: "Adam's Rib," "Java Head," "Bella Donna," "The Glimpses of the Moon," "Hollywood" and "Bluebeard's Eighth Wife."

Copy on "You Can't Fool Your Wife" and "The Rustle of Silk," also day and date releases, will consist of single pages in colors; while the big James Cruze production, "The Covered Wagon," will be handled in a unique manner. Several weeks before the release of that picture a series of quarter-page teaser advertisements will be started, and they will culminate in a double-page spread in colors. Incidentally, color pages on "The Covered Wagon" will be run in many other national magazines.

Supplementing this production advertising in the *Post* there will be a page in colors every four weeks. These will consist of good-will copy, and each will carry the complete Paramount schedule for the following month. The decorative and human interest features of this copy in each instance will center around a great motion picture theatre, the list of houses including, among others, the Rivoli, in New York; the Grenada, in San Francisco; Grauman's Metropolitan, in Los Angeles; the Palace, in Washington; McVicker's, in Chicago, and Newman's in Kansas City.

In addition to the campaign in the *Post,* all the leading fan magazines will carry at least one full page in each issue, with two-page spreads on some of the bigger pictures. The *Ladies' Home Journal* will also carry a page each month, while *Pictorial Review* will have a special advertisement on "The Glimpses of the Moon," the story of which ran serially in that magazine.

The January issue of *Pictorial Review,* now on the news stands, has an interesting article by Nina Wilcox Putnam, entitled "What's Right With the Movies?" embodying comments by Adolph Zukor, Marcus Loew, Samuel Goldwyn, W. W. Hodkinson, D. W. Griffith and other prominent figures in the picture world. Paramount has taken advantage of the fan interest aroused by this article and on the page opposite the start of the story there is a full-page advertisement, "Shopping for the Best Pictures."

Compson and Tearle in This Production

"The Rustle of Silk" is a George Fitzmaurice production, and tells just the kind of story that Mr. Fitzmaurice revels in producing on the screen, Paramount says. Cosmo Hamilton wrote it and Ouida Bergere adapted it. Betty Compson and Conway Tearle are the featured players.

It is a tale of a poor young English girl who falls in love with a famous statesman at first sight. His station in life being far above her own, she obtains employment in his household as lady's maid to his wife in order to be near him. Spurning the love of a worthy young man of her own circle, she resolves to win the object of her admiration. She dons one of the gowns of her mistress and goes to the Savoy, where she knows he is to dine, and there, through a ruse, procures an introduction to him. She continues her masquerading, and at last succeeds in winning his attention and later his love. His wife discovers what is going on, and the triangular situation develops most interestingly, it is said.

Gloria Swanson in Sam Wood Picture

"Bluebeard's Eighth Wife," a Sam Wood production, is made from a scenario by Monte M. Katterjohn, based upon Charlton Andrews' adaptation of the famous French comedy by Alfred Savoir. A year ago the play was presented at the Ritz Theatre, New York, with Ina Claire as the star, and scored a big success.

This "Bluebeard" is a modern American millionaire who has gone to Biarritz to wed a famous French singer. He has been married before no fewer than seven times, his first wife having died and he having divorced all of the other six. But he meets another young French girl, becomes infatuated with her beauty, and decides to marry her rather than the girl to whom he is engaged. His attentions are not welcomed by the young woman, but her father and sister, learning of his immense wealth and the fact that he always settles 200,000 francs a year on his wives, make arrangements for the marriage, which eventually is performed.

As in the case of the former wives, the millionaire tires of this one and seeks to divorce her; but she, even though she is not in love with him, decides obstinately to hold him — and does by many amazing stratagems.

Paramount Names Super Thirty-nine

(Continued from preceding page)

Mary Miles Minter in "The Trail of the Lonesome Pine," supported by Antonio Moreno. From the novel by John Fox, Jr., and the play by Eugene Walter. Directed by Charles Maigne.

Dorothy Dalton in "The Law of the Lawless," supported by Theodore Kosloff and Charles de Roche. From the Pictorial Review story by Konrad Bercovici. Scenario by E. Lloyd Sheldon. Directed by Victor Fleming.

"You Can't Fool Your Wife," a George Melford production, with Leatrice Joy, Nita Naldi and Lewis Stone. By Waldemar Young, suggested by a story by Hector Turnbull.

Walter Hiers in "Mr. Billings Spends His Dime," with Jacqueline Logan. From the Red Book story by Dana Burnet. Screen play by Albert Shelby Le Vino. Directed by Wesley Ruggles.

"The Rustle of Silk," a George Fitzmaurice production with Betty Compson and Conway Tearle. By Cosmo Hamilton. Scenario by Ouida Bergere.

Pola Negri in a George Fitzmaurice production, "Declassee," Ethel Barrymore's Empire Theatre success by Zoe Akins. Scenario by Ouida Bergere.

"Hollywood," a James Cruze production, based upon the novelette, "Hollywood, and the Only Child, by Frank Condon.

"Vendetta," a Cosmopolitan production, with Lionel Barrymore and Alma Rubens. From the novel by Marie Corelli. Scenario by Frances Marion. Directed by Alan Crosland.

Thomas Meighan in "White Heat," from the Saturday Evening Post story by R. G. Kirk. Scenario by Percy Heath. Directed by Alfred E. Green.

Agnes Ayres in "Contraband," by Clarence Budington Kelland. Scenario by Beulah Marie Dix. Directed by Paul Powell.

Betty Compson in "The Woman With Four Faces," by Bayard Veiller, auditor of "Within the Law," "The Thirteenth Chair," etc.

Gloria Swanson in "Bluebeard's Eighth Wife," a Sam Wood production. Scenaro by Monte M. Katterjohn from Charlton Andrews' adaptation of Alfred Savoir's play.

"Only 38," a William de Mille production, with Elliot Dexter, May McAvoy, George Fawcett and Lois Wilson. By A. E. Thomas, suggested by a story by Walter Pritchard Eaton. Screen play by Clara Beranger.

Bebe Daniels and Bert Lytell in "The Exciters," by Martin Brown. Scenario by Julia Crawford Ivers.

Wallace Reid in "A Gentleman of Leisure," by John Stapleton and P. G. Wodehouse. Screen play by Albert Shelby LeVino. Directed by Wallace Worsley.

"Children of Jazz," with Nita Naldi, Jacqueline Logan, Conrad Nagel and Robert Cain. By Harold Brighouse. An Alfred E. Green production.

Dorothy Dalton in "Fog Bound," by Jack Bechdolt. Scenario by E. Lloyd Sheldon. An Irvin Willat production.

Alice Brady in "The Snow Bride," a screen play by Sonya Levien from a story by Sonya Levien and Julia Herne. Directed by Victor Fleming.

Jack Holt in Peter B. Kyne's story, "The Light to Leeward." Scenario by Jack Cunningham. Directed by Joseph Henabery.

The Super Thirty-Nine Will Prove Greatest Boon to Foreign Trade

E. E. SHAUER

Assistant Treasurer and Director of the Foreign Department of Famous Players-Lasky Corporation.

That no announcement in the motion picture trade throughout the world will be received with greater interest than that given Mr. Lasky's production program for the remainder of the year 1922-23 is the opinion of Emil E. Shauer, assistant treasurer and director of the foreign department of the Famous Players-Lasky Corporation, in discussing plans for world distribution of The Super Thirty-nine.

"Although it will be several months before these forthcoming Paramount specials will be available for foreign distribution," said Mr. Shauer, "we are finding everywhere throughout the world a constantly increasing interest in the future production plans for Paramount pictures.

"The foreign exhibitor is becoming more and more keenly alive to the development of the motion picture industry in this country, and announcements of the sort made by Mr. Lasky at the Los Angeles Paramount convention will be received with particular gratification the world over. Perhaps the most interesting feature of this announcement is the action of the production department in continuing the policy of producing the highest grade super specials. A number of the group of forty-one specials have been released in various parts of the world in the last few months, and have met with the most enthusiastic receptions everywhere.

"Perhaps the most striking development in the foreign field during the last year has been the conversion of the leading exhibitors to the policy of screening special productions of the highest calibre. These exhibitors are learning, as has been the case in this country, that their patrons want nothing but the best in motion picture entertainment. For this reason the foreign department welcomes the opportunity to distribute, through its own offices and through leading distributors elsewhere, the splendid list of thirty-nine Paramount pictures promised by Mr. Lasky for the coming six months.

"During the past twelve months the foreign department has taken particular pains to enlarge its distributing facilities throughout the world to obtain the proper presentation of such great Paramount specials as 'Blood and Sand,' 'To Have and to Hold,' 'Manslaughter,' 'While Satan Sleeps,' 'The Old Homestead,' 'The Impossible Mrs. Bellew,' 'Clarence,' 'Kick In,' 'The World's Applause,' and others of the superb forty-one. This policy will be continued during the coming year.

"In France branch offices have been opened in Lille, Toulouse, Bordeaux, Strassbourg, Marseille, Lyon and Nancy, and the same organization is distributing Paramount pictures from recently opened offices at Brussels, in Belgium; Basle, Switzerland; Algiers, Algeria; Cairo, Egypt, and Constantinople, Turkey, with Adolphe Osso, of Paris, in charge. In Denmark, Norway and Sweden arrangements were completed for the distribution of Paramount pictures through offices operated by Carl York and Walter LeMat in Copenhagen, Christiania and Stockholm. Ingvald C. Oes is Paramount's representative in these offices.

"On the other side of the world it has become necessary for the Famous-Lasky Film Service, Ltd., of which John W. Hicks, Jr., is managing director, to open exchanges at Singapore, Straits Settlements, and Batavia, Java, to take care of the increased demands for Paramount pictures. Recently offices were opened in Tokyo, Japan, under the management of Tom D. Cochrane.

"In Great Britain arrangements have been completed by John Cecil Graham, managing director of Famous Players Film Company, Ltd., for the immediate release of four Paramount specials—'Saturday Night,' 'Bought and Paid For,' 'The Young Diana' and 'The Good Provider.' This policy has met with an enthusiastic reception on the part of the film trade and the public, as it foreshadows the coming of the day when the British release schedule will be brought down to within six or eight months of the American schedule."

Rex Beach Story to Be Filmed in Panama

Alfred E. Green, who has made all of Meighan's recent Paramount pictures, including "The Bachelor Daddy," "Our Leading Citizen," and "Back Home and Broke," is the director of "The Ne'er-Do-Well," a Rex Beach story, while Tom J. Geraghty, Paramount's supervisor of production at the Long Island studio, adapted the story for the screen.

"The Ne'er-Do-Well" is a story of regeneration. A young fellow who is more or less notorious for the scrapes he has got himself into and who has come to be regarded by his father as a ne'er-do-well, is drugged by a bunch of rollicking friends and wakes up to find himself on board a ship bound for Panama, without a cent. In Central America he falls under the influence of an adventurous woman and everything seems to conspire against his reform.

Director Green is taking the entire company to Panama to film all the scenes.

"The Nth Commandment"

What more need be said for this picture from the Cosmopolitan studios than that it was made by the same trio that was responsible for "Humoresque"? Fannie Hurst wrote the story, Frances Marion wrote the scenario and Frank Borzage directed it. Like all the other stories by Miss Hurst, this one carries tremendous human appeal and consequent box-office value. Three wonderfully capable young players are featured—Colleen Moore, James Morrison and Eddie Phillips.

SOME OF THE STARS OF THE SUPER THIRTY-NINE

Left to Right: Betty Compson, Jack Holt, Gloria Swanson, Thomas Meighan. Dorothy Dalton, Bert Lytell.

Division of Exploitation Is Set and Ready to Go on the Super Thirty-Nine

Paramount's Division of Exploitation, under the direction of Claud Saunders, points to the fact that its slogan, "It Has Been Done," has been lived up to in connection with "The Famous Forty-one." Its record of performance, therefore, is cited as embodying the strongest assurance to exhibitors that they may expect the same kind of co-operation on "The Super Thirty-nine."

No story of the success of "The Famous Forty-one" is complete without at least a brief story of the activities of this department, which maintains a staff of thirty trained showmen scattered throughout the country. The duty of these men is to see that the exhibitor takes in as much as possible on his Paramount productions.

For "Her Gilded Cage" the exploiteers developed a cheap and inexpensive lathe work which transformed lobby fronts at little cost. This novel flash worked perfectly everywhere the picture played.

For "Nice People" the exploiteers sold the title to merchants of the town on the angle that "'Nice People' trade at this store," and secured page after page of solid advertising at no cost to the theatre. "Nice People" has probably the largest double-truck record of any picture ever exhibited.

For "Blood and Sand" the exploiteers developed a fake bull-fight gag that set every town on its ears. This was just one of hundreds of stunts that put this picture over to some of the biggest receipts in the history of filmdom.

For "Manslaughter" a safety-first tie-up was arranged, which secured a civic backing for the theatres, choice locations for billing, free newspaper publicity and advertising and word-of-mouth advertising at practically no additional cost. The soundness of the exploiteers' work is best demonstrated by the fact that the federal police of Washington, D. C., backed "Manslaughter," the first government co-operation in the history of the national capital. Just before they had refused to co-operate with two other pictures.

For "The Old Homestead" the exploitation men worked up teasers and a system of co-operation, which culminated in a real estate agency in St. Louis spending $3,660 to put the picture before the public. Many other campaigns were executed by the exploiteers which insured a healthy box office.

This is only to mention work on five of the "41." Other campaigns, fully described in the trade papers, have boosted receipts on every one of the pictures. For "The Loves of Pharaoh" the exploitation men combatted the prejudice against costume pictures, and showed conclusively anybody will enjoy an historical production, and that such a picture will get many people into the theatre who wouldn't come otherwise.

The Division of Exploitation, under the direction of Claud Saunders, knows where it is "at" on the new "39." However, it is not the policy of the department to send exhibitors on a wild-goose chase. The stunts will be put into actual operation, and if they are good the exhibitors will be informed through the columns of the trade papers and in *The Paramount Exploiteer*.

Paramount Opens Seven Additional Branches

During the past year seven new Paramount distributing offices have been opened in the United States, bringing the total number to thirty-six, and placing the company in a position to render more efficient service to exhibitors of Paramount pictures than ever before. Of the seven new offices six are fully equipped branch exchanges, and the seventh a shipping station, which serves an immense, though thinly populated, territory.

The new exchanges are as follows: Milwaukee, located at 119-121 Seventh street, managed by G. A. Durlam, and serving territory in District No. 5; the Maine Exchange, located at 263 St. John street, Portland, Me., managed by J. H. MacIntyre, and serving the northern part of District No. 1; Peoria, Ill., at 113 So. Monroe street, managed by M. M. Hirsch, and serving the extreme southern section of District No. 5; Columbus, O., at 251 No. Fifth street, managed by Harry W. Dodge, and serving Central Ohio in District No. 10; Wilkes-Barre, Pa., at 62 No. State street, managed by E. W. Sweigert, and serving the north-central section of Pennsylvania in District No. 3, and Sioux Falls, S. D., managed by A. B. Leak, and serving the northwestern section of District No. 11.

The shipping station is located at Butte, Mont., at 49 W. Granite street, and facilitates distribution throughout an immense part of the Rocky Mountain territory, known as District No. 8.

The entire Paramount exchange system is now at the highest point of efficiency in personnel and physical equipment. In its entirety it is directed by S. R. Kent, general manager of the department of distribution. The country embraces three sales divisions, each in charge of a divisional sales manager, with headquarters at the home office in New York, and each having jurisdiction over the district managers in their divisions, who in turn are in charge of the several exchanges in their districts.

The machinery of the whole system moves with a minimum of friction; good-will permeates the relations between exhibitors and the exchanges, and the rendering of prompt and satisfactory service is the one ambition of the entire organization.

"Hollywood" Not a Propaganda Picture

"Hollywood," Paramount says, is something unique in the realm of the cinema. When Frank Condon submitted to Jesse L. Lasky the script of his novelette, "Hollywood, and the Only Child," Mr. Lasky was amazed by its novelty, charmed by its story and enthused in the contemplation of its wonderful possibilities.

Ask any motion picture fan which she would rather see. Hollywood or New York, and Paramount says, the answer will be, "Hollywood, if I can see everything and everybody when I get there." And "Hollywood," directed by James Cruze, shows "everything and everybody," it is stated.

But make no mistake. "Hollywood" carries with it no propaganda, no expose of the secrets of picture-making. It is not a moving picture tour of Hollywood. It is said to be a real, fast-moving story, a human love romance of a girl who wanted to get into the movies—and doesn't succeed. The heroine is, it is stated, the counterpart of a million American girls, with a consuming ambition to act in moving pictures.

SOME OF THE STARS OF THE SUPER THIRTY-NINE

Left to Right: Agnes Ayres, Wallace Reid, May McAvoy, Mary Miles Minter, Walter Hiers, Bebe Daniels.

Paramount Features Embody Practical Visual Salesmanship

Practical visual salesmanship of motion pictures is about to be an accomplished fact. Paramount's sales featurettes have solved the problem, and for the first time exhibitors everywhere will be afforded the opportunity of seeing on their own screens what they are asked to buy.

It is not always convenient, or even possible, for an exhibitor to attend a screening of a picture before buying it. Even less often is it possible for him to screen what he buys in his own theatre before signing his contract. Moreover, Paramount recognizes the fact that the best of salesmen cannot tell the exhibitor everything he ought to know or wants to know about a picture, especially the larger production that, because of its very nature, does not represent on its face the same stabilized value that the exhibitor knows he is getting when he buys pictures with stars who have an established patronage at his box office.

That's the reason for the featurettes. Starting with The Super Thirty-nine every Paramount salesman will carry with him a film of necessary length, which will tell the exhibitor, better than he can be told by words, what he would like to know about each of the season's big special productions. It is not a tabloid version of the feature; it is more than that. It tells him not only the picture story in abridged form, but it visualizes to him the salient selling points connected with its production. And in addition it shows glimpses of all the big scenes which have been introduced to lend box-office value to the production.

The featurette on the James Cruze production, "The Covered Wagon," may be cited as an example. The film opens with a reproduction of the copy of the *Saturday Evening Post*, in which the story started as a serial. The first page of the story, showing the title and the name of the author—Emerson Hough—together with the manner in which it was displayed to the *Post's* millions of readers, is reproduced. Then follow quickly one or two of the succeeding installments, and then a copy of the book published by D. Appleton & Co.

Next is shown an animated map of that section of the Great West which is the locale of the story. A line is started at Kansas City, which at that time was known as Westport Landing, and follows the course of the great wagon train migration across the mountains and plains to the coast—the historic journey which furnished the author with his theme. Then from Hollywood, Cal., another line moves across in opposite direction, showing where the Cruze company went, in Utah and Nevada, to make the big scenes for the picture. The huge preparations for the picture, the assembling of the vast equipment and the marshalling of the hordes of extras and technicians, the actual roping and breaking of the hundreds of steers used to draw the covered wagons in the picture, are all emphasized pictorially.

Then follow glimpses of the big scenes, such as the departure from Westport Landing, the attack by the Indians on Fort Bridger, the buffalo hunt and the exciting fording of the swollen river, together with the big intimate scenes more directly connected with the unfolding of the dramatic plot. Short sub-titles give supplementary information concerning the cast and story, as well as everything of advertising and exploitation value directly connected with it.

"See for yourself" is the implied slogan of the featurettes, and it is the opinion of S. R. Kent and other Paramount sales executives that they are going to revolutionize the business of film selling as applied to special productions.

"Bella Donna" Made Into Paramount Film

Pola Negri, George Fitzmaurice, "Bella Donna"—here, indeed, is a combination which, Paramount says, is wonderful to think about. Robert Hichens, author of "The Garden of Allah," wrote this great novel of Egypt in 1909. Dramatized by Bernard Fagan, it was produced by Charles Frohman in 1912-1913, with Alla Nazimova in the title role and created a sensation.

It is the story of a fascinating adventuress who marries an Englishman and goes with him to Egypt. There she comes under the influence of an Arab chief and plots the death of her husband by slow poisoning. The plot is frustrated and the woman is cast upon the hands of her Egyptian wooer who in turn spurns her and leaves her to walk across the desert to oblivion.

Famous Stage Play Filmed by Paramount

William DeMille directed "Grumpy," the play by Horace Hodges and T. W. Percyval, which provided one of the greatest character studies in the history of the modern stage, Paramount says. Clara Beranger, who has written the scenarios of nearly all the recent William DeMille pictures, wrote the adaptation of this play.

"Grumpy" was first presented at the Theatre Royal in Glasgow in September, 1919. Later that same season it opened at Wallack's in New York, where it ran for 180 performances. All the next season it ran in London and in 1915-16 it was brought back to New York for a return engagement. In the film production Theodore Roberts has the title role.

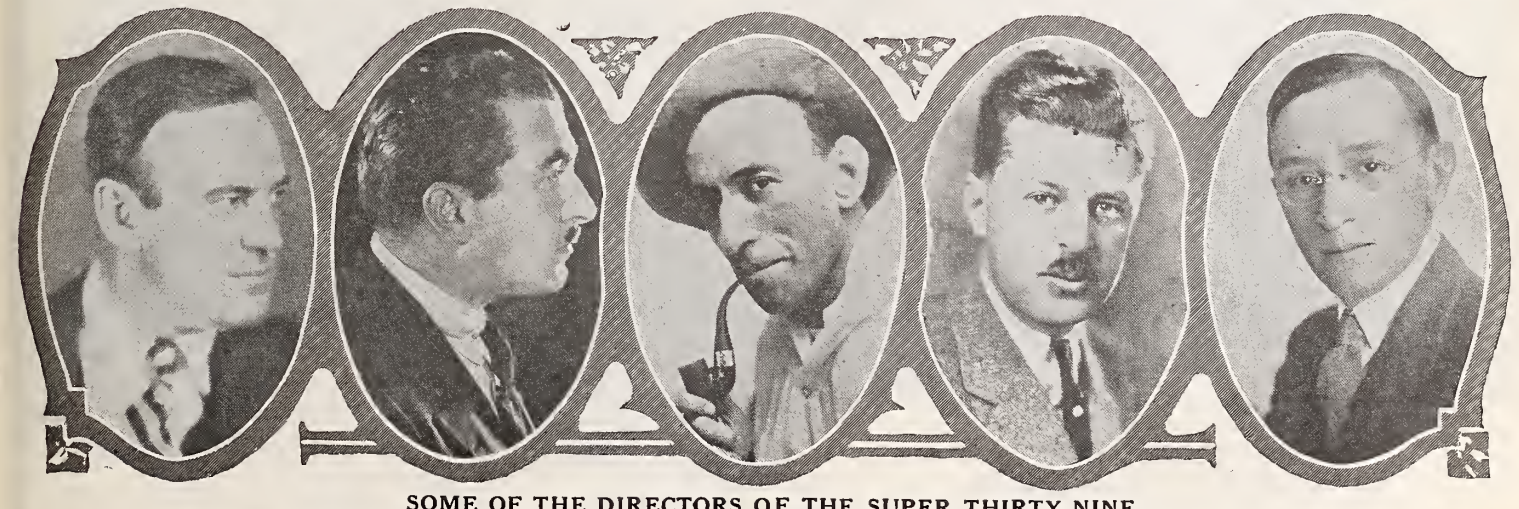
Gloria Swanson in "My American Wife"

This is another of the Sam Wood productions in which Miss Swanson has scored so sensationally ever since she was elevated to stardom by Paramount and made her stellar debut in "The Great Moment." This picture is from an original story by Hector Turnbull, who wrote "The Cheat," and the adaptation was made by Monte M. Katterjohn.

It is the romantic story of a love affair between a rich young American girl and a young Spaniard from the Argentine, who are brought together through the defeat of the latter's favorite race horse by one owned by the girl.

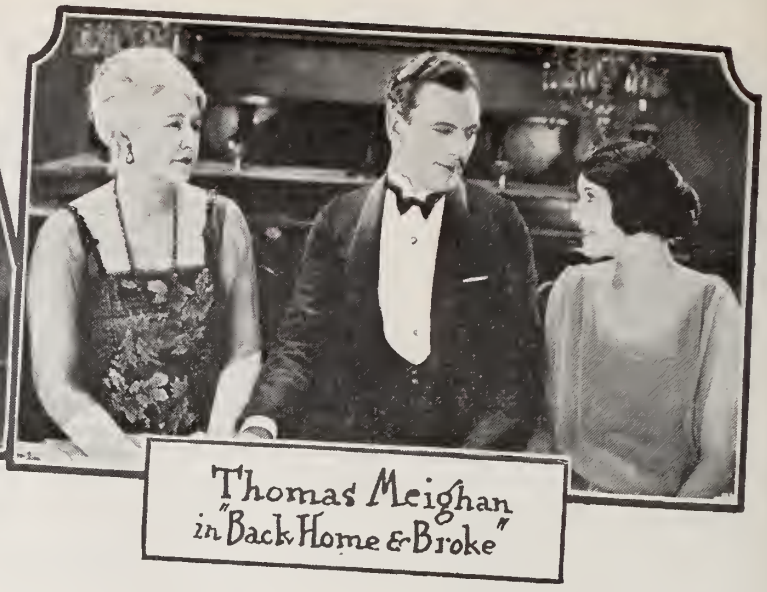
There are some gorgeous scenes laid in the Argentine capital and fans are promised some of the best racetrack and race stuff ever filmed. Antonio Moreno, former Vitagraph star, plays opposite Miss Swanson and Walter Long is also in the cast.

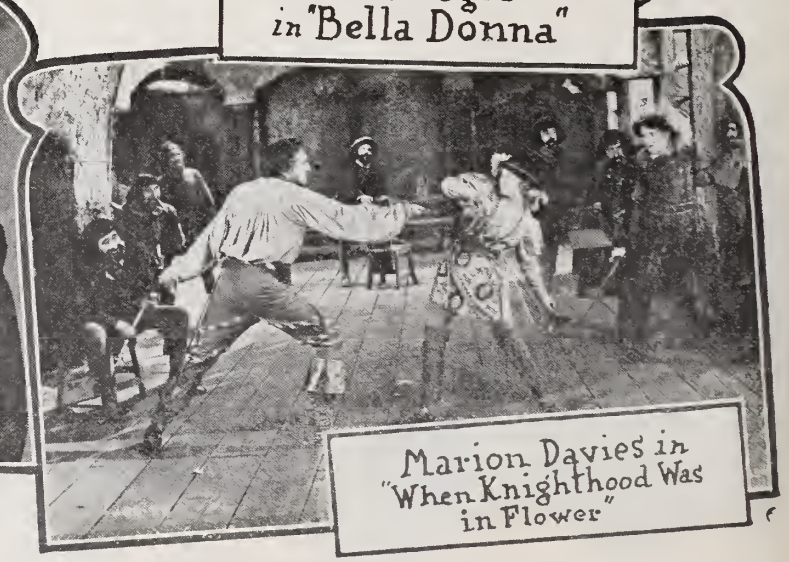
Read Every Word in Parmount's Big Advertising Announcement Published Elsewhere in This Issue



SOME OF THE DIRECTORS OF THE SUPER THIRTY-NINE

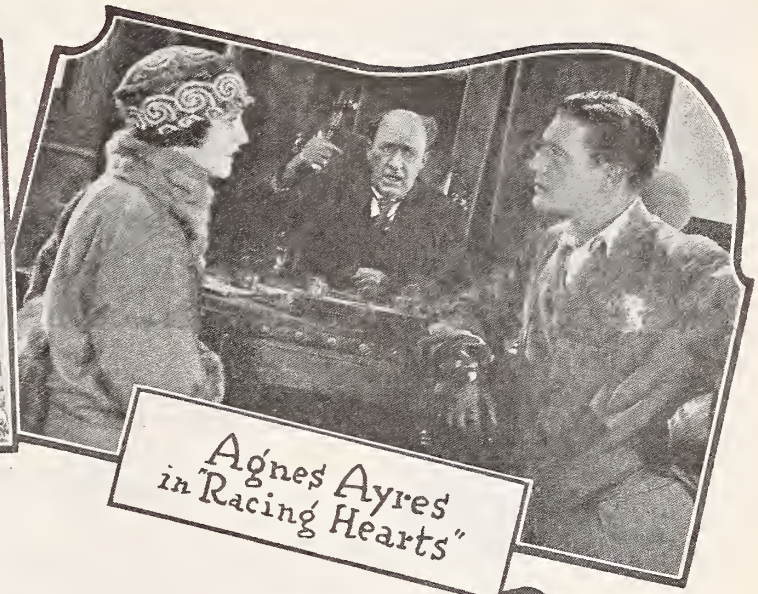
Left to Right: Sam Wood, George Fitzmaurice, William de Mille, Alfred E. Green, Paul Powell.





Scenes from Some of the Super Thirty-Nine

Jack Holt
in "Nobody's Money"



Agnes Ayres
in "Racing Hearts"

Gloria Swanson
in "My American Wife"

Betty Compson
in "The White Flower"

Dorothy Dalton
in "Dark Secrets"

Cecil B. De Mille's
Production "Adam's Rib"

Scenes from Some of the Super Thirty-Nine

Efficient Publicity in Steady Flow from Offices of Famous Players-Lasky

Information that keeps the public constantly apprised of Paramount's activities comes in a steady flow from Paramount's publicity department, headed by Charles E. McCarthy. The machinery of the department is geared to its highest development in situations where publicity is most needed. For instance, a tremendous publicity campaign has attended the American debut of Pola Negri. Comparatively little known before her arrival in America, this European actress has, in a few months, become the most talked of screen player in the world, and her first American picture, "Bella Donna," is being awaited eagerly as one of the biggest screen events of the season.

Moreover, the half-hundred other screen stars, directors and leading players appearing in Paramount pictures are being kept constantly before the public in newspapers, magazines, theatre programs, and other forms of publicity.

Sheet music and books are also being utilized to bring them favorably to the attention of new audiences. From your piano Paramount players smile at you from the covers of such popular music as "Singed Wings," "To Have and to Hold," "Burning Sands," "The Young Rajah," "The Old Homestead," and other songs.

From your library table you are reminded of Paramount pictures by the illustrated photoplay editions of such books as "Manslaughter," "Blood and Sand," "When Knighthood Was in Flower," "The Young Diana," "Burning Sands," "Java Head," "The Covered Wagon," "Bella Donna," "Miss Lulu Bett," "The Glimpses of the Moon" and "The Trail of the Lonesome Pine."

Forty-eight million newspaper readers learn about Paramount pictures each week from the news service issued by the Paramount publicity department, this being the combined circulation of 860 newspapers who have requested a weekly news service.

The Paramount fashion bureau serves 210 newspapers with a mat service illustrated by the gowns worn in Paramount pictures.

Magazine editors are finding the library of several hundred thousand photographs of Paramount players and productions of increasing value to illustrate their pages with circulation-building material.

The home office staff, consisting of Samuel D. Palmer, J. M. Jerauld, Austin Parker and Glendon Allvine, edit and distribute the photographs and text material prepared at the east and west coast studios. E. W. Wingart handles the publicity matters at the Long Island studio. At the Lasky studio in Hollywood publicity is handled by Adam Hull Shirk, Arch Reeve, Barrett C. Kiesling, A. D. Wilkie, Arnold Prince and James Fidler.

The publicity department works in close co-operation with the advertising department, headed by A. M. Botsford, and with the staff of Paramount exploiteers, directed by Claud Saunders.

"Bohemian Girl" Is a Spectacular Film

American Releasing Corporation has acquired for distribution "The Bohemian Girl," a spectacular picturization of Balfe's famous old opera, directed by Harley Knoles.

The cast is one of the most interesting seen in recent pictures and was recruited from leading lights of the British stage. It is headed by Gladys Cooper, noted alike as the great beauty and the premier dramatic actress of London; Ivor Novello, easily one of the most handsome young men on the screen, who is now in this country under contract to D. W. Griffith; Constance Collier, distinguished on Broadway for performances which ranged from "Nancy Sikes" to "Thais"; C. Aubrey Smith, who made his first New York appearance over twenty years ago with Lady Johnston Forbes-Robertson, then Gertrude Elliott, in Kipling's "The Light That Failed," and who played in the screen version of "As a Man Thinks"; and last, but far from least, the revered Ellen Terry, for years co-star with Sir Henry Irving in plays that made stage history the world over, in this picture making her film debut; with Henry Vibart, Gibb McLaughlin and a hundred others.

"The Bohemain Girl" is a production of more than ordinary magnitude. Brilliant settings, elaborate costumes and marvelously beautiful views of English countryside, with historic old castles and gardens, are photographic triumphs achieved by Rene Guissart, long associated with Maurice Tourneur.

The story is a lively one of considerable heart appeal, concerning the daughter of a nobleman who is reared by a gypsy tribe and is loved by a Polish refugee of noble birth who is also living the nomadic life. It is replete with melodramatic situations and pretty sentiment and its musical accompaniment will bring fresh delight to those who never tire of "I Dreamt That I Dwelt in Marble Halls" and "The Heart Bowed Down." "The Bohemian Girl" is in seven reels and is announced for nation-wide distribution January 14.

"Only 38," a de Mille Production

Elliott Dexter, May McAvoy, George Fawcett and Lois Wilson are featured in this comedy. Suggested by a story by Walter Pritchard Eaton, the idea was dramatized by A. E. Thomas. The screen play is by Clara Beranger, and there are laughs, sentiment and pathos combined in a story of real life as we all know it. It is all about a young widow of a minister, only 38, who decides to "step out" and fairly shocks her own grown-up children. And to cap the climax, she falls in love. It is a typical William de Mille production, with its laughs, chuckles and real pathos.

Thomas Meighan in "White Heat"

Everybody who reads the Saturday Evening Post is familiar with the stories of the steel mills by R. G. Kirk. The author wrote this one especially for Mr. Meighan and is the story of a young steel engineer who runs a small steel plant. There are scenes actually taken in the Pennsylvania steel mills.

The story is a most human one, depicting the rise of a worker through every obstacle, and it will have an appeal for everyone. The love element plays a most important part in the development of the theme and there is a lot of comedy as well as plenty of thrills. Percy Heath is the scenarist and Alfred E. Green the director.

Agnes Ayres in "Contraband"

There is probably no present-day fiction writer who possesses more of the human touch than Clarence Budington Kelland, whose stories appear in Red Book.

This one was published serially, starting in the issue of May, 1922, and is the story of a young girl, charming, attractive, but poor, who suddenly finds herself, through the death of an uncle, owner of a small-town newspaper. She moves in and runs it, and runs it right, without fear or favor, thereby provoking the anger of a wealthy old rascal who holds a mortgage on the paper and is determined by hook or crook to own and control it.

SOME OF THE DIRECTORS O F THE SUPER THIRTY-NINE

Left to Right: Joseph Henabery, James Cruze, George Melford, Allan Dwan, Victor Fleming.

Three More of the Stars Appearing in Famous Players-Lasky Productions

Top to Bottom: Marion Davies, Alice Brady, Pola Negri.

Mary Miles Minter in "Drums of Fate"

Since Mary Miles Minter put up her hair and became a young woman—in the pictures—her popularity has gone forward by leaps and bounds. "Drums of Fate" affords her still greater opportunities than ever before to demonstrate that she is possessed of rare dramatic ability as well as beauty. It is an adaptation of Stephen French Whitman's novel, "Sacrifice," published by D. Appleton & Co.

The story is described as thrilling in the extreme, the locale being Portugese East Africa. M. B. (Lefty) Flynn, former Fox star, who scored so heavily in suport of Dorothy Dalton in "The Woman Who Walked Alone," is Miss Minter's leading man, while George Fawcett, Robert Cain, Casson Ferguson and Bertram Grassby help round out a supporting cast which is hard to beat. Charles Maigne directed.

Marion Davies Film First on Schedule

To "When Knighthood Was in Flower," from the studios of the Cosmopolitan Corporation is accorded the honor of first place on Paramount's February schedule, introducing "The Super-Thirty-Nine" to the public. On this picture Cosmopolitan spent more than a million and a quarter dollars, it is stated.

The success scored by George Fitzmaurice's "To Have and To Hold" and other recent productions of similar type has proved, Paramount states, that the public is educated to the costume picture and will flock to it if it is something more than a spectacle, as many costume pictures of the past have been. Competent critics have given "Knighthood' high praise, and it has been doing big business at the Criterion Theatre in New York and in several other leading cities where it has been playing long runs. Marion Davies has the leading role.

"Children of Jazz" Tells Unique Story

"Children of Jazz" is a story by Harold Brighouse, bearing a title, Paramount says, that in itself is enough to bring people to the box office in droves. Moreover, it is the first Paramount picture to be released as an Alfred E. Green production. Mr. Green has come rapidly to the front since he became a Paramount director, it is stated. His first picture, "The Bachelor Daddy," starring Thomas Meighan, was classed among the best of the past year, according to Paramount, which states also that it enjoys the unusual distinction of registering a full 100 per cent. in entertainment and box-office value in all the hundreds of reports from exhibitors, both the published ones and those received through confidential channels. Since then, Paramount says, Mr. Green has come through with three more big winners, all with Meighan as star—"Our Leading Citizen," "The Man Who Saw Tomorrow" and "Back Home and Broke."

In this comedy the lives of the present younger generation and those of the preceding one are vividly contrasted when the children of jazz — some oddly mixed young couples typical of the jazz-mad age —are cast up on an island where a ceremonious old gentleman is living alone in the memories of the past. The natural consequence is that the jazz babies are brought to their senses. In other words, it is a story of regeneration, underlaid with a rich vein of comedy.

Emerson Hough Book Made Into Picture

For the amount of expenditure involved in a successful endeavor to make one of the great classics of the screen, for the number of people employed steadily from the start to the finish of the picture, for the difficulties encountered and overcome and for the mighty theme of the story, "The Covered Wagon," a James Cruze production exceeds anything ever before attempted by Paramount, that producing organization says.

The picturization of Emerson Hough's story of the conquest of the great West was made in Nevada and Utah. Hundreds of people were transported to the big Baker ranch in Nevada, consisting of 200,000 acres. The whole West was combed for every available prairie schooner still in existence and nearly two hundred of them were procured. Their transportation, along with that of the rest of the vast amount of equipment, required thirty special trains. A thousand Indians were rounded up for the staging of a realistic Indian battle, and a real buffalo hunt was held.

"Best Seller" Made Into Paramount Film

Paramount has picturized Edith Wharton's novel, "The Glimpses of the Moon," the first installment of which appeared in Pictorial Review last May. Running serially through the August number, the story was published by D. Appleton & Co. simultaneously with the last installment and has topped the best sellers of fiction every month since, it is stated.

Allan Dwan, who directed "Robin Hood," starring Douglas Fairbanks, was engaged to direct, and Bebe Daniels was chosen to play the leading role. Opposite her is David Powell, while Nita Naldi is seen in a vampire role. Rubye De Remer and Maurice Costello are also in the cast. The picture breathes luxury and wealth, with thousand-dollar gowns by the score set off in lavish backgrounds.

CECIL B. DE MILLE
Director General Famous Players-Lasky Corp.

Pola Negri in "Declassee"

Acknowledged by all as the greatest stage play in which Ethel Barrymore ever appeared, its picturization by George Fitzmaurice with Pola Negri as the star is sure to prove a top-notch box-office attraction. The play was written by Zoe Akins and was presented by Charles Frohman, Inc., at the Empire Theatre, New York, in October, 1919.

There it played to standing room only for many months until it was necessary to give over the theatre to another production. Thereafter it played to records in Chicago and other large cities.

It is the story of a beautiful and fascinating woman with a lofty sense of justice and fair play who is divorced without just cause by a brutal husband. Impoverished, she sinks almost to ruin, but is sustained always by her love for a young man who is not entirely worthy.

The denouement is tragic, the role being just the kind best suited to Miss Negri's wonderful dramatic talent. The scenario is by Ouida Bergere.

Cosmopolitan Films "Vendetta"

There is probably no piece of modern literature more wonderfully suited to the screen than Marie Corelli's famous novel, "Vendetta." It is probably literally true that millions have read it, for it is probably the most successful of all the stories by the widely read author of "Thelma," "Wormwood," "The Young Diana" and "The Sorrows of Satan."

It is the thrilling story of a man who, supposedly dead, returns with a fabulous fortune and wreaks vengeane upon his enemies. Cosmopolitan has given it a magnificent setting, fully worthy of the great story. Frances Marion wrote the scenario and Alan Crosland directed.

Lionel Barrymore and Alma Rubens are the featured players.

Dorothy Dalton in "Dark Secrets"

After an absence of many months, Dorothy Dalton returns to the Paramount schedule in "Dark Secrets," to renew her acquaintance with her legion of admirers whose numbers were so increased by her pictures of the past year, "The Siren Call," "The Woman Who Walked Alone" and "Moran of the Lady Letty." Edmund Goulding, talented not only as an actor and director but also as an author, wrote the story of "Dark Secrets" and Victor Fleming directed.

The action carries the spectator from a magnificant Long Island estate to London and then to Cairo. A thrilling feature of the picture is a battle between Miss Dalton and an untamable Arabian horse which throws her and makes her a hopeless cripple, it seems. Robert Ellis is leading man and Jose Ruben shines in the supporting cast.

Jack Holt in "Nobody's Money"

No star in all the Paramount galaxy has come forward faster than Jack Holt, according to an announcement from Famous Players-Lasky, and here is a picture which is bound to make him more secure than ever in the hearts of fans. On the legitimate stage this play by William De Baron had a long run last year in New York, and with its crook plot and underlying comedy it has lent itself admirably to picturization.

Yes, "Nobody's Money" is a comedy-drama. Wallace Worsley was specially engaged to direct and a fine cast was assembled for the picture. Wanda Hawley, star in her own right, plays opposite Mr. Holt, with Robert Schable, Walter McGrail, Julia Faye, Charles French and Will R. Walling prominent in the support.

Betty Compson in "The White Flower"

The beautiful scenery and romantic atmosphere of Hawaii are transferred directly to the screen in "The White Flower," which will be Betty Compson's first picture in the Super Thirty-Nine. It is a Hawaiian story, replete with native romance revolving about a half-caste native girl.

Julia Crawford Ivers, known to the picture public only as a director up to five years ago, but who since then has been a leading member of the Paramount scenario staff, wrote the original story as well as the scenario, and then directed the picture.

She went to Hawaii for material for her story and then took the entire company over there to make the picture. Edmund Lowe, Edward Martindel, Arline Pretty, Sylvia Ashton and Arthur Hoyt are among those who will be seen in the cast.

The Paramount Date Book, 1923

Unique among advertising booklets is the Paramount Date Book which has been prepared by the advertising department.

Covered in limp cloth binding and printed in colors, this booklet contains a full-page or two-page illustrated announcement on each of The Super Thirty-Nine and these are followed by short illustrated official buildings and brief synopses of all of The Famous Forty-One.

There are also brief seasonal announcements by Adolph Zukor, Jesse L. Lasky and S. R. Kent, but the main feature of the booklet is a complete exhibitor's booking guide and cost sheet for the entire year 1923. Each page covers a week's bookings with ample space allotted for entries covering each day's feature, comedy and miscellaneous films; accessories, including lithographs, lobby displays, heralds, etc., the cost of picture, cost of advertising and day's receipts.

This handsome and handy souvenir of The Super Thirty-Nine is now being distributed through the exchanges to all Paramount exhibitors.

Betty Compson in Veiller Story

"Setting a thief to catch a thief," or the regeneration of a clever girl crook who helps a young lawyer to bring to justice some powerful millionaires who are defrauding the people of their rights, is the theme of this story by Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair."

With its absorbing plot, fine dramatic situations, well worked up and surprising climax, its love interest and with Betty Compson in the title role, it comes close to perfection as screen melodrama. Among other big dramatic scenes it offers the unusual spectacle of a convict escaping from prison by means of a rope lowered from an airplane.

"Light to Leeward" Is Jack Holt's Next

Remember what a good picture "Cappy Ricks" was? This story is by the same author, Peter B. Kyne, who also wrote "The Pride of Palomar" and "While Satan Sleeps," and like "Cappy Ricks," it is a sea story.

It is a story of shipwrecks and battles with the elements, in which Jack Holt, in the he-man role of the skipper of a lumber schooner, not only saves a steamer in distress in a Pacific storm, but the life of his young wife as well. The scenario is by Jack Cunningham, and Joseph Henabery is the director.

Daniels and Lytell in "The Exciters"

This adaptation by Julia Crawford Ivers of the play by Martin Brown which ran this season at the Times Square Theatre, New York, is best described as a melodramatic comedy. It is a flapper story with a new twist, and Bebe Daneils is ideally cast as the girl whose whole life is spent in a search for excitement.

Bert Lytell lends his attractive personality in the role of a handsome young detective. The cast is a large one, and some of the foremost Paramount players will be seen in support of the stars.

Walter Hiers in Big Comedy

With this picture Paramount introduces a new star in the person of Walter Hiers, his entrance into the select circle being in deference to numerous requests from exhibitors as well as in recognition of his pronounced talent as a comedian. Dana Burnet wrote this story of a necktie salesman who spent his last dime and then found himself embroiled in a life of adventure and romance. The part was made to order for the jovial Walter.

The story was published in Red Book and contains a surprise every minute and a laugh every second. Albert Shelby Le Vino wrote the scenario and Wallace Worsley directed. Jacqueline Logan is featured opposite Mr. Hiers, and Clarence Burton, George Field and Lucien Littlefield are in the cast.

Marion Davies in "Adam and Eva"

Cosmopolitan has made a fine picture out of this play by Guy Bolton and George Middleton which was a big success on the New York stage and found its picture rights in brisk demand. Luther Reed wrote the scenario and Robert G. Vignola, who produced "When Knighthood Was in Flower," directed.

It is the story of a man who turned his family over to a young go-getter and came back to find them all changed. Its theme is universally popular, the laughs are many and the love interest is most appealing. Probably no other screen actress is so well adapted to the leading role as Miss Davies, and Cosmopolitan has surrounded her with a fine cast, including T. Roy Barnes and Tom Lewis.

Alice Brady in "The Snow Bride"

This story of the Far North was written by Sonya Levien and Julie Herne, two talented members of the Paramount scenario staff, and Miss Levien wrote the screen adaptation. Miss Brady has a great emotional role, that of a fur trader's daughter.

"You Can't Fool Your Wife"

This is a George Melford production, enough in itself to ensure its box-office success. And what a punch that title carries! What possibilities for exploitation and advertising! Waldemar Young wrote the story, basing it upon an original by Hector Turnbull.

The theme is one that always attracts, albeit the eternal triangle is given a new twist. Leatrice Joy, who leaped into the spotlight of popularity with her performance as Lydia Thorne in "Manslaughter"; Nita Naldi, the alluring Dona Sol of "Blood and Sand," and Lewis Stone, one of the finest dramatic actors on the screen, are the featured players.

Dorothy Dalton in "Fog Bound"

The story of "Fog Bound" was published in the Argosy-All Story Magazine, Jack Bechdolt being the author. The scenario is by E. Lloyd Sheldon. The role which Miss Dalton plays is a most picturesque one, that of a girl who lives alone on an island out in the straits that lead to the Pacific working a truck farm that her father has left her.

Known as an independent, pugnacious individual, she is left alone until one day when her peace is disturbed by the arrival of a criminal and his pursuers.

Jack Holt in "Tiger's Claw"

This is an original story by Jack Cunningham, one of the most talented of the Lasky studio staff of scenario writers. Joseph Henabery directed and the cast includes Eva Novak, leading woman; Bertram Grassby, George Periolat, George Field, Aileen Pringle, Evelyn Selby and others. Holt plays the part of an engineer in the jungles of India, who eventually is called upon to choose between the love of a true white girl and that of a faithless native with whom he allows himself to become infatuated. The atmosphere of this picture is essentially Indian, with such interesting details as a tiger hunt, East Indian magic and native dances, all supervised by experts who have spent many years over there.

"The Go-Getter"

Peter B. Kyne, author of "Cappy Ricks," "While Satan Sleeps" and "The Pride of Palomar," wrote this story and it is one of his best. It possibly has been more widely read than any other story ever written by that popular American fictionist. Its theme is most inspiring, relating how a certain man surmounted many obstacles and finally got the thing he was sent for.

The Cosmopolitan Corporation has given it a splendid production, entrusting the scenario to John Lynch and the direction to E. H. Griffith. A fine cast was chosen, headed by Seena Owen, T. Roy Barnes, Tom Lewis and William Norris, all of whom are featured.

In the Independent Field

By ROGER FERRI

Newsy Items of the Market Here and There

Irving Lesser, eastern manager of Principal Pictures Corporation, left on the Twentieth Century Tuesday afternoon for the Coast, where he will remain until after the holidays. He will spend the holidays with his folks and incidentally confer with Sol Lesser and Michael Rosenberg concerning Principal's 1923 plans.

Another independent distributor who left for the Coast this week was Harry M. Warner, head of Warner Brothers. Mr. Warner left on Thursday and is slated to arrive in Los Angeles next Monday. He has several important deals to close there. This is his second trip to the Coast in three weeks.

Sam Grand of the Federated Film Exchange of Boston, following a trip to Chicago where he conferred with Joe Friedman of Celebrated Film Players Corporation in connection with Federated Exchanges' matters, visited New York. He is negotiating with George Wiley for the New England rights to "Malcolm Strauss Salome," which will be distributed in the independent market.

The Loew Circuit in New York starts to show Al Lichtman's "Shadows" about January 8. The opening will be at the State Theatre on Broadway. It is said that Mr. Lichtman placed the picture with the Loew Circuit without awaiting a first-run engagement because he did not want an opening at a big Broadway house, for it would have delayed the picture's general relcase until late in January.

C. C. Burr's "Sure Fire Flint," starring Johnny Hines, will be the New Year's week bill at B. S. Moss' Cameo Theatre in New York, according to announcement made this week in New York.

Edward Earle, star in Burton King's two Arrow pictures, "Shylock of Wall Street" and "Streets of New York," is making personal appearances in conjunction with the showing of those pictures at metropolitan theatres.

The November list of "Pictures for Selected Programs," used by the National Committee for Beter Films, in affiliation with the Natioual Board of Review, have selected four Arrow comedies. These are "Why Not Now?" an Eddie Lyons two-reeler; the Broadway comedy, "Stay Down East," featuring Eddie Barry, and the Mirth Quake comedies, "One Stormy Orphan" and "No Luck," starring Bobby Dunn.

Hopp Hadley this week completed arrangements whereby Oscar Lund's production, "Love's Old Sweet Song," will be realesed through Norca Pictures, Inc. The picture features Louis Wolheim and Donald Gallagher.

Independent Pictures Corporation, of which Jesse J. Goldberg is the head, announced this week that it had acquired the world rights to twelve two-reel Nick Carter detective stories, made by Murray W. Garsson, Inc., the first four of which have been completed.

Post Nature pictures this week were sold to Balaban & Katz for northern Illinois, according to a report made by Holmes C. Walton, who is handling the distribution of these pictures.

Kenneth Webb, who directed "Secrets of Paris" for Whitman Bennett, has completed his latest vaudeville sketch. "The Moth and His Flame," which Joe Hart Enterprises will produce for vaudeville house presentations.

The Week in Review

THAT New Year's week will be one replete with important announcements concerning the independent market in general is a fact with which those on the "inside" are well acquainted. Deals under way provide for the appearance in independent pictures of some of the best known stars on the screen. Because of the status of these deals, this department cannot at this time even hint at their identity. But their acquisition will further substantiate the contention that the "independent has arrived at last!"

ANOTHER week and Christmas will have been here. And for the independents who worked conscientiously, industriously and energetically it will indeed be a merry, merry Christmas. We have everything to rejoice over. We are proud of the independent market and those interested in it. Its leaders have proven themselves real generals, they have overcome one of the most trying seasons this business has ever known—and what is more, they have emerged from the struggle triumphantly, stronger and far more powerful.

MOVING PICTURE WORLD takes this opportunity of thanking all those who so kindly and so willingly co-operated with us in giving the trade a newsy and up-to-date section. We have received hundreds of letters from exhibitors, exchangemen, producers, distributors, stars and directors praising our department. But you—Moving Picture World readers—are responsible, for without your co-operation, without your encouragement, without your material assistance we could not have prospered, we could not have given you the newsy section we have tried to present to you week in and week out.

IF we have served you, we have you to thank, for you have been the inspiration and you have furnished the material. Independents have no one but themselves to thank for their progress. Their struggle has not always been the encouraging one that it is today. The future was not as bright nor as promising as it is today. They had to fight every inch of the way. And they did, honestly and with a sincerity that has blessed them with an enviable place in an industry that is truly just coming into its own.

THE independent market has encouraged truly big men to come into its midst. And we have welcomed these gentlemen with wide open arms for they have already accomplished wonders for the market. They have set a pace that only the truly sincere workers have been able to keep up with. We are proud of Warner Brothers, because they set a pace that marked the beginning of a new and greater era for independents. They stimulated an interest that has prompted us to do big things.

ALL about us we see signs of prosperity. We have been particularly careful in our observations of play dates allotted independent pictures. We have instructed our correspondents in principal cities in every State in the Union to furnish us weekly with reports and lists of pictures playing in those territories. We have carefully compared these reports and lists from week to week. We have seen big circuits, that a year ago absolutely ignored the independent, contracting for our product for showings at theatres that in the past were closed to independent pictures.

NEVER before have there been such notable productions submitted to exhibitors by the open market. Al Lichtman Corporation has furnished two of the greatest pictures of the year in "Rich Men's Wives" and "Shadows." The latter production will rank as one of the most artistic pictures ever turned out in this business. But more than anything else, independent pictures of quality have found a ready audience.

THE production end, too, has made rapid strides. We find men like B. P. Schulberg, Louis Gasnier, Tom Forman, Wallace Worsley, Harry Rapf, C. C. Burr, Will Nigh, Dell Henderson, Whitman Bennett, Daniel Carson Goodman and many, many others producing box office attractions for the open market, sparing neither money, time nor effort in procuring the proper talent. We see about us a group of progressive men like Al Lichtman, Harry Warner, C. C. Burr, Dr. W. E. Shallenberger, Irving and Sol Lesser, Louis Baum, Bobby North and others, all planning for bigger and even better productions for 1923.

BUT the greatest victory of independents in 1922 came in the form of exhibitor confidence and patronage. Exhibitors today are patronizing exchanges with quality pictures. The independent product of 1922-23 has proved a profitable investment—and today we find exhibitors clamoring for more pictures like "Shadows," "Heroes of the Street," "Rich Men's Wives," "Ten Nights In a Barroom," "Sure Fire Flint," "What's Wrong With the Women?" "The World's a Stage," "Secrets of Paris," "Rags to Riches," "I Am the Law," and "Notoriety."

Many First Runs Arranged for Chaney Picture

The following theatres have signed contracts to run "Shadows," second release of the Al Lichtman Corporation:

The Southern, Columbus, O.; Keith's Theatre in Dayton, O.; the Virginia, Charleston, W. Va.; Strand, Cincinnati; the Hippodrome, Youngstown, O.; the Rivoli, Toledo, O.; the Garden, Muskegon, Mich.; the Rialto, San Antonio, Tex.; the America, Denver; the Apollo, Indianapolis, Ind.; the Butterfly, Milwaukee, Wis.; the State, Jersey City; the State, Union Hill, N. J.; the Rialto, Passaic, N. J.; the Bijou and Capitol, Atlantic City, N. J.; the Carman and Knickerbocker in Philadelphia; the Lyric, Allentown, Pa.; the Main, Uniontown, Pa.; the Nemo, Johnstown, Pa.; the Delmonte, St. Louis; the Strand, Worcester, Mass., and Fays's, Rochester, N. Y.

Many bookings for "Thorns and Orange Blossoms" have also been received, these including the Strand, Worcester, Mass.; the American, Troy, N. Y.; the Strand, Altoona, Pa.; the Nemo, Johnstown, Pa.; the Strand, Bayonne, N. J.; the Capitol and Palace, Passaic, N. J.; the Garden, Muskegon, Mich.; the Alcazar, Birmingham, Ala.; the Capitol and Strand, Cincinnati; the Southern and Colonial, Columbus, O., and the Keith Theatre in Dayton, O.

Business Booms in Michigan

DETROIT (Special)—Bookings at local independent film exchanges indicate a steady improvement in business in this territory. The first-run situation is gradually solving itself, according to observing showmen.

Manager Carl Sonin, of the Warner Exchange, reports that "Rags To Riches" and the seven other Warner features have been sold first-run in Grand Rapids, Kalamazoo, Lansing and Jackson, which practically completes the key towns in this territory.

Jess Foshman, manager of the Detroit Standard and Al Lichtman exchanges, is back on the job following a two-week vacation spent in Cleveland. Fishman is one of the most popular exchangemen in this territory and the vacation was his first in ten years.

Phil Gleichman, of the Broadway-Strand Theatre here, has booked "An Old Sweetheart of Mine" for a world premier showing here, this week.

Exclusive Film Exchange here has started exploitation on the first Bobby North-Larry Weber special, "Notoriety," produced by Will Nigh.

Bookings on the first Al Lichtman special, "Rich Men's Wives," extend away into February, according to Jess Fishman, of the Detroit Al Lichtman Exchange.

Edward J. Le Saint, producer for C. B. C. Film Sales Corporation, arrived on the Coast early this week and will start production on the third picture, "Temptation." This is the second of C. B. C.'s "Big Six" program.

Creole Enterprises, Ltd., of New Orleans, has purchased the Weiss Brothers' feature one-reel novelty, "Expose of Cutting a Lady in Half," for Louisiana, Mississippi and parts of Texas, Florida and Arkansas.

"The Hero" Lichtman's Next Release; Closes for Many New Productions

"The Hero" is the December release of Preferred Pictures through the Al Lichtman Corporation. The picture is a Gasnier Production and is that director's third for Preferred. The others were "Rich Men's Wives" which launched the Lichtman Corporation and the second, "Thorns and Orange Blossoms."

The new Gasnier release is based on the stage play of that name by Gilbert Emery which was first given in New York at special matinees in the Spring of 1921. It was then taken off the boards and put on that fall when it had an extended run. The legitimate version had Richard Bennett, Robert Ames and Fania Marinoff in the principal roles. In the screen version, the major parts are portrayed by Gaston Glass, Barbara La Marr, John Sainpolis, Doris Pawn, Martha Mattox, David Butler, Ethel Shannon and Frankie Lee.

The story deals with the return to a small town of Oswald Lane who joined the Foreign Legion at the opening of the war while his brother, a dull, good-natured plodding sort of an individual remained at home with flat feet and a job of keeping a roof over his family and mother. In the excitement over Oswald's return the family forgets the grief caused by him previous to the war. After Os gets settled, he makes advances to Hester, his brother's wife and when Andrew, the brother is entrusted with the safeguarding of $500 raised to launch a building fund, Oswald discovers it and leaves the house despite the pleadings of Hester, who discovered him in the act. The next day the schoolhouse starts afire and before Andrew has a chance to discover the theft, everyone rushes to the scene. There Oswald saves the life of his little nephew Andy but in so doing endangers his own. Skin grafting is necessary. Andrew volunteers and while this is underway, Hester manages to return the money undetected to the original hiding place. Oswald recovers still admired by everyone but Hester discovers a new sort of heroism in her husband, Andrew. Oswald is reunited with Marthe, a Belgian girl who had been taken in by the Lane family as their "bit" to help humanity.

Wesley Barry to Make Personal Appearance

Following the premiere presentation of the Warner Brothers picture, "Heroes of the Street," a Harry Rapf production featuring Wesley Barry, at the Strand Theatre, New York, during the week of December 17, the freckled youngster will start on the first lap of a twelve weeks' personal appearance tour, according to Harry M. Warner.

The tour will take Barry from New York to Los Angeles. En route to the coast he will appear in a specially written skit at a number of first run theatres showing his latest picture, "Heroes of the Street." "Freckles" is expected to arrive on the coast about March 1, after which he will begin the first of three productions scheduled for next season.

Mr. Warner has secured for the youngster, as starring vehicles, two of George M. Cohan's stage successes, "Little Johnny Jones" and "George Washington, Jr." and Charles Dickens' fiction masterpiece, "David Copperfield." It is said that the Dickens novel will be the first production to be directed by William Beaudine, who has been placed under contract to direct the three features under the supervision of Sam and Jack Warner.

"Environment" Title of Principal Feature

Announcement was made this week by Irving Lesser, eastern manager of Principal Pictures Corporation, that the latest Irving Cummings production tentatively entitled "Chicago Sal" had been permanently entitled "Environment." This is the production starring Alice Lake and Milton Sills and dealing with the underworld of Chicago and rural life in Indiana, involving the redemption of a woman who had inherited the leadership of a crooked gang from her father, only to find peace, love and happiness in the Hoosier country.

Whe nthe picture was completed Sol Lesser and Michael Rosenberg together with Producer Cummings decided that a change in the title, which at that time was "Chicago Sal" would increase the exploitation value of the production, which has been highly praised by critics in New York and on the Coast. Consequently, Eastern Manager Lesser arranged a special showing at which editors, reviewers and writers representing all the trade papers and metropolitan newspapers together with a number of film folks were present. As an inducement Mr. Lesser announced that the person whose title was finally accepted would be given a prize of $100.

Something like two hundred different title suggestions were received from the newspaper fraternity. It required two weeks and considerable telegraphing between Principal Pictures Corporation's New York and Los Angeles offices before the title "Environment" was finally selected. The successful applicant was M. H. Hoffman of Tiffany Productions, Inc., who this week received a check for $100.

Production Starts on New Equity Special

Daniel Carson Goodman's second production for Equity Players, to follow "What Wrong With the Women?" was put into production last week by Mr. Goodman at the 44th Street Studios, New York. The title, "Something for Nothing," which was announced several weeks ago, has been changed to "Has the World Gone Mad?" and will be released under that name.

Daniel Carson Goodman is the author and the producer of this new production. His director is J. Searle Dawley. In accordance with Mr. Goodman's policy the cast will be all-star in his own right; Robert Edeson, Hedda Hopper, who played in "What's Wrong With the Women?"; Elinor Fair and Vincent Coleman.

While Mr. Goodman is not as yet ready to announce the theme of his new production it is understood that it will be a modern society drama, built around a powerful and vital theme. Mr. Goodman's reputation as an author was established by his past work for D. W. Griffith and other prominent productions. His own production, "Thoughtless Women," produced three years ago, was a forerunner to "What's Wrong With the Women?" which was successfully released by Equity as one of the biggest independent specials of the past year.

News From Eastern Studios

The Independent Finance Corporation has been incorporated for the purpose of financing independent productions. Headquarters have been established at 522 Fifth Avenue. Schuyler C. Hodge is President, B. E. Peck, Vice-President and E. G. Munz, Secretary-Treasurer. Walter F. Tilford, President of Tilford Cinema Corporation, owners of Tilford studios, is on the Board of Directors. Sidney Olcott, President of the M. P. D. A., and Robert E. Sherwood, motion picture editor of The New York Herald, are on the Advisory Board.

"Sally in Our Alley" will be produced sometime next February by the Arthur Maude Productions, Inc. The story is based on an old English song of that title. Maude is also planning to make a series of twelve two-reel pictures based on famous paintings.

Just what the next picture that Amalgamated Productions, Inc., will make is not made known. No publicity whatsoever regarding the activities or plans of this company, which set out to release twenty-six pictures annually, has been given out, either at the New York office or New Rochelle studio, which was leased for the making of the first picture, "The Woman in Chains."

J. Searle Dawley was signed this week to direct the second Daniel Carson Goodman production for Equity Pictures Corporation. The picture is now being produced at the 44th Street Studios in New York City.

B. B. Productions, Inc., with the second Betty Blythe production, "Darling of the Rich," completed and ready for delivery of prints to exchanges, this week started work on the third Blythe feature. This production has been entitled "The Garden of Desire." William T. Carlton, Tyrone Power and Fred Jones also are in the cast. Lawrence Windom, formerly with Essanay, Famous Players and Goldwyn, will direct.

With the second Blazed Trails Productions, Inc., feature, "Lost in a Big City" completed, Lulu Case Russell, author of the screen version of "Ten Nights in a Barroom" and "Lost in a Great City," has completed the continuity on "The Broken Violin" for Atlantic Features, Inc. Jack Dillon is directing this feature, which Arrow Film Corporation will release.

"Oh, Ye Fools" is the title of the second production that Edgar Lewis will make for distribution through Mastodon Films, Inc., of which C. C. Burr is President. The story for this production was written by Mr. Lewis. The first Edgar Lewis picture for Burr is "Fires of Youth."

Production is now well under way on the second Daniel Carson Goodman picture which Equity Pictures Corporation will distribute on the independent plan. While it was stated last week that the title "Something for Nothing" had been accepted, it became known this week that while Goodman had copyrighted that title, Equity has not definitely passed on it.

A new independent producing company is being formed in Boston, Mass., for the purpose of producing two-reel comedy subjects for the independent market. Several directors of the new company were in New York this week seeking material.

As soon as Elmer Clifton has completed the task of arranging for the distribution of "Down to the Sea in Ships" he will return to New Bedford, Mass. and make another picture which capitalists there will finance. This is not expected to happen, however, until sometime next year.

J. Barney Sherry and Edmund Breese have to their distinction the fact that they hold the independent picture appearance record. Mr. Sherry has appeared in more than thirty productions that have been released during the current year.

Dell Henderson starts production on the fourth Pine Tree Pictures Corporation picture some time next month, according to an item that was published last week in a Portland, Me., newspaper.

Weiss Brothers are planning an extensive production program for next season. This firm already has two big costume spectacles: "Between Worlds" and "After Six Days," the latter a Bible feature.

School Children, Policemen and Others Aid Warner Brothers' Exploitation Stunt

Over 2,000 children of members of the New York Police Department were accorded an unusual reception this week at a special morning performance of the Warner Brothers picture, "Heroes of the Street," a Harry Rapf production featuring Wesley Barry, at the Strand Theatre. A preview presentation of the feature was held at the Knickerbocker Theatre, Philadelphia, on December 9 by Lou Berman, of the Independent Film Corp., who is handling the Warner series of seven productions.

The youngsters at the Strand showing were particularly thrilled when Wesley Barry appeared in person to greet them. The reception was made possible through the efforts of several officials of the police department and Mrs. Julia M. Loft, Hon. Deputy Commissioner, who acted as hostess.

A special permit was secured from the police, and a brass band composed of 100 boys marched from Columbus Circle to the Strand, headed by Barry who was arrayed in the uniform of a juvenile policeman. Behind this procession came the Warner Brothers float, advertising their seven productions for this season, carrying a special display for "Heroes of the Street."

As Barry came to view police caps were distributed to the youngsters who cheered the freckled star for several minutes. Just before the picture was shown, Barry appeared on the stage and greeted his little friends. He was followed by six of the bravest heroes of the police and fire departments who were awarded cash prizes through the courtesy of Harry M. Warner. The six men had performed conspicuous feats of heroism during the past year, and the cash award was made to serve as an added inspiration to other members of their respective departments.

Magnates Journey to Coast Homes

LOS ANGELES — (Special)— With the advent of the holidays many independent distributors with headquarters in New York are slated to visit their old stamping grounds in Los Angeles. Al Lichtman, of Preferred Pictures Corporation and Al Lichtman Exchanges, is here and has been holding a series of conferences with Producer Benjamin P. Schulberg. Another important meeting of independents is set for late next week when the officials of Principal Pictures Corporation get together for a pow-wow to fix production schedules for next season. This new corporation will produce something like 26 pictures next year and all of them will be released in the open market.

There is something big brewing at the Warner Studios, for next week Harry M. Warner is slated to make his second trip here in three weeks. He will immediately go into conference with Abe, Sam and Jack Warner and Harry Rapf concerning a number of productions for next season. The Warner forces are completing work on the seven 1922-23 releases and it is expected that the last of these will have been completed by the first of the year, when work will start on the 1923-24 product, which calls for eighteen productions.

Warner Brothers have spent an enormous amount of money on "The Little Church Around the Corner," which was completed several weeks ago and shown to some officials here last week. Those who have seen this production characterize it as the best picture the Warners ever handled, while several writers who were privileged with seeing the picture at the studio projection room, report it to be one of the greatest pictures ever made. A new story has been worked around the title.

When Al Lichtman returns to New York this month he will make a number of important announcements concerning the production plans of that company. The firm already has acquired possession of a number of plays which it will adapt to the screen, but these, in all probability, will not be included in the 1922-23 schedule.

Arthur Trimble, whose two-reel starring vehicles, "The Adventures of Prince Courageous," are being distributed on the independent market through the Anchor Film Distributors, Inc., is preparing to make a series of personal appearances in New York, Cleveland, St. Louis, Chicago and San Francisco, according to Morris R. Schlank, President of Anchor.

Casting on "Temptation," which is scheduled to be the third release on the C. B. C. Film Sales Corporation series of Six Box Office Winners, is going forward rapidly. Edward J. LeSaint, who directed the first two features of the series, "More to be Pitied" and "Only a Shopgirl," and who will also direct "Temptation," is himself preparing the continuity on this third feature.

East Coast Productions, Inc., announces that "Robin Hood Jr.," the first of the new Frankie Lee series of comedy dramas, has been completed on the West Coast and is now on the way to New York. The director of this comedy drama series is Clarence Bricker, who has been associated in production with several of the country's biggest stars and directors.

Franklyn E. Backer of East Coast states that "Robin Hood Jr." is by no means a slapstick comedy, or in fact a straight comedy, but is a comedy drama. This will be the form of the subsequent two-reelers, also, in which little Frankie Lee is starred.

"Fatty" Karr, who is being groomed to succeed Roscoe Arbuckle on the screen, has already started production on his second comedy of his two-reel series. The first one, "Weight For Me," was completed last month and has been shipped East. Franklyn E. Backer, President of East Coast Productions, Inc., states that the initial comedy fulfills every expectation and predicts that within a few months Karr will build up a tremendous following.

In his second comedy, which is called "Long Skirts." Karr has for his leading woman Lilymae Lyle, who has appeared in a number of big productions.

Many Changes in Publicity Forces

A number of changes will go into effect in the publicity departments of several independent distributing companies in New York, it was learned this week. E. O. Van Pelt, well known in the distribution and production field, after serving Producers Security Corporation as promotion and foreign department manager, resigned this week. No successor has been mentioned. Mr. Van Pelt has not divulged his future plans, although he has several deals under way. Prior to invading the picture business Mr. Van Pelt was associated with road shows.

R. W. Baremore has resigned from the editorial staff of the New York Morning Telegraph to take over the direction of advertising and publicity for the various interests of Charles C. Burr. He will assume his new duties on Dec. 18. Baremore was one of the original members of the Exhibitors Trade Review during the Haring-Blumenthal regime. He for a time was also publicity director for United Picture Theatres and Productions. Lately he has been editing the exhibitor department for The Morning Telegraph. He was advertising manager for several other concerns and is one of the most competent and best-liked publicity men in the business and should do much in the way of bringing the C. C. Burr attractions to the front.

Boone Mancall, former newspaperman and for the last several years engaged in special picture publicity and exploitation work, has been appointed press representative for Mastodon Films, Inc., according to an announcement made this week by C. C. Burr. He will work under R. W. Baremore. Mr. Mancall is well known as a newspaper man and was at one time exploitation manager for Universal in New Orleans.

Dr. Shallenberger Denies Kahn Deal

In a letter to this department, received this week, Dr. W. E. Shallenberger, president of Arrow Film Corporation, denied the report received from Omha, Neb., last week that a deal was pending between his firm and Al Kahn of the Crescent Exchange of that city. Mr. Shallenberger said: "There was no deal made with Mr. Kahn whil I was there (in Omaha) and so far as I know Mr. Kahn has no better chance to handle our product in that territory than any other exchange."

Anchor Film Co. Head Busy

Inquiries for territorial rights to productions released through the Anchor Film Distributors, Inc., are pouring into Morris R. Schlank's office, according to advices received from Frank Cavender, assistant to Mr. Schlank, the latter now being en tour. Letters are being received daily by Mr. Cavender.

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.

A Torchy Comedy

BOOK AT EDUCATIONAL EXCHANGES

"Notoriety" Proves a Box Office Landslide in Big First Run Theatres in Three Cities

Will Nigh has done it again. This time he has done it with the Bobby North-L. Lawrence Weber special, "Notoriety." The man who made "School Days" and "Why Girls Leave Home," has come out seemingly with another smash that was tested at two houses last week and at another first run house this week. At Edward F. Albee's spacious Victory Theatre in Providence, R. I., this week "Notoriety" on the same bill with another North & Weber production, "The Curse of Drink," gave every promise of breaking the house record, established last year by Arrow's "Ten Nights In A Barroom." The double bill proved a good plug on Monday for the house, according to a wire from Manager Matt Reilly, was jammed at every show. That the pictures entertained satisfactorily was demonstrated by the huge turnout on the following days when Monday's business was equalled and an extra show had to be shoved in. The press criticisms were laudatory with "Notoriety" getting the greater space. One of the papers—The Providence News—grabbed the feature possibilities of "Notoriety" and used them in connection with the news break relative to the big drug raid in New York and involving Evelyn Nesbit, formerly Mrs. Harry Thaw, whose alleged letters to the suspected drug trafficker were seized by the police. A personal wire to the writer indicated that with the turnaway crowds on Tuesday night and the early turnout Wednesday morning as criterions, the North & Weber pictures would set the season record, at least for this house. This, despite the fact that the management did little or no outside exploitation on either production.

Nigh's uncanny intuition of the box office appeal was demonstrated again last week when "Notoriety" was given its first showings in the country at the Clinton Square Theatre in Albany, N. Y., and at the Alamo Theatre in Louisville, Ky. Without the blare of trumpets "Notoriety" entered on its full week run at both theatres and surprised its own enthusiasts when it held the audience under its spell and kept them coming continuously. Handicapped by a bad break in the weather when sleet and snow threatened to keep picture patrons at home, "Notoriety" proved its appeal by standing them in line from the opening of the doors until late in the evening. In both Albany and Louisville the other houses fell off in attendance while "Notoriety" picked up steadily.

The exceptional endurance of Weber & North's Will Nigh production can only be realized when it is borne in mind that the Christmas shopping season was on its way and the dreaded Yuletide season was making its influence felt as a detraction from picture patronage. The Clinton Square Theatre, Albany, which opened on a Monday, the blue-day of the week, lined them out beyond the box-office with standees filling all balcony and orchestra seats. As the patrons came out they expressed their surprise at being treated to a picture that was "different."

ROCHESTER, N. Y.—(Special)—"Intrigue," the Pola Negri special, was booked into the Strand Theatre this week following much local publicity given the Pola Negri-Charles Chaplin press yarn. Cleverly exploited, the picture went over big at the opening.

INDIANAPOLIS—(Special)—Despite the Christmas shopping season, Equity's "What's Wrong With The Women" opened at the Apollo Theatre here Sunday night to one of the biggest day's business that house has recorded in some time. The Monday turnout was also big, with indications that the engagement would prove a big financial success.

INDIANAPOLIS—(Special) — Jack Hoxie, the western star, is characterized locally by showmen as the best western star draw playing in pictures hereabouts. The star appears this week at the Isis Theatre in "Riders of The Night" and the opening show was a profitable one. The matinees were in many cases as big as the evening.

PITTSBURGH—(Special)—The Rowland & Clark circuit has booked both C. C. Burr features, "Sure Fire Flint," starring Johnny Hines, and "Secrets of Paris," with an all-star cast. The latter picture got its premier showing in this territory at the Blackstone Theatre here Monday.

WASHINGTON, D. C.—(Special)—Arrow's "Ten Nights In A Barroom" was given its local premier showing at the Leader Theatre this week. The picture was elaborately exploited.

BOSTON—(Special)—Al Lichtman's "Shadows," with Lon Chaney starred and topped in all billing, got off to a flying start Sunday at Gordon's Beacon and Modern theatres. The picture was given wonderful newspaper notices.

BOSTON—(Special)—Elmer Clifton's "Down to the Sea in Ships" continues setting new marks for attendance at picture shows at Selwyn's Theatre here. The picture is now in its third week, the engagement having been made possible through the cancellation at that house of a legitimate attraction and the failure of "It's A Boy."

CHICAGO — (Special)—Three important first run engagements for the C. C. Burr special, "Sure Fire Flint," starring Johnny Hines, were closed this week. The million-dollar Chicago theatre will show the feature on January 8, with the Riviera and Tivoli theatres playing the same feature day and date week of January 22.

DETROIT—(Special)—"Shadows" is playing at the Broadway-Strand Theatre. The notices given this Al Lichtman release by Detroit critics were very favorable. The picture opened big Sunday night.

PAWTUCKET, R. I. — (Special) — Zena Keefe will make a personal appearance at "Old Home Week" at the Bijou Theatre here next week in conjunction with the showing of "The Broken Silence," in which she appears.

LOS ANGELES, CAL.—(Special)—Arrangements were concluded here this week whereby all the Principal Pictures Corporation's specials will be given premier showings at the Kinema Theatre. "Mind Over Motor" is booked for a showing here. This is the January Principal release.

Independents in Southwest Boom

DALLAS, TEX. (Special) — Independent productions here are gaining steadily in popularity, judging from reports made by various leading State rights exchanges here. The demand, however, seems to be for the bigger ballyho productions, exhibitors here pointing out that in order to put over an independent production they must necessarily have something they term "big" on which to hang their exploitation.

A. & R. Film Exchange here is using a catchline that is serving a good purpose in all its advertising matter. It is as follows: "We have emergency programs, so when you are held up get in touch with us." This exchange has stocked up with racing and western productions and next year will enlarge its short subject department.

True Film Company is still making money on pictures that have been played out in seemingly all other territories. These pictures include C. C. Burr's "Burn 'Em Up Barnes," with Johny Hines; "His Nibs," with Chic Sales; "Heart of the North," "The County Fair," "Yankee Doodle," "The Whip" and "In the Days of Buffalo Bill."

P. A. Bacon, formerly advertising man with the Ringling Brothers' Circus, has opened a new advertising and exploitation agency here, working on a number of independent accounts at present.

"His Nibs," with Chic Sales starred, has been booked by the Hohlitzelle circuit, playing the Majestic in Dallas, Dec. 10; Majestic, Houston, Dec. 17; Majestic, San Antonio, Dec. 24, and Majestic, Fort Worth, Dec. 31.

Frank Fay, President of the Southwestern Film Corporation, is moving his exchange into the new Film Exchange Building, having taken over a lease for the entire third floor.

Ben Y. Cammack, Manager of the Southern States Film Company Exchange here, has announced Dec. 15 as the date for the release of the C. B. C. Film Sales Corporation feature, "More to be Pitied Than Scorned." The second "Big Six" special, "Only a Shop Girl," will be released late in January.

H. E. Fulgham is now associated with the local A. & R. Exchange for the past few months he was with R. D. Lewis Film Company and prior to that was with Specialty Film Company.

A. V. E. Wessels, formerly president of the Art-O-Graf Film Company which made several pictures handled by the Pioneer Exchanges, is now a full-fledged exhibitor, taking care of the Orpheum Theatre in Steamboat Springs, Colorado.

William Oldknow, owner of the Southern States Film Company Exchange, was a visitor to Dallas last week.

Stars' Presence in Big Demand

With the 1922-23 season in full swing exhibitors are booking stars to make personal appearances as they never have before. The better type of pictures lacking exploitable titles are being put over by personal appearances. The holiday season, now current, has resulted in the booking of many stars, with the New York agencies unable to fill many of the demands, for the reason that never before have independents been so busy with production, either in New York or on the Coast, as they are at this time.

Harry Cruli, formerly of Brooklyn, now in charge of the Edward F. Albee interests in Rhode Island, this week hooked Zena Keefe to make an appearance at the Bijou Theatre, Pawtucket, R. I., Dec. 18, 19 and 20, in conjunction with an "Old Home Week" stunt at that house. Arrow's "The Broken Silence," in which Miss Keefe is starred, is the attraction. Miss Keefe was formerly leading woman in a stock company that played at the Bijou.

Edward Earle, who plays a leading role in Burton King's productions, "Streets of New York" and "The Shylock of Wall Street," is making personal appearances in conjunction with the metropolitan showings of the first picture. Following these engagements he will appear at several out of town dates now being arranged for the other special, "Shylock of Wall Street."

Frankiyn Farnum last week made appearances in southern New Jersey and eastern Pennsylvania houses. This western star has heen making appearances for the past three months and early next month will go to the Coast to resume production.

It is more than prohable that when the next Principal Picture starring Jackie Coogan is released for distrihution in the open market, that juvenile star will make a personal appearance tour of houses playing that picture, according to plans now under way.

Wesley Barry, whom Warner Brothers have signed for several years and who recently completed a tour of the Orpheum Circuit, will play houses showing "Heroes of the Street." Since Barry's arrival in New York, exhibitors have clamored for his services, hut until his scheduie has been fully completed no announcement can be made as to the places and houses where he will appear.

Betty Blythe, star of "How Women Love," the Whitman Bennett picture and incidentally her first independent production, was making personal appearances this week out in Indianapolis, where her picture played to capacity houses. Miss Blythe is one of the cleverest stars in the business, her act being a big time order.

Miriam Cooper Signed by Schulberg

LOS ANGELES—(Special)—Miriam Cooper has been signed by B. P. Schulberg, president of Preferred Pictures, Inc., to appear in the title role of "The Girl Who Came Back," the new Tom Forman production which has just been placed in the works.

Miss Cooper will head a cast composed of Kenneth Harlan, Gaston Glass, Zasu Pitts, Joseph J. Dowling and Fred Malatesta. "The Girl Who Came Back" is a stage play written by Charles E. Blaney and Samuel Ruskin Golding and will be the third in the series of Forman director specials for release through the Al Lichtman Corporation. The first is "Shadows," which is now playing first runs throughout the country, and the second, "Are You a Failure?" This will be released in January while "The Girl Who Came Back" will be released in March.

Preferred Buys Two More Stories

LOS ANGELES—(Special)—B. P. Schulberg this week closed for the motion picture rights to "The Parasite," the novel by Helen Martin and also announced he would make a picture titled "Sunshine Alley." Schulberg's production schedule at the moment is an extensive one. Gasnier is working on "Poor Men's Wives" and Forman on "The Girl Who Came Back." Material on hand but not yet produced includes "The Broken Wing," recently acquired, "Mothers-in-Law," "A Mansion of Aching Hearts," "My Lady's Lips," and the two new ones, "The Parasite" and "Sunshine Alley." Larry Evans is on the Preferred staff.

EQUITY PICTURES CORPORATION *announces*

that its second big Goodman Special Production is rapidly being completed and will be ready for pre-review in less than three weeks from this date.

Equity's first big Goodman Special—"WHAT'S WRONG WITH THE WOMEN?"—is grossing more actual cash for exhibitors than any other Independent release now on the market.

This second big Goodman Special will entirely outclass "WHAT'S WRONG WITH THE WOMEN?" in dramatic power and box-office value. Its title will be announced next week. Its cast includes such favorites as Mary Alden, Charles Richman, Robert Edeson, Hedda Hopper, Elinor Fair, Vincent Coleman and Lyda Lalo. A guarantee of its super class and box-office power is the fact that it was

Written and is being produced by

DANIEL CARSON GOODMAN

State right buyers communicate with us without delay. Territory now being allotted.

EQUITY PICTURES CORPORATION
723 Seventh Avenue, New York

C.C. Burr, with 1922-23 Program Almost Complete, Laying Plans for New Season

With "The Big Six" program he announced early this Fall almost completed, there being but one production on which work has not yet been begun, C. C. Burr, President of Mastodon Films, Inc., this week stated that he is making elaborate plans for his production schedule for next season. During the past week Mr. Burr announced that, while the first Edgar Lewis production, "Fires of Youth" was still in production, the second picture that producer would make for independent distribution through Mastodon Films, Inc., will be "Oh, Ye Fools!" Mr. Burr is at present dickering with the producers of a number of well known productions and authors whose works will be embraced in the 1923 program.

Meanwhile reports on the current C. C. Burr attractions, "Sure Fire Flint" with Johnny Hines starred, and "Secrets of Paris" with an all-star cast, are scoring well at the box offices of representative first run houses. This statement is borne out by reports received by special correspondents of this department and from exhibitors' reports published in Van Powell's "Straight From the Shoulder" section. Mr. Burr this week concluded a deal whereby "Sure Fire Flint" will be given its Broadway premiere at the Cameo Theatre in New York.

"Secrets of Paris" also will shortly be introduced on Broadway, a deal for one of the big first run houses now being under way, according to Mr. Burr. This is the production made by Whitman Bennett. Mr. Bennett had long planned this production which is none other than Eugene Sue's famous Apache romance "Mysteries of Paris." The several years of preparation which Mr. Bennett put into it before starting actual production have served to bring forth a picture which is a great story and a work of art.

"Sure Fire Flint," the second Johnny Hines feature ("Burn 'Em Up Barnes," that famous money-maker was the first) has already been released and has proven as huge a box office attraction as its predecessors.

Johnny Hines is also adding lustre to a third feature picture called "Luck," which is still in production. "Luck" is based on the story of the same name by Jackson Gregory. There is no doubt if example is to be taken from Johnny's two earlier features that the personality of this versatile young man will make this third feature another good box office bet for the exhibitors.

Two Edgar Lewis productions are included in this program, one fast nearing completion and called "Fires of Youth" and the other entitled "Oh Ye Fools" as yet in script. It is announced from the office of C. C. Burr however, that Mr. Lewis will begin work upon this second feature immediately after he has finished with "Fires of Youth."

On the program of the "Big-Six" announced by Mr. Burr is "The Last Hour." It is based on the story of the same name by Frank R. Adams, which ran serially in Munsey's magazine. This picture was directed by Edward Sloman and is already completed. It is awaiting a definite release date.

The "Big-Six" program does not include the series of All Star comedies which have become a feature of the C. C. Burr productions. These comedies have proven very popular with exhibitors by reason of their big box office value.

Exhibitors at Big Showing of Warner Picture

PHILADELPHIA (Special) — Representative exhibitors from this territory and Harry M. Warner, President of Warner Brothers, and others from New York, attended a special showing of Warner Brothers' Harry Rapf production, "Heroes of the Street," with Wesley Barry, at the Knickerbocker Theatre here on Sunday night. Several hundred members of the police force were the guests of Lou Berman of Independent Film Corporation, under whose auspices the showing was held. The production was enthusiastically received. Following the showing the prominent guests and representatives of the Philadelphia police force were the guests of Mr. Berman at a supper. Harry M. Warner made an address in which he told exhibitors that it was the intention of Warner Brothers to give them "nothing but the best." He discussed production costs, saying that the estimates made on certain productions that that firm will release in the near future have been exceeded and in one case trebled.

The fight that has developed out of the alleged action on the part of Amalgamated Film Exchanges, Inc., of selling territorial rights to their pictures to Robert Lynch of Metro Exchange when a previous contract is alleged to have been signed by David Segal of Royal Pictures, Inc., will be settled early this month in the United States District Court. In a letter to David Barrist, publisher of The Exhibitor, a Philadelphia regional, Mr. Lynch states that he has "not received any court order from Mr. Segal's attorneys." He adds further: "and so there will be no further misunderstanding as to the merits of this case. Please be advised that as far as I know Mr. Segal signed a contract for these pictures back in July and I also signed a contract for them thirty days after without any knowledge of him having already signed. His action now is against the manufacturer, who signed the contract with him, and I have nothing whatever to do with the matter."

Wilkes-Barre was signally honored recently when Johnny Hines, Robert Edeson and Violet Mesereau visited that city to shoot scenes at the mine operations of the Glen Alden Coal Company for the next picture C. C. Burr is making with Hines starred and entitled "Luck." Robert Edeson had a holiday, for Mayor Daniel L. Hart of Wilkes-Barre is an old friend of his.

More independent pictures are being booked in this territory by the big circuits than ever before, according to reports from the various exchanges. The melodramas are in big demand in cities and towns outside of Philadelphia, while the high class pictures get their biggest draws in Philadelphia.

"Deserted at the Altar" is doing a land-office business in suburban towns, according to exhibitors' reports.

Gene Marcus of Twentieth Century Exchange will release the first Principal picture, "The World's a Stage," based on Elinor Glyn's story, with Dorothy Phillips starred, late in January. Right now he is concentrating on "Deserted at the Altar."

Ben Amsterdam's Masterpiece Film Exchange is doing a wonderful business. The Al Lichtman special, "Shadows" has several records to its credit at the bigger Stanley Philly houses, including the Victoria, where it opened several weeks ago. Amsterdam's short subjects have been taken over by David Starkman Exchange.

Independents in A. B. C.-Syndicate Booking Squabble

The competitive bidding between the A. B. C. and syndicate bookers in New York City involves independents. Already one company—Warner Brothers—has decided to play with the independents. The Warners broke with the syndicate bookers last year when they were exploiting "School Days." The syndicate proposition was turned down flat because of the alleged ridiculous figure set by the bookers. At that time Harry M. Warner announced he would book his pictures in independent houses. The experiment was a successful one, for, according to Mr. Warner, "School Days" grossed a record figure and since then Warners' productions have been playing independent houses.

There is a merry war brewing in film circles hereabouts. It concerns the A. B. C. and syndicate booking offices. Allied Distributors will release its massive "Salome" production early next month. This production will be shown at one of the Broadway first-run houses and then is slated to play the Marcus Loew metropolitan circuit. The A. B. C. have abandoned hope to land this picture, but with the announcement made last week of the release of Malcolm Strauss' "Salome" by an independent distributor, George H. Wiley, plans are in the making to book this picture over the Independent houses. Whether or not this independent will be shown day and date as opposition to the Allied "Salome" remains to be seen.

Sam Zierler of Commonwealth Pictures Corporation, handling the Al Lichtman product, could have obtained a Broadway showing at two big houses had he selected to delay the release of the B. P. Schulberg special, "Shadows" with Lon Chaney, until the latter part of next month. Subsequently the Broadway run was abandoned and the picture leased to Marcus Loew for presentation over his circuit the week of January 8.

Johny Hines will have his feature production, "Sure Fire Flint," which Sam Zierler is releasing for C. C Burr, shown at a Broadway house for the first time, for that much-advertised and money-making special opens at B. S. Moss' Cameo Theatre within two weeks. The engagement will be elaborately exploited in New York.

The new Renown Pictures Exchange has taken over the New York State and New Jersey rights to the second Principal Pictures picture, "Environment," co-starring Alice Lake and Milton Sills. This firm also will release "Malcolm Strauss' Salome" and the first Principal release, "The World's a Stage," with Dorothy Phillips.

Foster Moore of the Jans Film Exchange exploited the Al Lichtman special, "Shadows," on a pretentious basis during its premiere showing at the Strand Theatre in Newark, N. J. A transparency was used. This is a shadow box standing about eighteen inches high and is about twenty-four inches wide and six inches from the proscenium arch to the back wall. There is an electric light hooked up with a skidoodle plug arranged just back of the wall, directly back of a man and woman cutout. When the skidoodle plug shoots the light on the shadow appears at the window and when the light goes off the shadow disappears, giving the illusion of sudden motion and a surprise and suggestion of drama which stops the "window shoppers." The stunt also was used in Elizabeth and Paterson, N. J.

Eddie Earle Is Still Dickering

Contrary to the report published in this department last week, the publicity department of Arrow Film Corporation this week said that while such a deal was pending, Edward Earle, one of the most popular leading men in the business, had not signed the long-term contract with Arrow, as reported in this publiction. Several other companies, according to this latest report, are dickering for Earle's services. Right now he is making personal appearances in conjunction with Arrow's Burton King special, "The Streets of New York."

Principal Gets New Features

"Mind Over Motor" is the title of the third Principal Pictures Corporation's release, which will be ready for general distribution through foremost exchanges handling Principal pictures early in January. This announcement was made this week by Irving Lesser, eastern manager for Principal Pictures Corporation. Starred in "Mind Over Motor" is Trixie Friganza, one of the best known stars on the stage today. The production, which is characterized in Coast despatches as one of the most pretentious independent pictures of the year, was several months in making. Ward Lacsalle directed and produced the picture which embodies a cast of well-known and popular players.

Burr Film at Cameo

"Sure Fire Flint" is to be the New Year's week offering at the Cameo Theatre according to latest reports, coming from the offices of C. C. Burr. This will be the second full length production featuring Johnny Hines which Mr. Burr's organization is putting out to the independent field as part of his "Big-Six" program.

Arrow, North & Weber, C. B. C. and Principal Pictures Close Deals

The current week turned out to be one of the most active of the year in independent circles, virtually every company reporting important territorial sales. Arrow Film Corporation led the list with announcements of the consummation of a number of sales, while other sales statements emanated from the offices of C. B. C. Film Sales Corporation, Bobby North and Lawrence Weber and a number of others.

W. E. Shallenberger, President of Arrow Film Corporation, this week announced the following sales:

H. C. Simeral Co., Pittsburgh, for Western Penna.; "The Streets of New York," "Night Life in Hollywood," "The Innocent Cheat" and "Chain Lightning," the Neva Gerber series of four features; the Grace Davison specials; the Peter B. Kyne specials; the William Fairbanks series of six Westerns, and the Eddie Lyons series of two-reel super-comedies.

In Ohio the recently organized Progress Pictures Co., of which J. S. Jossey is President and E. H. Fielder Vice-President, contracted for "Night Life in Hollywood," "The Streets of New York," "The Innocent Cheat," "The Broken Silence," "The Girl from Porcupine," "One-Eighth Apache," "Back to Yellow Jacket," "A Motion to Adjourn," "The Splendid Lie," "Love, Hate and a Woman," the Neva Gerber series, "Chain Lightning," "Headin' North," "The Stranger in Canyon Valley," "The Blue Fox" serial starring Ann Little; William Fairbanks' series of Westerns, and Eddie Lyons comedies.

In Chicago, Frank Zambreno, Progress Pictures: "Night Life in Hollywood," "The Streets of New York," "The Innocent Cheat," "Chain Lightning."

In St. Louis, Tom Leonard, Pioneer Exchange for southern Illinois and east Missouri.: "Ten Nights in a Barroom," "Night Life in Hollywood," "The Streets of New York," the William Fairbanks Series of six Westerns, "The Blue Fox" serial, "Chain Lightning," "The Deceiver," "The Star Reporter," "The Inocent Cheat," "Jacqueline," "Western Justice," "The Lone Horseman" and twelve Eddie Lyons Comedies.

The approach to a 100 per cent. sale of territoral rights on L. Lawrence Weber & Bobby North's first Will Nigh production, "Notoriety," was hastened this week when the Peerless Film Company of Atlanta, Ga., bought the state-rights to the seven-reel society drama for the five states including North and South Carolina, Georgia, Florida and Alabama. S. W. Grow & J. A. McWhorter, proprietors of the Southern Exchange, and Sam Sax, sales manager for L. Lawrence Weber & Bobby North, were the agents in the deal.

Two important territorial sales on the second Principal Pictures Corporation special, "Environment," co-starring Alice Lake and Milton Sills, were announced this week by Eastern Manager Irving Lesser. The Irving Cumings production which has won considerable enthusiastically favorable and high praise from the trade and metropolitan press critics, has been sold to William Shapiro of Franklin Film Company of Boston for New England, and to Renown Pictures Corporation of New York City for New Jersey and New York State.

"Beautiful and Damned" Gets Double Premier

Warner Brothers production of F. Scott Fitzgerald's novel, "The Beautiful and Damned," with Marie Prevost, was given a preview presentation at the Paramount Theatre, Los Angeles, on November 27, to one of the largest and most representative audiences on the west coast. The eastern premiere was held at the Strand Theatre, New York, during the week of December 17.

At the Los Angeles showing were present the members of the cast, directors, authors and city officials. The cast, in addition to Miss Prevost, includes Kenneth Harlan, Harry Meyers, Louise Fazenda, Tully Marshall, Cleo Ridgley, Emmett King, Walter Long, Clarence Burton, Parker McConnell, Charles McHugh, Kathleen Key and George Kuwa. William A. Seiter, who directed the picture, and Olga Printzlau, who is responsible for the adaptation, were also present.

Southern Trade Is Improving

ATLANTA, GA. (Special) — Business insofar as independent productions are concerned continues to improve in the Southeast territory. The bigger pictures are having no trouble getting into the representative first-run houses in the territory. "Shadows," the Al Lichtman special, is creating considerable comment in this section and is characterized by fastidious critics as "one of the truly great pictures the motion picture industry has contributed for public entertainment."

Virginia Pearson, the star, is in this territory making personal appearances in conjunction with first-run showings of the Ivan Abramson special, "The Wildness of Youth." Last week she appeared at Loew's Grand in Atlanta, the week being one of the biggest that house has had in a long time.

Arthur Bromberg of Bromberg Attractions Inc., is getting some choice dates on "Night Life in Hollywood," which he will release in this territory.

Production Plan Wins Lichtman

The executive offices of the Al Lichtman Corporation received the following telegram this week from Al Lichtman and B. P. Schulberg, both of whom are in Los Angeles:

"Please inform the trade papers of our complete satisfaction over the manner in which exhibitors are receiving 'Shadows.' At first turned down by important exhibitors who doubted its entertainment value, 'Shadows' is now meeting with a reception that is particularly gratifying. There are no more skeptics among theatre men. In Washington the picture played to 2,076 more paid admissions at the Rialto than 'Rich Men's Wives,' and the latter picture met with universal satisfaction there. Here in Los Angeles, on the opening night at the Kinema, 'Shadows' drew such crowds that the Kinema was forced to put on an extra show at ten-thirty at night. In Newark, at the Strand, the picture played to the best business at that house in six months, despite strong competition from other theatres. In San Francisco, at the Strand, the production met with praise from all of the newspaper critics. The Victoria, Philadelphia, played to crowded houses when the picture was at that theatre. The Loew Circuit has signed a contract which becomes effective January 8.

"It is extremely pleasing to us that our original opinion of the production has been borne out. Although 'Shadows' is really starting on its career, the manner in which it has gone over in those few cities where it has been shown is a clear indication that artistic pictures are commercial successes as well."

"I Am the Law" a Big Winner

ST. LOUIS (Special)—"Go to the Movies" week here was a huge success with independent productions playing an important part in attracting patrons to the theatres. C. C. Burr's "I Am the Law" proved the biggest surprise picture of the season, for the grosses piled up at houses showing this picture in many cases exceeded those accredited to the big program specials that were extensively exploited here in extra advertising that appeared in local newspapers.

The personal appearance here last week of Rodolph Valentino prompted many of the neighborhood and suburban houses to book re-issued pictures in which that popular star appeared. In fact, exchanges handling independent re-issues of Rodolph Valentino pictures have been reaping a harvest in this section.

The syndicate circuit situation in Missouri remains unchanged with independents being able to break into real first run houses only with exceptional productions. The Warner Brothers, Al Lichtman and Equity productions have played the syndicate houses, but, for some reason or other, the others have been kept out.

There is some talk that independent exchangemen in this territory are about to promote a stock proposition involving the erection of a new first run theatre in this city. However, very little stock is being placed in this talk, for this sort of rumor has been in circulation for a long time.

Sam Werner of United Film Service anounced this week that he will release "Your Best Friend," the Warner Brothers picture starring Vera Gordon and Dore Davidson, late this month when he will also have ready for distribution "The Hope Diamond Mystery," a serial.

Two Big Bison City Exchanges in Consolidation

BUFFALO, N. Y.—(Special).—Bond Photoplays Corporation is the new company just organized to take over the distribution of Grand & North and Nu-Art Pictures Corporation product. At a meeting at the Lafayette Hotel last Thursday, attended by Sam Zierler of Commonwealth, Bobby North and Sam Grand of Grand & North, Sydney Samson, Buffalo and Albauy branch manager for Grand & North, and Fred M. Zimmerman, president and general manager of Nu-Art, the organization was perfected. The exchange end of the business will be supervised by Messrs. Samson and Zimmerman. The Nu-Art office and exchange equipment has been moved from its quarters in the Film building at Pearl and Tupper to the Grand & North building, 265 Franklin street. It is understood that several of the salesmen and office workers of Nu-Art will be retained on the Bond Photoplays payroll.

N. I. Filkins, manager of the Albany office of Filkins & Merit, was in town last week for a conference with Bob Murphy, local manager. "Filk" reports business booming in Albany and said that the past week was the most successful from a financial viewpoint in the history of the company.

Martiu Solomon, special representative for Warner Brothers, who has been doing special work in the Buffalo territory, has started back to New York, stopping off at Rochester, Utica and other towns on the way.

Jack Berkowitz, manager of the local Graphic exchange, has obtained the Mutual Chaplin re-issues, 12 of them, for distribution in western New York. Mr. Berkowitz has just returned from a trip to Gotham.

P. H. Smith has resigned as local manager for Warner Brothers and has been succeeded by Mr. Levee, who recently resigned from Paramount in New York to go with W. B. Mr. Levee was in Buffalo several years ago with World Film and later with Paramount.

Bob Murphy booked Pete Morrison in "Daring Danger," for presentation the last half of last week at the Palace Theater on Main street, where it is said to have attracted fine business.

The Bond Corporation deal was the topic of conversation on all lips along Film Row. Fred Zimmerman is one of the veterans of the western New York exchange business as well as one of the most popular managers in the business hereabouts. Syd Samson is also well known and stands high in the favor of exhibitors. With these two men as its active heads, the new organization should enjoy real success. The amalgamation came as a distinct surprise to most of the boys.

Lynch Circuit Books C. B. C. Feature Over Entire Circuit

Proof that independent features are more and more getting the biggest bookings all over the country comes again this week with word that "More To Be Pitied." first of the C. B. C. Film Sales Corporation series of Box Office Winners, has been booked over the entire Lynch Circuit.

This is one of the most important big circuit bookings, not only in the South, but anywhere in the country, and is considered by Oscar Oldknow, head of the Southern Enterprises, which holds Southern rights to the entire six features on the series, as one more proof of the truth of the big things that have been predicted for these features.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Hyman's New Stage Set at Mark Strand Designed to Give Full Value to Color

ALTHOUGH some of the Broadway managers seem to feel that this department might better give space to their productions than to those effected by Edward L. Hyman, managing director of the Mark-Strand Theatre, Brooklyn, there is a reason for the preference.

The Broadway productions are made on a scale beyond the reach of the average out-of-town house, and they are often of a nature to appeal chiefly to Broadway and its visitors rather than to a general audience. On the other hand we have taken a number of visiting managers over to the Brooklyn house and they have all remarked that the productions and effects here, while less elaborate, were far more enjoyable. It is for this reason that we are giving this description of Hyman's new stage setting, which seems to be an adaptation of the "new art" ideas to a demand for "real" scenery.

Uses Scrim

The new set is designed to make more effective use of color, for Hyman regards color and music as much a part of his offering as the pictures he shows on the screen. He has established his house in the minds of Brooklyn patrons as a place of entertainment rather as the theatre in which this or that particular star or feature can be seen for a limited period. Patrons regularly attend the Strand, regardless of the featured picture, because they want to see the productions. They feel certain they will be well repaid whether or not they like the major offering, and the layman often frankly says that the feature was not to his liking, but "the show" was good. He goes away satisfied whether the feature be to his individual taste or not.

A Valuable Asset

In other words, Hyman makes his house the real star, and he often sells the house to those who do not desire the picture. This is a condition greatly to be desired, and the new setting which has been in use for a period of several weeks, contributes materially to the effect.

The curtain to the production stage at the rear has been painted with an eye to lighting, and the colors "take" almost any color. The box set is but faintly seen through a scrim drape placed directly over the canvas. On either side are large window openings for which a set of frames has been provided, varying the outline and bars from week to week and giving variety. Across the top is a canopy of scrim upon which lights can be thrown either from above or below. This is the most novel point of the setting.

Works Elaborate Effects.

Hyman has a larger battery of lamps than the average house, and can obtain more pretentious effects, but any house with three or four floods can suggest similar effects and work in the strips and borders for additional color, though Hyman has discarded the old-fashioned border strips.

In general the idea is to split the colors by well-defined effects. To this end the orchestra, the windows, the canopy or ceiling and the production stage or the curtain to that stage are regarded as separate units. The orchestra, for example, may be flooded in one color, with a sympathetic or contrasting color on the production stage curtain, while a third color may be used for the canopy and a fourth for the windows.

Light Rehearsals Help

Whenever possible, Hyman holds a light rehearsal, usually after the regular performance, and sometimes these rehearsals last for several hours. At such times the lights are worked in various combinations and the results noted. Subsequently these combinations are typed out and copies supplied the various light men.

As a result, Hyman knows just how to gain a desired color effect, and at the full rehearsal he has only to order a light combination by number and each man knows precisely what to do. The rehearsal is not unduly prolonged by experimentation. This is all done when there is more time.

A sample combination reads, for instance: "Blue stage, green foot fronts and on production stage. Windows in orange. Entrance spots in magenta. Two medium green on ceiling. Orange flood on stage and tab curtains. Magenta X rays." This is used for an overture, and the effect of the mingled lights on the scrim are prismatic without being violent.

More Elaborate

A more elaborate effect is gained when there is a soloist on the concert strip in front of the orchestra. In this the two top entrance spots are thrown down on the orchestra with a magenta medium. The lower spots are thrown on the ceiling, that on the left, with a magenta medium, hitting the right side, while the right shoots over to the left in blue, the colors merging at the center. One of the windows is in magenta and the other in orange, while the footlights of the small stage are in blue to mix with a magenta flood from the operating room. Amber is thrown in from the sides to give more light intensity and a blue flood is thrown on the orchestra to mix with the magenta from the spots. Instead of working this out at rehearsal, Hyman merely orders "number nine" and all concerned known precisely what he wants.

Work For Color

It is not possible to give in type any suggestion of the richness of the effects gained through these mixtures of lights, but if you will get the stage hands to stay overtime some night and will do a little experimenting you will find that sometimes you can sell the spot lights where you can't pull a dollar with a weak film.

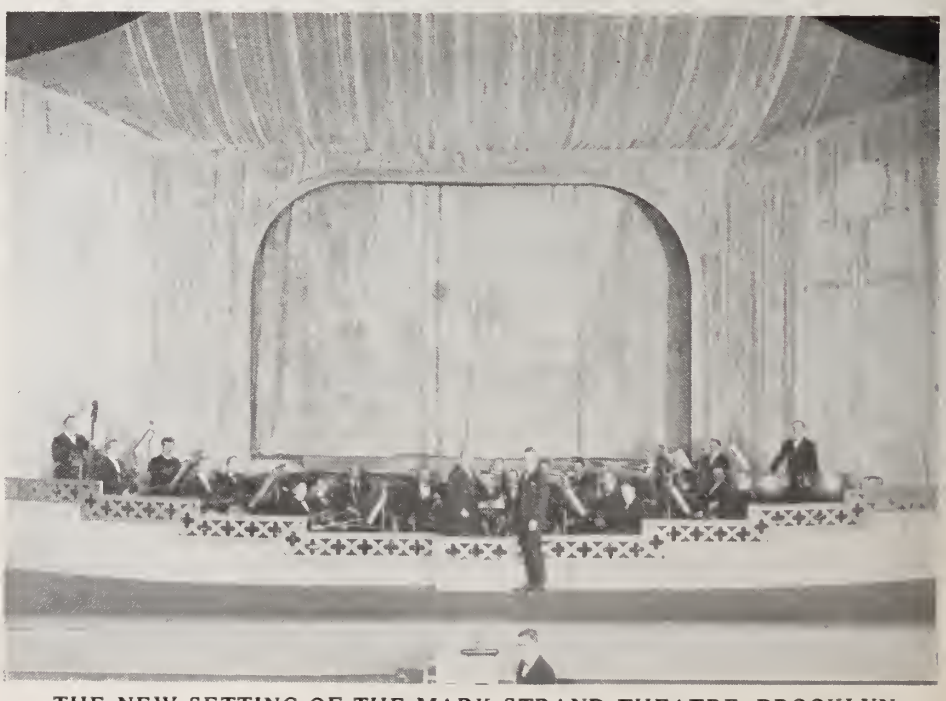
Hyman does it. You can do it. Try it some time.

Untruthful Pointers

Out in San Francisco, where "East is West" was put on for a three-week run at the Tivoli, one of the best stunts was corner signs with pointing arrows which stated that "East is West." The standard was also lettered with the title and the addition of "Tivoli, Now."

A set of these was run along the business section of Market street and got considerable attention.

They also used a Navy hook-up with the rather weak connection of "Constance Talmadge says 'East is West.' Join the Navy and see the world." The rest of the poster was house stuff.



THE NEW SETTING OF THE MARK STRAND THEATRE, BROOKLYN

At either side can be seen the vague outlines of the transparent windows. The general veiled effect is due to the use of scrim over the painted canvas, which takes the lights yet still permits the design to show throug h. Designed by John Wenger.

Katherine MacDonald

And Nigel Barrie in "WHITE SHOULDERS" A First National Attraction presented by B. P. Schulberg.

"THE MARRIAGE CHANCE" An American Releasing Corp. Picture, with Alta Allen, Milton Sills. Henry B. Walthall, Tully Marshall, Irene Rich and Mitchell Lewis.

Matt Moore and Leatrice Joy in "MINNIE" a Marshall Neilan Picture for First National.

"PLUNDER" Forthcoming Pathe Serial starring Pearl White.

Enid Bennett in "THE BOOTLEGGER'S DAUGHTER" An Associated Exhibitors Picture.

"LOST AND FOUND" A Goldwyn Picture

Johnny Hines in "LUCK" Produced by C. C. Burr.

John Gilbert in "A CALIFORNIA ROMANCE" a Fox Picture.

At Last,—the star and the production
you've been waiting for—

Pearl White

"Pathe's peerless, fearless Pearl," in

"PLUNDER"

her new dynamic house-filling Patheserial,
the climax of her illustrious serial career

Pathéserial

Produced and directed by
GEO. B. SEITZ

Written by GEO. B. SEITZ
and BERTRAM MILLHAUSER

Pearl White

The country is hungry for this new Pearl White Patheserial.

Grandma and the kids, and all the family in between, devotedly followed Pearl White's past Patheserials, while the flood of admission money made music in the tills of ten thousand box-offices.

They are waiting for "Plunder."

Patheserial

in "Plunder"

Superlative box-office satisfaction to any exhibitor, anywhere.

The most successful serial star the business has ever seen in a production offering unparalleled opportunities for profits.

In star, story, cast, direction and production the Patheserial supreme.

Pathéserial

Pearl White in "Plunder"

FOR five dazzling years Pearl White made Patheserial history.

She made her fame and achieved her popularity as a Patheserial star. The public wants her as such a star. Now, after an extended stay abroad, she returns to star in her greatest Patheserial.

Hundreds of exhibitors got their start on the road to independence by playing her in Patheserials. They still talk of the amazing profits they made.

The same brilliant and unapproachable combination of star, authors and director that created the never-to-be-forgotten "House of Hate" has made in "Plunder" a serial better than any of the past, for it is thoroughly modern, thoroughly censor-proof.

The unbeatable combination, then, has made the unbeatable Patheserial.

Pathéserial

TRADE MARK

Gets Real Help

What your department has done for me no other paper, friend or person has done. Since 1910, when Motion Pictures really started as business here, I have been a subscriber to Moving Picture World, and by means of your department I have packed my house every time I have had a good picture.

I have used your suggestions for lobby displays, parades, throwaways and newspaper advertising ever since your department was started, but it never occurred to me that I could help others. Now that I have returned from Cuba, (where I managed the Fausto Theatre) and am again at Victory Gardens, I shall try to pay back some of the help others have given me by sending you my advertising and photographs of my lobby displays.

My specialties are the programs, building lobby displays, doing my own painting and laying out the advertising. I hold my pictures to normal speed and make my leader work up the picture with proper musical effects, and all I know I have learned from your department and Mr. Richardson. I have his Projection Handbook and your Picture Theatre Advertising, from which I have taken many profitable ideas.—Jaime Gelabert, Victory Gardens, Santurce, Porto Rico.

A Universal Release

A SALES STUNT THAT CAN BE MADE INTO EXPLOITATION

This was used by William H. Tracy, Chicago film salesman, to advertise the Universal Serial as he sold it to the exhibitors, but a mudded car will give the suggestion of an auto tourist and put the idea over.

Sent Film Cans to Real Prison

Figuring that the proper place for a prisoner was a prison, A. J. Moreau, of the Palace Theatre, Arctic, R. I., varied the safe deposit stunt by persuading the police to bring about the "arrest" "The Prisoner of Zenda."

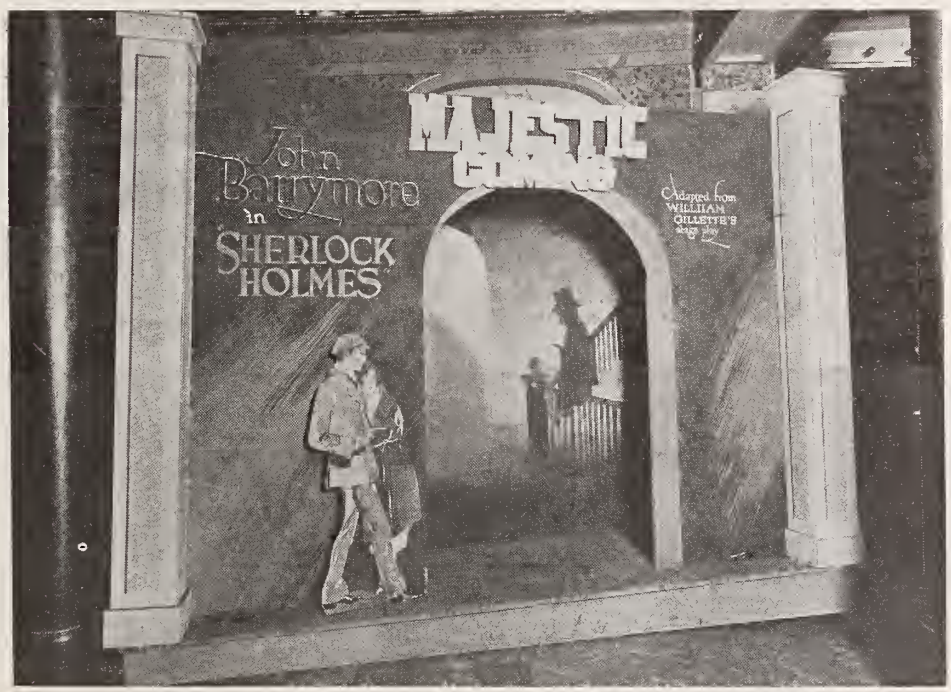
The police met the train and pinched the cans in due and ancient form, taking them over to the theatre for a photograph in front of the lobby, for newspaper work, before taking the cans to the State Prison, where they were incarcerated over Sunday. The picture was due to open Monday, so the arrest caused no inconvenience.

The stunt broke all over the front page of the Sunday paper.

"Tailor Made Man" Sold to Students

Going with the crowd instead of against it is always easier, and instead of fighting a big football game, Maj. I. C. Holloway, of the Rialto Theatre, Columbus, Ga., went out and billed the ball field with tack cards for "A Tailor Made Man," figuring that the students would be interested in clothes. Two banners were placed where the crowds could see them, and five by twelve-inch auto stickers helped to announce the police rules by telling that there was "No parking on Broad street Saturday, but you can park in the rear of the Rialto Theatre and see 'A Tailor Made Man.'" Naturally the title was not set in the smallest type.

A Better Films Committee was given a previewing and their favorable comments reported in the papers, and more press notice came from an invitation to the Kiwanis Club. Special bargain tickets good for the opening matinee were printed in the morning papers and brought people in to go out and tell the others that Ray had a good play, and the colors of the rival colleges were used for lobby decoration.



A Goldwyn Release

A SHERLOCK HOLMES DISPLAY FROM FRANK LACEY

This was used across the street from the theatre to put over the coming of the picture to the Majestic, Portland, Oreg. At night the lighting effects threw it into such high relief that it served as fully as a lobby display.

Fifteen Yards

C. A. Crute, of the Lyric Theatre, Huntsville, Ala., must have been reading the football reports, for he went out and made a fifteen yard gain on his own account. He got a forty-five-foot banner on the hotel for a week before the picture, telling that "Blood and Sand" was coming. All of his lobby lights were red and yellow, to match his draperies.

For Nice People he strung cutout letters across the street in front of the theatre, the letters being three feet high and broad in proportion; what printers call an "extended" letter.

In place of the usual mat boards for the still frames when you play "East Is West" try gaily colored grass matting for the background for your stills. If you want to show the stills behind mat openings, glue any cheap pasteboard, spread down the matting and dry under pressure. Then cut your mats from the back, putting the matting against a hard surface and using a sharp knife so as not to splinter the straws and produce a ragged edge.

A First National Release

AN OLD "PENROD" IDEA IN A DECIDEDLY NEW FORM

Frank J. Miller's idea for the "Penrod" fence as worked by him for the Modjeska Theatre, Augusta, Ga. Some idea of the size of the head can be gained through comparison with the entrance ways cut inthe fence.

Showed 'Lorna Doone' for a Mission Fund

One of the most remarkable bits of exploitation comes from Albany, where the members of more than thirty Protestant churches united to put over the showing of a picture at a local theatre.

Hill, of the Strand Theatre, knew that they were raising funds for women's colleges in the Orient, and he gave the committee a private showing of the First National picture and then offered them a percentage on the tickets they sold.

Every church announced the showing, for the benefit of the fund, and several ministers wove the story into their sermons, while two Bishops were put back of the movement.

Though the commission was comparatively small, a handsome sum was paid into the fund and at the same time the house, for its own share, chalked up considerably more than normal business.

The stunt is old, but the support has seldom been so general as in this instance.

Smilin' Through Was a Red Cross Slogan

Pretty soon "Let's Go Smilin' Through 1922" will go into the discard, Allah be praised! But H. C. Farley got a final kick out of the widely-used idea by hooking it onto the "Red Cross Roll Call" when he played the First National at the Empire Theatre, Montgomery Ala.

The whole town was plastered with the slogan in connection with the membership drive and you could not help the "Red Cross" without helping the Empire and Norma Talmadge. On the other hand, the connection with Miss Talmadge helped to put the drive over, so it goes 50-50. Even the Armistice Day parade was tagged by eight boys, each bearing banners with the title and with red crosses in each corner.

The slogan has proven one of the most useful devices originated through First National exploitation, but it will have to be changed to "Let us go Smilin' Through 1923 with you." That will be less brief but it will extend the idea for the late comers.

Not In the Sticks

Where did you get on at? Burlington is no backwoods town. We have the livest, biggest small town in North Carolina. It is well known among film peddlers that Greensboro, with its narrow streets, large buildings and big theatres considers Burlington strong competition in all lines, especially the theatres. We are the New York of the South. Sticks! Hell! We teach the college kids, managing the large town theatres, more than half they know. We don't sleep. We have well paved streets, a Great White Way, about twenty industries, street car lines and excellent schools. Real estate is high here and not a store or residence for rent. We have over five thousand inhabitants, with a nest of small towns all around us. Get the idea out of the back of your brain that we are a dead one. I fully appreciate that nice little reproduction you gave my advertisement on page 696 of the October 21st. issue, but I can't let you refer to us as "out in the sticks. If New York wants any help let them ask me. We are wide awake and give the people what they want. I am President, Vice-President, Secretary, Manager, Assistant Janitor, advertising man, and do the shipping. Work sixteen hours a day, stay on the job and see that my patrons are courteously treated at all times. I manage two houses, lock, stock and barrel. When you birds in New York want some money getting ideas on how to exploit any picture, just write the guy you believe lives in the sticks, namely William C. McIntyre, Rose Theatre, Burlington, N. C.

Took An Interest

Using the candle stunt on "The Eternal Flame," J. G. Evins, of the Lucas Theatre, Savannah, got 3,500 replies, which must be close to the record. It helped to bring a 50 per cent. increase at a cost of $42.

Paramount Releases

TWO OF THE LARGEST HEADS EVER WORKED INTO MOTION PICTURE LITHOGRAPHS

Appreciating the value of large heads for cutout use, the Paramount poster staff has produced 24-sheets for Marion Davies and Valentino which are nearly nine feet high. Both are so placed on the sheet that they can be used without additional painting, and the Valentino cutout has already been worked in Pittsburgh by Amike Vogel

Had Sample Castle for "Ghost Breaker"

What might be called a cumulative lobby was worked by A. B. Morrison, of Loew's Palace Theatre, Memphis, on "The Ghost Breaker." He began with cutouts of Lila Lee and Wallace Reid over the marquise. They were chaperoned up there by an owl with flasher eyes. When the play opened, a castle design was built under the marquise and out to the curb, with an opening for pedestrians. The cutouts on top of the marquise were retained, the entire design being planned as a whole.

A truck with a large castle structure was run around town. Cutouts of Reid and Miss Lee were placed in the side windows while Walter Heirs looked out from the rear opening. The perambulator was used for three days in advance and three days of the run.

As one of the days fell on Halloween, he sent out five of his staff in masquerade costumes, and carrying cards for the attraction. There were one white and one negro ghost, a clown and two minstrels in cork, and they worked the entire downtown section. The lobby was also especially dressed for that night.

Photos for Josh

Putting a cutout of Roberts in "The Old Homestead" into a photographer's window gave point to a card reading "Uncle Josh is looking for those who have neglected to send their portraits to the folks back at the Old Homestead." The cutout was the one with Josh holding a lantern, and was surrounded by examples of the photographer's art.

Bill Danziger, Paramounteer, and Paul Witte, of the Bijou Theatre, Decatur, Ill., worked the stunt.

The exploitation for "The Prisoner of Zenda" at the Ohio Theatre, Indianapolis, was hung to an automobile home which rolled into town opportunely. This car was occupied by a couple touring from New York to San Francisco, and the occupants seem to seek a hook-up in all the large towns they make, as the stunt has been reported several times lately. Possibly it is the same car used through Florida last winter.

A First National Release

HERE IS ANOTHER WINKER STUNT FOR "EAST IS WEST"

This is not a cutout in the pagoda, but a real girl who initiated the Ming Toy wink at the Garden Theatre, Davenport, Ia., when the Constance Talmadge play was run there. The poster shows the appreciation letter from a local stock actress who played the part

Had Cozy Corners for "Burning Sands"

Cozy corners were Barry Burke's best bet when "Burning Sands" same to the Palace Theatre, Fort Worth, Texas. He had two, one in each corner, and into them went about all the Oriental rugs and furnishings the leading dealer could supply. Canopies, rugs, incense burners, lamps, divans and everything else were carted over to the theatre in return for a credit card, but the displays were very tastefully done and did not look overloaded. It taught a lot of people that good rugs make fine wall decorations, and helped the subsequent sales.

A book store turned over for a window composed of desert sands and copies of the book, and a ten cent store, just opening with a big flourish of trumpets, gave one of its best windows largely to the plugger song, with a cutout. For a prologue a troupe of Hawaiians were turned into Bedouins.

Beat All Records With Floral Lobby

Harry Swift went over to Columbus, Ohio, and helped the Southern Theatre on a lobby for "The Old Homestead," which broke the records by more than $1,000 and got a second week for the feature.

He did not make a barnyard of the entrance, but built a pretty floral display, with a cutout from the six sheet for a centrepiece and the rest greenery. Even the cutout letters forming the name were done in flowers.

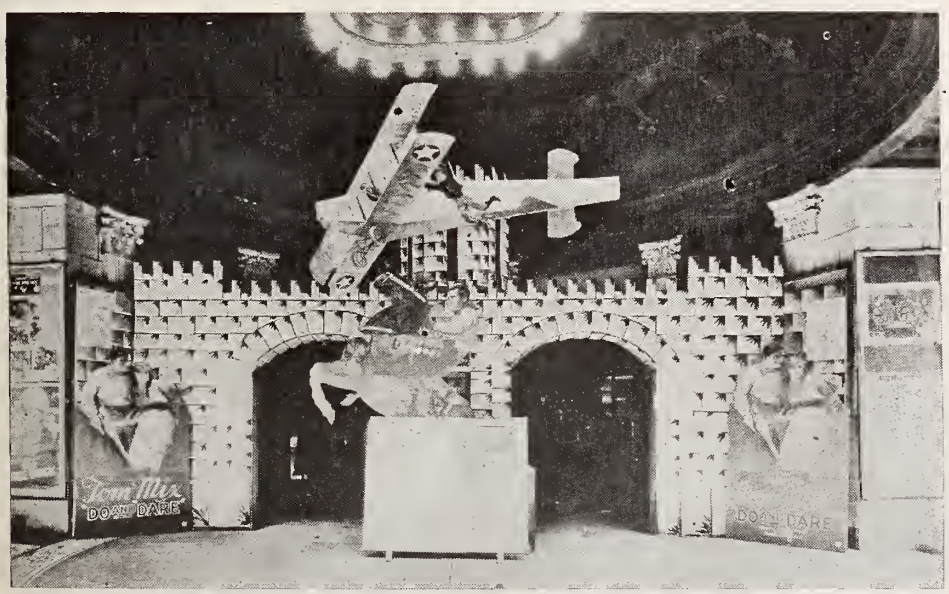
It is interesting to note that the b'Gosh lobby has not yet pulled to capacity. The record breaking has all been done through a different form of approach, which seems to bear out Lem Stewart's warning.

Swift Menus

Harry Swift, the Cincinnati Paramounteer, has gone in for domestic science. Dropping in on Oxford, Ohio, where Miami College is located, he sought out one of the favored college eating places and sold them on the Blood and Sand sandwich. This is a thin steak and a fried egg (red and yellow) between two slices of bread, with potatoes and gravy on the side. It was advertised as "A meal in itself."

Swift's sundae on the same play is yellow peach ice cream with marshmallow and topped with a red cherry and pink whipped cream. This gives the yellow and red color scheme.

Then he made a hit with the 1,400 student prospects by announcing that "Big Red has the Blood and Sand to win all games," and he did it on the fence around the athletic field.



A Fox Release

BOTH DOING AND DARING IN THIS TOM MIX LOBBY

Mix is a fine box office bet down South, and the managers play him up to the limit. The rearing horse is a favorite display but the Plaza Theatre, Wheeling, W. Va., added the airplane stunt from "Do and Dare," with a castle background. It pulled real money

At last the men have had a fashion show. C. A. McFarland, of the Queen Theatre, Houston, figured that if fashion shows brought in the women, clothes for men might help "A Tailor Made Man," so he tied a local shop to a display of clothes for men from six to sixty, including sports clothing, and it got him a twenty per cent. boost in business at a cost of $30. The store contributed a series of large display advertisements as well as a window hook-up.

A Fox Release

THEY TOOK SHEBA FOR A BUGGY RIDE IN MONTGOMERY

H. C. Farley, of the Empire Theatre, in the Alabama town, masked in an old buggy with compo board and did it up with purple and gold for "The Queen of Sheba" and it got a chariot attention at a much smaller cost. Keep this handy and adapt the idea

It Was Botsford's

A. M. Botsford, of the Paramount publicity, writes that the Grauman advertisement in the issue of December 9, which was praised as a plan book advertisement in cut and layout, and adds that the copy credited to Ralph Ruffner was also from the campaign book.

He adds: "I realize that it is impossible for you to determine which of the ads your corresponding exhibitors send in are taken from the press sheet, but maybe you could establish it as a general rule that the best ads they return to you are the ones furnished them by us."

We don't know that this modest suggestion could be made a hard and fast rule, but the Paramount ad layouts are almost uniformly good (except for some of the line cut portraits), and exhibitors would do well to follow the suggestions as to layout and cut placement.

Sectional Flasher

Major I. C. Holloway, of the Rialto Theatre, Columbus, Ga., more than doubled the attention value of his lobby sign on "To Hame and to Hold," by wiring it to a flasher in such a manner that on every other flash only half of the sign would light up. That would get attention in the belief that something had gone wrong, and then the full sign would flash.

Major Holloway and his staff made the cutout letters, wired them and painted them up without outside assistance.

He also used the contest hook-up page and gave out 500 passes. All through the South the receipts on this picture have been in direct ratio to the number of passes won. The more passes distributed, in proportion to population, the larger the cash receipts.

Teasers for the title and the out-of-town postcard stunt, with a personal guarantee, were the other methods used to put the picture over to a 35 per cent. increase.

Pinched Four Times

Max Rosenfield, who usually is accurate except when he is measuring Golems, says that Walter Lindlar, Paramounteering in Traverse City, Mich., managed to get himself pinched four times for disobeying traffic regulations. Each time he was booked on the records as "Uncle Josh" and by the time he had reporters writing kidding stories about the old farmer who could not master the traffic regulations, Frank Anderson, of the Lyric Theatre, sprang his "Old Homestead" advertising.

It reads all right, but in the first place we do not believe that Lindlar can make up to look convincingly like a hick and in the second no newspaper man would fail to smell a rat when a theatre manager bailed out a rube character four times in succession, with "The Old Homestead" in close view.

If this keeps on we shall have to put Max under oath each time he brings in copy.

Grand Dads Now

Grandma matinees have made a mint of money for "Grandma's Boy," and now comes Ben Levy, of the Hippodrome Theatre, Joplin, Mo., with a Grandpa's Matinee for "Remembrance."

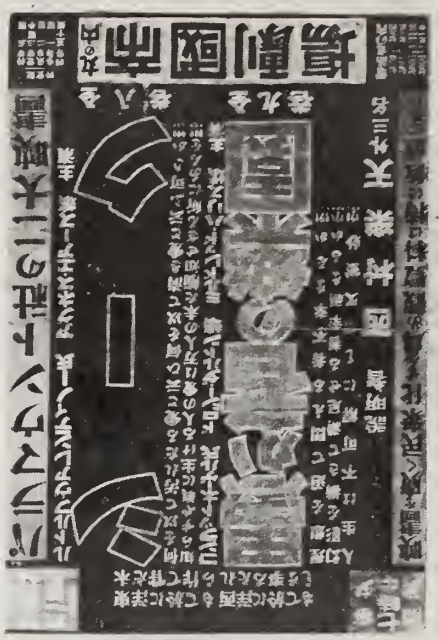
A local paper issued an invitation to all grandfathers to attend a specified performance as the guests of the publisher, each accompanied by his favorite grandchild, provided the youngster was under fourteen. Grandpa himself had to be over sixty, but the doorkeeper was nearsighted and a couple of years did not matter much.

It brought in five pure reading stories and most of them were on the front page, where the house stuff never gets.

Also it made verbal advertising worth many times even the newspaper publicity.

Take a Crack at Our Own Contest

Not to be outdone by exhibitors who are staging misspelled word contests, this department is staging a contest of its own along similar lines, and a fine grade pure rubber cigarette will be given each person who marks the misspelled words in this poster.



A Paramount Release

THE CONTEST POSTER

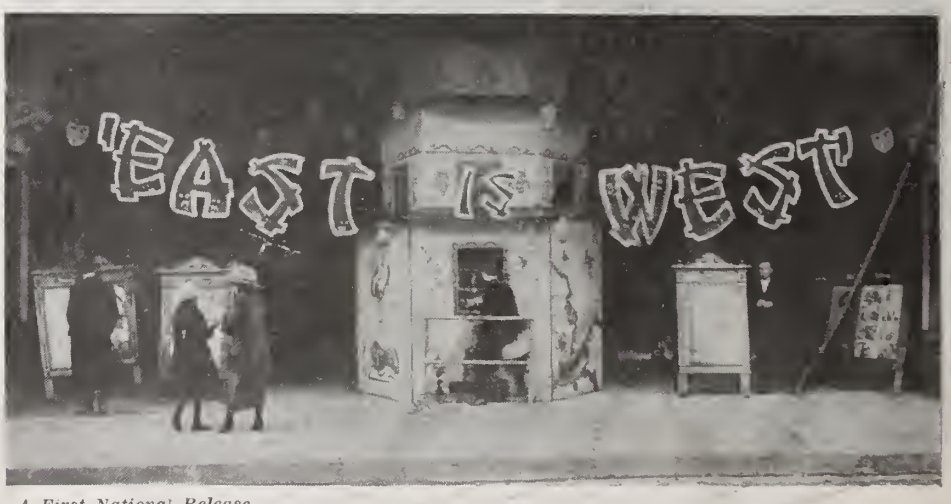
For the guidance of contestants, it may be said that this is a six sheet poster advertising "Fool's Paradise" and "The Sheik," at the Imperial Theatre, Tokio, the first time in nearly two years that this house has been opened for motion pictures.

Mark the misspelled words and write out the proper spelling. The contest will close January 1, 1925.

For You, Too

Tying all the drug stores in town to a slogan sold a play for the Rialto Theatre, Lakewood, N. J.

Every large store in town urged "Don't be afraid of chapped hands or cheeks. They are only 'Skin Deep.'" Then they sold remedies.



A First National Release

A SIX SIDED PAGODA WORKED AT THE MELBA THEATRE

This three-story pagoda is the box office of the Dallas Theatre, and is made of compo board painted in yellow and ornamented with dragons and other emblems. The letters are also cut from compo board and are in vermilion and gold

This Shadow Box Typical of Title

Generally any miniature set is supposed to be the well-known whiskers of the celebrated cat, but H. P. Whitfield, of the Majestic Theatre, Austin, Texas, introduced a new refinement.

The play was "The Ghost Breaker," and he made a cutout of the paper showing Wallace Reid in the trunk as a foundation. A castle arch, with a landscape showing through was the background, set several inches to the rear, to gain perspective.

And the whole was enclosed in a shadow box painted to suggest a turreted castle, which worked in well with the background and added importantly to the effect.

Baker Exploiteers

Even cracker salesmen can be made exploiteers in a pinch. The A. B. C. promised to get behind Lorna Doone with its similarly named shortbread, and is making good. It got more than 300 windows for the First National release when it came to the Grand Opera House and Regent theatres, Pittsburgh.

The biscuit salesmen were offered prizes for the largest number of window hooks in proportion to their sales list, and a five dollar gold piece was offered for the best window display.

The 300 windows seemed to be a record, but Chicago is yet to be heard from.

Pyramided

Although the pyramids are supposed to be constructed of sandstone, Walter Penn, of the Bext Theatre, Palestine, Texas, built his of copies of "Burning Sands" for his display on that picture.

He borrowed a window from a book store, filled it with sand, built the pyramids and then peopled his desert with doll Arabs, added palm trees, camels and everything else but the fleas. He wasted all of a dollar and a half on the display, but he built business more than that.

Rep Helped

Just before "East Is West" played Crandall's Strand Theatre, Cumberland, Maryland, a stock company in Washington put on the play. The Crandall offices in Washington rented one of the costumes for the following week and sent it up to Cumberland, where it was worn by a girl in a 'rickshaw. She was also used in a prologue.

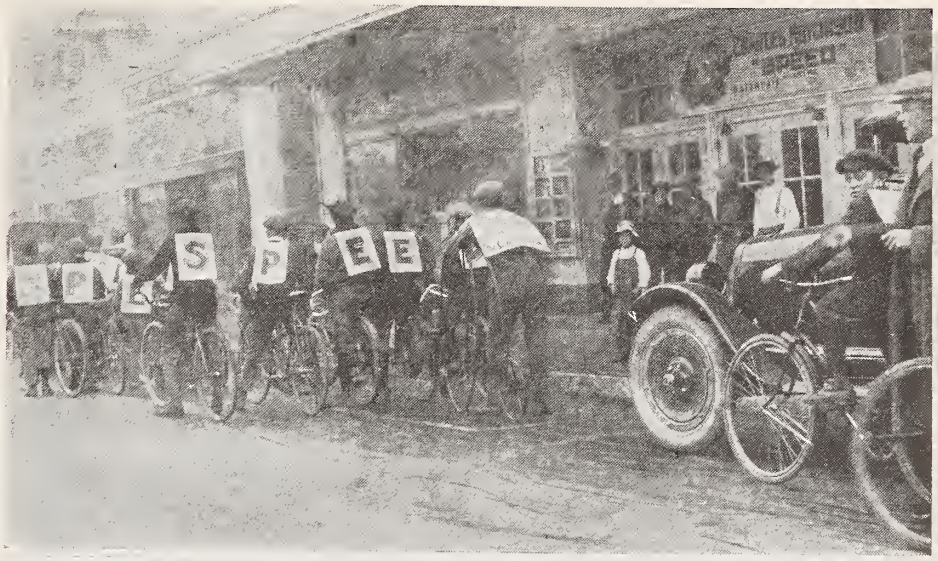
This offers the suggestion that you try to get your local repertoire company to use the play if you have a rep show in town. It will help your business to make a close connection with the stage version. The stock fanatics will want to see the picture and compare the star with their local idol.

Two for One

Putting over "The Fighting Streak," the Strand Theatre, Brandon, Manitoba, put out a hook-up page with ten co-operative advertisements. East of these displays carried a cut of a horseshoe, with an inset of William Fox.

Friday and Saturday of that week were designated as "lucky horseshoe" days, when any child could clip any one of the ads and use it as a pass if accompanied by one adult.

It was just a variation of the two-for-one idea, but it helped put Tom Mix over, and a lot of houses have found that when he is established, Mix is as good as money in the bank.



A Pathe Release

A BIG FLASH PARADE WHICH COST ONLY $3.80 FOR CARDS

Bicycles dating as far back as the old high wheel machines were used to advertise the opening of the Pathe serial, "Speed," at the California Theatre, San Francisco. Twenty-two boys were used, each of whom was given a ticket to the show

Cheated a Coroner and Landed a Story

Being new and more or less enthusiastic, Bill Danziger, Paramounteer, went to Peoria, borrowed an automobile and staged a succession of fake accidents all the way down Main street and back again.

Bill would fall down in front of the car and almost get run over. Then, when the inevitable crowd collected, he would hop to his feet and lecture them on "Manslaughter" at the Palace Theatre.

It is interesting to record the fact, but we think the stunt too strenuous to be recommended. It is too much of a shock, and if some nervous woman drops dead of heart disease, it is not going to help the theatre a lot. It's better to play safe.

Still There

Sensational exploitation has grown so common that some exhibitors are losing sight of the fact that there still are newspapers. Joe Mayer, a Universal exploiteer, put over a campaign for the Auditorium Theatre, Newark, Ohio, in which he employed only the usual accessories and about 300 column inches of display, getting many times that in publicity for "The Storm," including a Which Man contest. It still is possible to use the papers. Don't forget them.

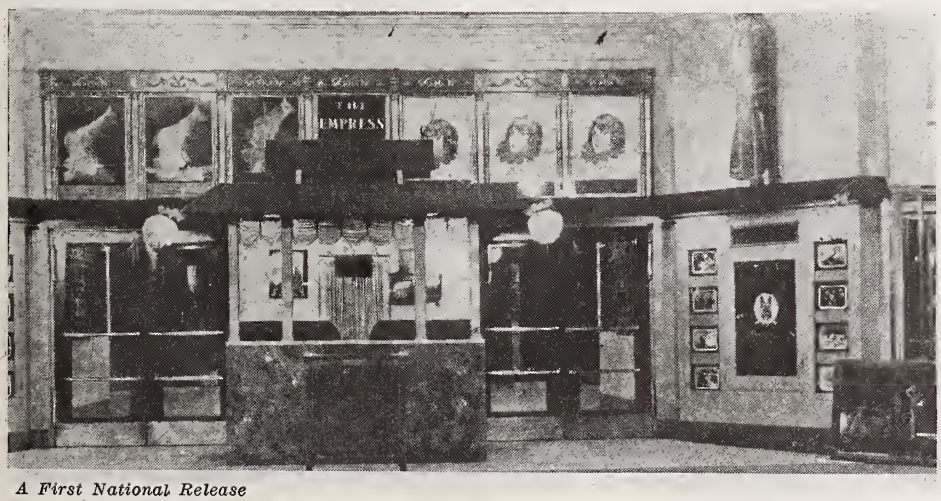
Different

Not wanting to be one of the 8,649 managers to use the klansmen cutouts for lobby decorations for "One Clear Call," Frank J. Miller, Manager of Theatres for Southern Enterprises in Augusta, Ga., decided to do his own thinking, and found that it paid.

In the lobby of the Modjeska Theatre he set up a painted flat showing a brick wall with the title lettered across the face. The wall stood nearly four feet high.

Two feet back on this he placed a profile klan trumpter and between this and the wall he set red incandescents. Back of the horseman, who was considerably over life size, he set up a black backing on which were painted a dead tree and a moon with an owl sharply outlined against the luminary.

He backed this with a mounted rider.



A First National Release

A PAGODA EFFECT FOR THE BOX OFFICE IS VERY SIMPLE

Put a red roof on any structure, put tinkling bells or wind bells at the corners. Mask in with red cloth and you have something that will sell many more tickets for "East Is West." That is what Tom Boland, of the Empress, Oklahoma City, discovered

A First National Release

A NEAT DISPLAY FOR A "LORNA DOONE" CINDERELLA CONTEST

The Des Moines Theatre, Des Moines, Ia., had to use the police to preserve the line while the Iowans sought to qualify for the honor of having the model foot. Apart from the unmounted stills this is an attractive window dressing

Autographed Prizes

Autographed copies of "Lorna Doone" were offered as prizes in an essay competition at the Des Moines Theatre for that attraction. First National exploitation states that copies of the book desired for use of prizes will be autographed by Ince and Miss Bellamy if sufficient notice be given.

The Des Moines also ran a Cinderella contest for a pair of brocaded slippers and tied up the various proprietary articles in addition to a bannered street car with a sizable mileage.

Remember This One?

Remember a couple of years ago when you would get the exploitation man to send a few hundred postcards from the nearest large city reading: "Am having a fine time. Saw 'Manslaughter' last night. Don't miss it when it comes to the ....., Nellie," and the blank filled in with the name of your house?

A. H. Cobb, Jr., of the Alamo Theatre, Griffin, Ga., got the Atlanta office to send out 300 cards to a list of names he supplied and it works just as well as ever.

He also used the traffic cards and rotogravures to help build business 35 per cent. It cost him $15.

Gave a B. B. Ball

Revising an old stunt, the Lyric Theatre, Fort Collins, Col., persuaded a local dancing master to give a Buffalo Bill ball the Saturday before the serial, "In the Days of Buffalo Bill," opened at the Lyric.

All who came costumed as the historic personages in the picture were admitted free and prizes were awarded for the best costumes. It put over the picture and helped the dance, for the extra attendance more than offset the free admissions.

Paraded the Cops

Wanting something newer than the newsboy's parade, the Strand Theatre, Seattle, paraded the police force to a special showing of "Sherlock Holmes," on the proposition that they might learn something about catching criminals. Goldwynner Frank H. Burns helped Manager Wright put the idea over, and they made motion picture of the parade as a special feature, this being shown in all of the Jensen and von Herberg houses to advertise the film at the Strand.

The "21" puzzle was used for amateur Sherlocks and a street ballyhoo was put out with a fore-and-aft cap and magnifying glass.

Eddie Bonns Booms "Hungry Hearts" Run

Eddie Bonns does not believe in a one-stunt exploitation. He gets even the New York papers to fall for his big stunts on the Goldwyn releases when they come to the Capitol for the New York run, but he believes in backing that up.

For "Hungry Hearts" he put out a boy and a woman, dressed as Russian peasants, who perambulated the financial and theatre sections, and he also put out 3,000 peppermint hearts printed up "No More Hungry Hearts." Each was in a glassine envelope printed with the playing date and house.

The same legend was used on 5,000 paper shopping bags distributed within a mile radius of the theatre, and an equal number of potato bags were put out with the grocers and vegetable markets.

Twelve thousand red paper hearts and 15,000 heralds completed the campaign, except for the book hook-up, which was very largely employed.

Whirling Wheels

Three hundred above the average, with perhaps another three hundred lost through a Sunday missout was the record of "The Fast Mail" at the Majestic Theatre, Memphis.

For two weeks in advance H. B. Clarke had a window on Main street showing a transparency drop of a speeding train with an airplane above it going even faster. In front of this was a layout of stills and cards.

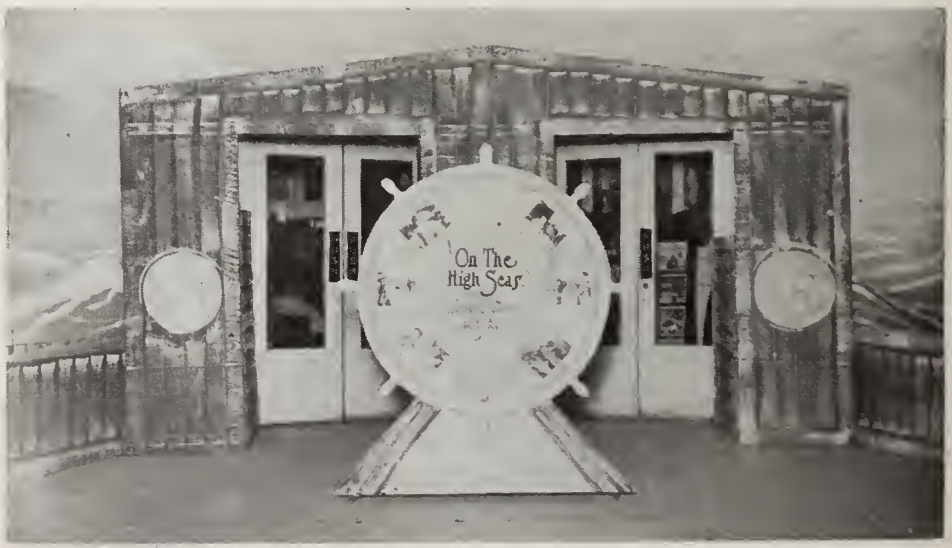
For the lobby he used a compo board locomotive with the wheels geared to high speed on a fan motor. Two 24-sheets were spread across the entrance with a banner on either side of the lobby.

Another Hot Sands

Add to J. M. Edgar Hart's steam heated sand for "Burning Sands," the device of A. R. Lynch, of the Lyric Theatre, Jackson, Tenn.

Mr. Lynch buried cans of solidified alcohol in his sands, so that the blaze came through. It was realistic and inexpensive; less costly even than the El Paso stunt.

If you put a little powdered borax on top of the alcohol in the can, you get a more visible green blaze. Also some fumes. Use it only in the open.



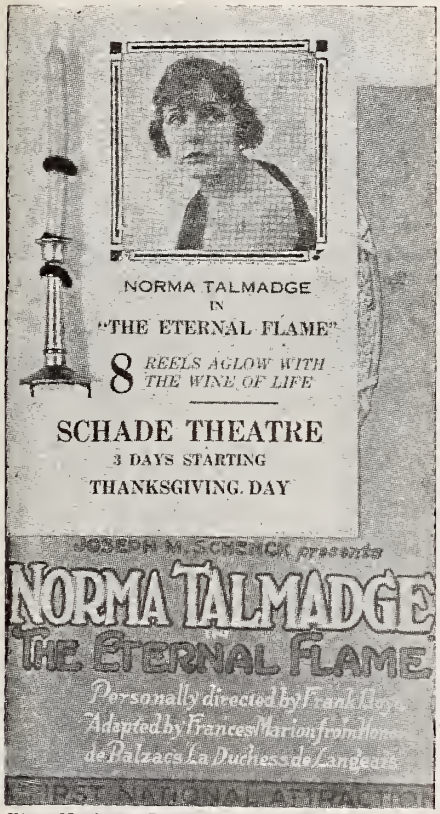
A Paramount Release

HERE'S A LOG BOAT OUT "ON THE HIGH SEAS"

G. M. Phillips, of the Strand Theatre, Atlanta, built this for Dorothy Dalton and Jack Holt to sail in. It looks as though it might have been a log cabin in the remote past, but the wheel gets over the idea of "On the High Seas"

Novelty Folders on "Eternal Flame"

George J. Schade is going in for novelty stunts at his Sandusky house. Several of his schemes have been listed and the latest are small rubber boots for "The Storm" and miniature candles for "The Eternal Flame."



A First National Release

THE SCHADE NOVELTY

This is a three-piece mailer; a card folder telling of the attraction and apparently accessory stuff; a card printed for the house and announcing the date, and a candle one inch long in a metal holder half as long again. The card was slit to let through the base of the candlestick. All were clipped together for mailing.

Most exhibitors have pinned their faith to the three foot candle. Schade goes to the other extreme, and with even better results, for the appeal is more direct.

Music for Ming Toy

A phonograph hook-up was not listed for "East Is West," but that did not prevent the Coliseum Theatre, Seattle, from getting four phonograph windows on the Chinese play.

All companies have a considerable selection of Americanized Chinese numbers on their records, and a cutout from the three sheet gave point to a drive on the play and the selections. This is a little different angle, and if you can get the stores to play the selections, with a repeater, it will be better yet.

A First National Release

THE PHONOGRAPH IDEA

And do not forget that both Victor and Columbia can supply real Chinese records, even though they may not have them in stock. Try a couple in the lobby. The instrumental numbers are the best.

Rings Were Passes

H. H. Wilson, of the Sherman Theatre, Sullivan, Ind., adapted the lost key stunt to "Man-Woman-Marriage," when he belatedly played that production.

Ten wedding rings, procured from the ten-cent store, were "lost" and the finders were rewarded with passes. Everyone was looking for the rings and talking about the play.

Real Circus Flavor Given to a Serial

Roland G. McCurdy, Des Moines Universalist, is evidently an old circus man, with a little sawdust still in his hair.

To launch the Universal chapter play, "In the Days of Buffalo Bill," he used a poster wagon to distribute the lithos and other accessories, but he had two sets of signs painted.

A Universal Release

McCURDY'S CAR

The cut shows "Car No. 2," but the same wagon with the other set of signs was "Car No. 1" and the signs were alternated to give the idea that the serial was so big that it took two outfits to put it over properly. It had a substantial moral effect, and offers an idea to managers for their own bill wagon—whether they have one or not. An express wagon can be hired for a couple of hours a day, and it certainly does give an impression.

Mother's Matinee Hits New Zealand

Human nature is pretty much the same everywhere, and the Fox office reports that the Mother's Matinee, worked in connection with "Over the Hill," is doing as well "down under" as it did in this section of the globe.

The Grand Theatre, Christ Church, a city of 100,000, played to a continuous standout through the use of this device, giving a morning performance when elderly women were admitted as guests of the house. The theatre is located in the center of the town's business activities, and the arriving guests made a wonderful ballyhoo.

An Equity Release

CARTOONS HELPED "WHAT'S WRONG WITH THE WOMEN?" AT THE MAJESTIC THEATRE, MEMPHIS

H. B. Clarke turned to cartoon work to get attention for this attraction. His lobby front was a huge cartoon poster showing what poor fishes the men are, and his entry in the Armistice Day parade was a truck with a more decided reply to the question, showing what Jiggs thinks is the reply to the question. The receipts were pushed several hundred dollars over the usual gross

A Page and a Half for "Foolish Wives"

In addition to taking slightly more than half a page on its own account for "Foolish Wives" on the opening day, the Strand Theatre, Cumberland, Md., one of the Crandall houses, got a full page hook-up, the feature of which was the use of a name plate in each of the hook-up ads, which gives six repeats of the title in reverse to go in with the space on that page either taken by or given to the house. This space is in addition to the half page already mentioned. Supplying name plates to the merchants gives a more complete hook-up and the value of iteration is apparent from a glance at the page. This holds up better than a page in which each merchant follows his own devices in hooking in. The cost of the plates is not heavy, and each is an additional advertisement to be had only for the cost of the cut instead of the cut, plus the space.

FOOLISH WIVES
STRAND
Monday-Tuesday-Wednesday-Thursday, Sept. 25-26-27-28
The First Real Million Dollar Picture
Foolish Wives
A Colossal Drama of Monte Carlo where even Saints are Sinners
After the Show at the Strand Theatre Tonight
COME IN AND TRY A PLATE OF OUR DELICIOUS ICE CREAM
ONE OF OUR DAINTY SUNDAES MADE FROM FRESH FRUITS
Our service is excellent—there are no delays. Open until midnight.
CURTIS Confectionery
BROWNELL SHOE CO.
STREETT'S Mother's Bread ON THE TABLE
John M. Strett
FLURSHUTZ FURNITURE
H.U.F. Flurshutz & Son
Buy now your presents for Christmas
The Gift Shop
McMULLEN BROS. Inc.

A Universal Release

SIX NAME PLATES

—*P. T. A.*—

Cobb On the Job

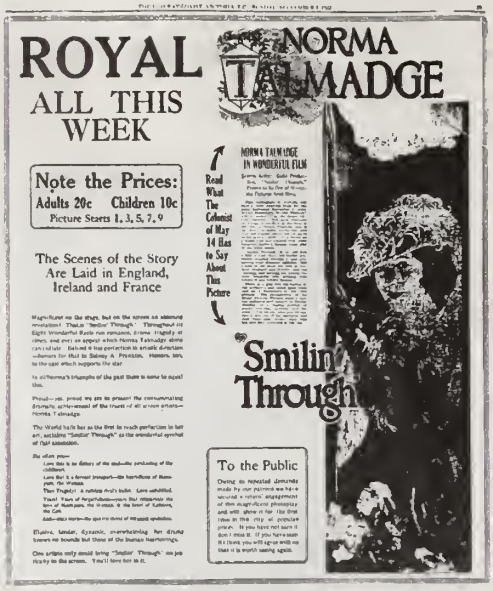
Revival meetings are serious troubles to southern managers. The entire population turns out and the theatres have to starve.

When A. H. Cobb, Jr., of the Alamo Theatre, Griffin, Ga., came to play "Nice People," the churches were holding meetings preparatory to the revival to be started the following week. It looked pretty blue for Cobb, but he started in by getting the unqualified endorsement of the women's clubs and then tied that next day to the statement that no better preparation for the revival could be conceived than a viewing of the sins of society in "Nice People." It saved a lot of seats from being empty and, better still, it gave emphasis to the moral value of the pictures.

—*P. T. A.*—

Employs Full Page for Return Feature

Taking a full page for an important attraction is nothing new, but the Royal Theatre, Victoria, B. C., does something different when it uses an entire page in which to make announcement of the return engagement of Norma Talmadge in "Smilin' Through." It brought the picture back for a full week and sells it on the original notice, given when the picture played the house nearly five months before. There is a keen appreciation added in the column at the left, but the real selling talk is the reference to the original hit. The stuff is well written, though a familiar error is made in the box, "To the public," where the management says in part: "If you have not seen it, don't miss it. If you have seen it, I think you will agree with us that it is worth seeing again." When you start to write decide whether you will use the editorial "we" or the first personal pronoun and stick to your choice. This employs the we earlier in the box, goes to "I" and returns to the "we." It's a very minor matter, but it is so easily to be avoided that some care should be exercised. It is a real tribute to Miss Talmadge that this return should be so widely proclaimed, but "Smilin' Through" is a play most persons will gladly see again, and it should be good for almost universal repeats.


ROYAL
ALL THIS WEEK
NORMA TALMADGE
Note the Prices:
Adults 20c Children 10c
Picture Starts 1, 3, 5, 7, 9
The Scenes of the Story Are Laid in England, Ireland and France
Read What The Colonist of May 14 Has to Say About This Picture
NORMA TALMADGE IN WONDERFUL FILM
Smilin' Through
To the Public

A First National Release

A RETURN FULL PAGE

—*P. T. A.*—

Signed the Shanties

Because the railroad runs right down Main street in Lafayette, Ind., and past the Arc Theatre, the house placarded the flagman's shanties with all sorts of advertising for "The Fast Mail."

Few towns can work this stunt, but there is a good suggestion in the idea. It might be possible to make up a few slab shanties for the main crossings with flagmen to warn of the coming of the "Fast Mail." You don't have to have a railroad to use the shanties, and if you can hook it to the traffic control, so much the better.

—*P. T. A.*—

Those Penny Tickets

Selling tickets for a penny apiece seems to be the newest cleanup in the Southern Enterprises territory. R. L. Towns, of the Strand, Birmingham, lays off 500 tickets to a local store, good until one o'clock for the opening matinee.

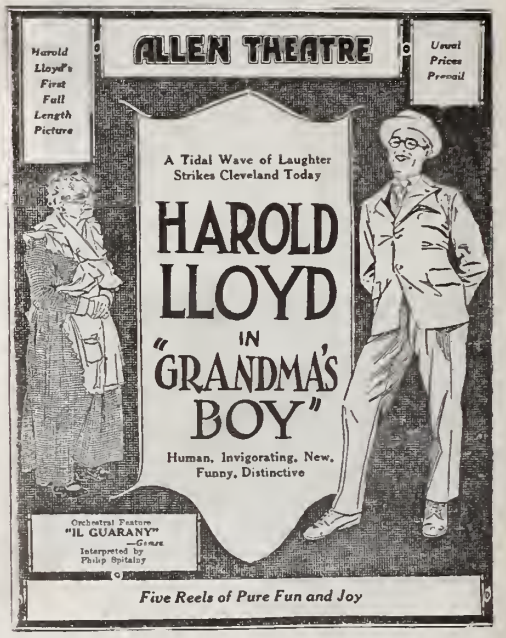
The store advertises the sale heavily, and limits the purchase to two to a customer. To get full value, the counter at which the sale is handled is always adjacent to some merchandise the store wishes to move, and the location is changed for each sale.

The Monday matinee is never very good, and this brings in an additional 500 to spread the valuable word of mouth advertising. It also helps in that the pay patrons, who come later, do not feel so lonesome. Ninety-nine times out of a hundred the visitor is impressed by the full house and likes the picture better than he would in a half empty house.

—*P. T. A.*—

Sells Harold Lloyd With Little Effort

Because Harold Lloyd is a self-seller, the Allen Theatre, Cleveland, gives most of the display to his name and drawings of himself and grandma, contenting itself with a few strong lines to get the general idea over. This would be inadvisable in many instances, but it will sell Lloyd because so much has been said about his first excursion into the longer lengths. He needs no more argument, for he is already sold through the newspapers and fan magazines. It is required only that the fact of his appearance be stated, and this is done nicely and without waste of words, yet each word in the four lines in the shield is carefully considered that the best and strongest may be used. All the rest of the show is thrown overboard except the overture and the sole appeal is made with the comedy.



A Pathe Release

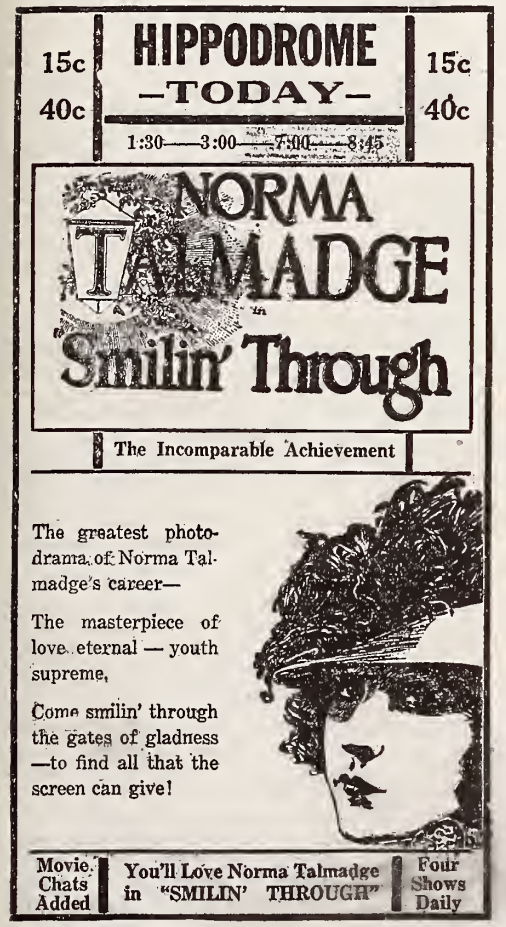
BRIEF BUT SELLING

—*P. T. A.*—

Cuts Down Stock Cuts to Fit Desired Space

Edward J. Hiehle, of the Hippodrome Theatre, Marietta, Ohio, does not sit down and weep profusely because the plan book cuts are not always what he wants. He does the best he can with what he can get. He has no engraver in town, but the printer has a hacksaw and he can cut down to make a fit. This display using a familiar Norma Talmadge cut is about the best of a number of efforts he sends in, though there are several specimens in which he gains a good effect through cutting out only the head of a star and taking off the bareness, as in this example from a Metro cut of Mae Murray. This is really a better display in all except the placement of the cut, because it gives better publicity in smaller space. We think the "Smilin' Through" is a bit too large for what should be a self seller, and the title cut is too obscure. This

would get a better display in type, for we take it that Mr. Hiehle wants display and not merely a picture. The design obscures the name and makes even the title less prominent, and this is an instance wherein both name and play title have a value. Clearness is to be preferred to prettiness, and the cut is not even pretty because the drawing is too close and it looks more like



A First National Release

A CONDENSED CUT

a smudge than a design. This "Smilin' Through" advertisement could have been pulled in by a third with no loss of appeal by cutting out the title design and setting this in two lines to the left of the cut, retaining the present selling lines. In the main, the printer seems to run too much to panel work. A little of this is good for a change, but most of the displays are ruled

Hippodrome
NOW SHOWING
1:30--3:00--7:00--8:45
Hippodrome
NOW SHOWING
Children 15c, Adults 35c
Mae Murray in "Fascination"
A Brilliant Drama of a Girl Who Danced With Danger
Depicting a Girl's Great Adventure Between Dawn and Dawn.
You Will Rejoice in the Beauty of Mae Murray's Clothes, Furs, Hats and Short-Seeming Shoes
Extra Today! "Fox News"
Extra Today! Peggy Paige Fashion Film By Turner-Ebinger Co.
Extra Today! "Snub" Pollard

A Metro Release

A DIFFERENT HANDLING

off in somewhat similar manner and the idea becomes monotonous. The device should be saved for use where two or more program units are to be put over equally, as where Barthelmess in "Sonny" and the "Buffalo Bill" serial are given a joint showing. Here two paneled cuts and two panels for the titles work better than they would loose in the space, but this does not apply to the two examples shown, where dropping some of the rule work would have given a more airy and inviting display. For Mr. Hiehle's benefit, we like very well his display for "The Four Horsemen" and do not like the fussy display for the last day of "Smilin' Through." Here the cut is a detractor. They did not think that the plan book suggestion for a hook-up page on "In the Name of the Law" would suit the local merchants, so the local ad man got up his own hook-in lines and found no difficulty in selling the merchants by displaying the matter ready to go into the form. This very greatly simplified the matter of selling off the page, and is a hint to others who may experience difficulty. Show them just how it will look. Don't bother to set up, but show the rough pencil sketch.

—*P. T. A.*—

Thanks An Exhibitor for Capital Copy

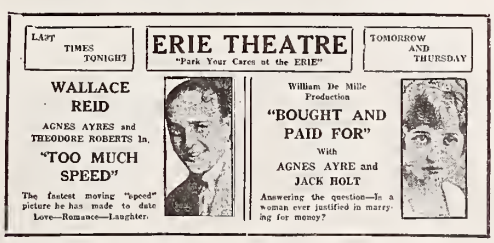
A. O. Gill, of the Erie Theatre, Hugo, Okla., sends his thanks to Hayes, of Hillsdale, Mich., for the reader reprinted in this department for October 21. Mr. Gill writes that he thinks it hard to beat, so he copied it off into his own display, as the larger of the two advertisements shows. He realizes, as does Mr. Hayes, that he can advertise something besides features and that an occasional little comment will do the house infinite good. He is getting nice results

ERIE THEATRE
"The Amusement "Hub" of Southeastern Oklahoma
For Your Pleasure
It is my sincere wish as owner and manager of the ERIE that you regard the ERIE as belonging to you, just as much as you regard postoffice, the courthouse, the library or the city hall, for in the ERIE, in this THEATRELAND of make-believe, every day in the year, the poor will again walk with the kings and the rich will be blessed with the common touch, where every one meets in that realm of pleasure.
O. GILL.
TOMORROW and TUESDAY
Jesse L. Lasky presents
"Is Matrimony a Failure?"
—WITH—
T. ROY BARNES LILA LEE
LOIS WILSON WALTER HIERS
A Paramount Picture
GROUCHES, BEWARE!
Clear the track for the jazziest smile-picture ever made. A whirlwind feature comedy that showers laughs and chuckles and breaks all records for the running board grin. Gives the inside dope on marriage and tells why husbands leave home—and come back again. Also—all about the lovely elopement that turned a town upside down.
WEDNESDAY—THURSDAY
AGNES AYRES In "BORDERLAND"
A drama of madcap love and its consequences.
FRIDAY—SATURDAY
MARY PICKFORD
—IN—
"THE LOVE LIGHT"
A picture we believe to be Mary's best.

A Paramount Release

PLEASING THE PUBLIC

from his printer and this paneled advertisement for "Is Matrimony a Failure?" gets nice treatment, to match his carefully written copy. The proportioning of the types could not be much better done, and yet it will be recalled that Mr. Gill's debut in this department was to get a criticism he could shoot into the printer. Evidently the suggestions were accepted, for since then the Gill advertisements have been decidedly good. He writes that he is cutting down his displays. The display for "Is Matrimony a Failure?" occupies a three sixes, but in another sample he puts over a last day and an


LAST TIMES TONIGHT
ERIE THEATRE
"Park Your Cares at the ERIE"
TOMORROW AND THURSDAY
WALLACE REID
AGNES AYRES and THEODORE ROBERTS in
"TOO MUCH SPEED"
The fastest moving "speed" picture he has made to date
Love—Romance—Laughter.
William De Mille Production
"BOUGHT AND PAID FOR"
With
AGNES AYRE and JACK HOLT
Answering the question—Is a woman ever justified in marrying for money?

Paramount Releases

A REDUCED SPACE

underline in just half that space and does it adequately. For the matrimonial picture he saw his chance for more good copy, so he took more space and added the Hayes reader. For "Too Much Speed" and "Bought and Paid For" he figured that he would be able to put them over with less talk, so he cut down his advertising space. He seems to reason along the Lem Stewart lines that large displays are of no value unless they get over better copy. Of course you cannot cut it too much without getting the paper busy with the blue pencil on readers, but you can effect a gradual reduction that will bring your advertising down to more reasonable limits, and then you will have more money with which to splurge on a big special. Figure on just how little the paper will expect and then make that your usual space; building up on this only when you have more to say or wish to say it more importantly. The idea that a three nines will sell twice as many seats as three four and a halfs is fundamentally wrong, else you could take all full pages and crowd the house at extra performances all the time. There is no magic in newspaper advertising save that you put in it yourself with smartly written copy. Mr. Gill also reports that he got good results from a program appeal to patrons to check their preferences on a blank which listed "Society drama, society comedy, love drama, tragedy, classics (from books), comedy drama, slapstick comedy, western." Were also four lines for favored stars, and spaces for the name and address and telephone number. This is old stuff, but once or twice a year you can dig up the copy, run it and not only get a line on your patrons' tastes, but you can verify your mailing list and at the same time persuade them that you are giving careful attention to your programs. It would be good work, from this latter angle, even if you threw the replies in the waste basket. It would have a definite moral value, but no wise manager will basket that stuff until he has taken off the results, and if he gets the favored stars checked, he can use the telephone numbers to good advantage.

—*P. T. A.*—

David Horsley Runs Theatre in Hawaii

David Horsley, who figured prominently as a producer in the good old days of the M. P. Sales Company, is now conducting the States Theatre in Honolulu. He writes that he is coming to New York to make additional contracts, but meanwhile he sends in samples of his advertising. These are on pink paper and cannot be reproduced, but they are interesting examples of what can be done in Hulaland. Evidently he is also connected with the First National exchange there, for one of the ads—on "Jim the Penman," urges the reader to demand the States program at his own theatre, which may account for the large spaces taken for all of the advertisements. They seem designed to sell the program as well as the house. His display for "Go and Get It" is a six fifteens, and for Norma Talmadge in "The Sign on the Door" is even deeper—about a seventeen. This lists twenty-one houses playing First Nationals in the Territory of Hawaii. It is evident that he has not lost his skill as an advertiser, and we regret that the tint of the paper prohibits reproduction, for they are interesting examples and show none of the amateurishness which too often marks the territorial work. This might have been set in any city in the States.

—*P. T. A.*—

"All Wet"

Because there was a flight aviator in town, J. P. Harris, of the Arcade Theatre, Fort Myers, Fla., swapped a slide for an aerial bill stunt. Fifty passes were thrown from the plane while it flew over the main streets. Ten went into the river, but it is still warm down in Florida and small boys dived in and rescued them. With window cards, extra stills and general jazz, combined with the air stunt, Mr. Harris played "Blood and Sand" for three days, where two days was supposed to be the limit for this town.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

GREAT ALONE. A very good picture of the outdoors that pleased the people who saw it. Get this, as I believe you can make some money. Advertising: newspaper, lobby, etc. Patronage: mixed. Attendance: fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

MY OLD KENTUCKY HOME. Good picture. Race scene good. Pleased about 87%. Patronage: town. Attendance: good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

Associated Exhibitors

GRANDMA'S BOY. Excellent picture; audiences enthusiastic over it. But it did not draw commensurate with its big cost. Advertising: like a circus. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

F. B. O.

BEYOND THE RAINBOW. Good story, fine cast, excellent photography. Went over big with our patrons. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

BLOT. A clever picture, cleverly played and very entertaining. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

COLLEEN OF THE PINES. For me, just an ordinary movie, poorly constructed, very improbable and unusual. Did not please generally, although no outspoken kicks registered. Usual advertising and lobby display of pictures and posters. Star: Jane Novak. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

GOOD MEN AND TRUE. Good picture; one that is true to life. Harry Carey gaining in popularity. Advertising: usual lobby display. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

FIRST WOMAN. A good picture with a punch at the finish that pleased the few who came in. Our town is very short on business. Advertising: photos, newspapers, etc. Patronage: mixed. Attendance: poor. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

IN THE NAME OF THE LAW. A picture that everybody liked; no more than a regular program, but it has the pulling power and it pleases. I beat all records in attendance and receipts. You won't go wrong on this one. It brings them in. Advertising: cutouts, two papers, ones, threes, photos, heralds, slide. Patronage: average. Attendance: broke all records. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

First National

EAST IS WEST. An exceptionally good picture. Full of entertainment. Everybody well pleased. A good box-office money-getter. Star: Constance Talmadge. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

ETERNAL FLAME. Certainly great. Get behind it and push; and above all, get a window for the candle stunt. Advertising: strongest in three months. Patronage: small town. Attendance: good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

ETERNAL FLAME. Excellent picture; one that will appeal to the better class. Norma Talmadge does her best in this; good supporting cast. Will draw where the star has a following. Advertising: newspaper, twenty-fours, threes, sixes, postal cards, all kinds. Attendance: good. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

GO AND GET IT. Wesley Barry takes good here. Patrons were much delighted with this type of picture. Advertising: ones, threes, sixes, photos, papers. Patronage: local. Attendance: good. F. M. Knight, Opera House, Blenheim, Ontario, Canada.

KINDRED OF THE DUST. A good picture which drew good business and pleased all seeing it. The kind of a picture that makes new fans. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

LOVE'S REDEMPTION. Extra good picture. Norma Talmadge, the star, quite a favorite with all my patrons. Advertising: two threes, four ones. Patronage: mixed. Attendance: fair. W. Odom, Sr., Dixie Theatre, Durant, Mississippi.

MAN-WOMAN-MARRIAGE. In spite of the fact that there was a cold rain, I had a full house and they all said it was worth going through to see. Advertising: every way I could think of. Patronage: mixed. Attendance: good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

MARRIED LIFE. Good comedy drama. R. P. Cecil, Dixie Theatre, Wynona, Oklahoma.

ROSARY. Another mistake for us. Steady patrons walked out. Did they like it? Ran two days; receipts first day, $123.50; second day, $9.40. A shame to both Catholic and Protestant—had as many kicks from one as from the other. Advertising: special order posters and lobby. Patronage: neighborhood. Attendance: good first day only. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

SEVENTH DAY. Very, very good; but couldn't compare with "Tol'able David" and "Sonny." It will please and draw on account of the star, but don't over-advertise it. Advertising: posters and heralds. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SMILIN' THROUGH. Norma Talmadge never did anything better. I don't have to go into detail; every exhibitor that keeps in touch knows this picture value. You'll do business, and if you can get it without giving your right eye, do so and make some change. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SMILIN' THROUGH. I have shown at least a half dozen of "the greatest pictures ever made," this year; but none of them drew like this. Fully a hundred told me that it was the best they had ever seen. Personally, I think it wonderful. Though I broke the house record, I made very little on it. Advertising: trebled newspaper; tie-up with music store, doubled posters, etc. Patronage: small town. Attendance: biggest yet. A. La Valla, Community Theatre, Bethel, Connecticut.

SMILIN' THROUGH. Hung up a box-office record. First real business in months. Pleased most all. Advertising: regular. Patronage: family. Attendance: big. R. J. Relf, Star Theatre, Decorah, Iowa.

TOL'ABLE DAVID. Beyond the shadow of a doubt, the greatest picture of mountain life ever made. For casting, direction, locations and titles, it can't be beaten. The most enjoyable picture thrown on my screen this year. Book it; boost it every way you know how. Advertising: every way known. Patronage: mixed. Attendance: good. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

TOL'ABLE DAVID. As good a picture as we have seen in years. The kind of a picture that will make and hold picture fans. Advertising: photos and mail. Patronage: rural. Attendance: good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

TRAPPED IN THE AIR. Very good Western. Pleased about eighty per cent. A fine program picture; plenty of action all the way through. Advertising: ones, threes, newspaper. Patronage: small town. Attendance: fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

WEDDING BELLS. Constance is evidently trying to come back, as her stories are getting better. She's always been fine, but there must be some excuse for her appearance. Advertising: regular lobby with heralds. Patronage: small town. Attendance: fair. Majestic Theatre, Greenfield, Tennessee.

Fox

ARABIAN LOVE. Our Saturday crowds liked this one very much. Gilbert looks promising. Advertising: as usual. Patronage: mixed. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

BAR NOTHING. Jones exceptionally good in this one, but you couldn't possibly get them in, even with a "free show." Although it lost us money, the picture is in no way to blame. This was an especially good Western and those who were there were greatly entertained. Jones has a good following here, but a free show will hardly

get them in during the week. R. K. Russell, Lyric Theatre, Cushing, Iowa.

CONNECTICUT YANKEE. Good comedy drama. Sub-titles great. Lost money on fifteen-thirty-five cents admission. Bad weather. Advertising: photos, handbills. Patronage: small town. Attendance: poor. E. A. Oestern, Oestern's Theatre, Harper's Ferry, Iowa.

DO AND DARE. Boys, here is a snappy one. Mix gets better all the time. Just a word to all of you exhibitors: I have run Fox pictures for three years. I only run three days a week, but I have better service out of Fox than from any other film company. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

ELOPE IF YOU MUST. This is just a mediocre picture; only fair entertainment. Advertising: regular. Patronage: neighborhood. Attendance: fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

FAST MAIL. Full of action and pep. A splendid picture, splendidly played, and to pleased good business. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

FIGHTING STREAK. One of Mix's good ones, well liked by his following, and went over good. Advertising: newspaper, posters. Patronage: mostly men. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

FOOTFALLS. For me, this has less entertainment value than any picture to date. Imagine the star of "A Fool There Was" as an ingenue. Advertising: ones and six. Patronage: small town. Attendance: poor. S. Pace, Jettie Theatre, Texline, Texas.

FOR BIG STAKES. A splendid Tom Mix picture. Full of the Mix fun and pep. Advertising: posters. Patronage: rural. Attendance: good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

FOR BIG STAKES. Boys, get this picture! One you can call a special; action from start to finish. Advertising: six, three, photos. Patronage: small town. Attendance: good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

JUST TONY. A human horse is Tony. They cannot help being satisfied with this "Mix" picture. It will please men, women and children alike; invite the whole family to see it. Chas. H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

JUST TONY. Mix and his horse. Without exception the greatest masterpiece in horsemanship. The horse is wonderful, and a whole lot better than some stars we have. Advertising: usual. Patronage: small town. Attendance: good (as usual). R. K. Russell, Lyric Theatre, Cushing, Iowa.

LIVE WIRES. A very good five-reel program picture. Young folks especially will enjoy it very much, being a college picture. Advertising: usual. Patronage: mixed Attendance: fair. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

LIVE WIRES. Stars made a very good showing in this picture. Pleased about eighty per cent. Advertising: slide, paper, cards. Patronage: all classes. Attendance: fair. A. E. Rogers, Temple Theatre, Dexter, New York.

MOONSHINE VALLEY. Fine acting. Picture could have been better, though. Farnum does not draw half as much as he used to. Advertising: photos, one sheet, slide, newspaper. Patronage: rough class. Attendance: poor. Charles Martin, Family Theatre, Mt. Morris, New York.

THE NEW TEACHER. Despite the fact that the reviewers say it is a conventional picture, it went over good. Everybody satisfied. Advertising: three ones, one three, slide. Patronage: general. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

TO A FINISH. Buck Jones in a five-reel thriller that pleased a majority of my patrons. Some very thrilling stunts pulled by Buck. A clean Western. If your patrons want excitement, get this one. Avertising: ones, threes, slide. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

WEST OF CHICAGO. Good program picture. Will please those who like Westerns. Advertising: regular. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

WEST OF CHICAGO. Quite good if Westerns are desired. Advertising: posters, program, newspaper. Patronage: country town. Attendance: fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Several weeks ago Mr. Thos. L. Haynes said that he found Straight from the Shoulder Reports ninety-five per cent. accurate.

That leaves only a five per cent. leak in the dependability faucet, but you want no leak at all.

Sometimes you'll get a real "lemon" and that's when you need to tip the rest of the crowd before they get stung, the same as they are handing you the office to lay off of some other "quince."

But how about the average stuff that hops onto your screen when you pay too much or don't happen to get the right pulling angle, and old Pa Patron sits tight with his feet in the oven at home—and you get sore and shoot in a "panning" that makes that particular film curl up and die in the opinion of a lot of folks?

Whale the daylights out of any real "bloomer"—but, fellows, for the sake of one hundred per cent. trustability, make every tip a true tip, even if you do miss a chance to get back at somebody.

VAN.

Goldwyn

BEATING THE GAME. I am a booster for Tom Moore. He never disappoints my audiences. A fine program picture. Advertising: usual. Patronage: country town. Attendance: good. H. V. Harvey, Palace Theatre, Dixon, California.

HEAD OVER HEELS. Some like it, but don't think the majority would. Advertising: program, newspaper, posters. Patronage: country town. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

HIS OWN LAW. Just a fair program picture. My patrons were about fifty-fifty. Some liked it and some didn't. Quite heavy in places. A. E. Rogers, Temple Theatre, Dexter, New York.

MADAM X. Nothing extra. Parts cut out. Rental too high. Nothing but a fair picture. Advertising: regular. Patronage: small town. Attendance: poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

REMEMBRANCE. Not what it was cracked up to be at all, for me. A fair program picture and nothing more. Lost a lot of money on it. Advertising: window cards, newspapers, etc. Patronage: high class. Attendance: poor. Charles Martin, Family Theatre, Mt. Morris, New York.

WALL FLOWER. Had some favorable comments on this and others did not like it. Personally, could not see why it did not please all; should call it a good program picture. Thos. L. Haynes, Town Hall, Old Lyme, Massachusetts.

Hodkinson

NO TRESPASSING. Good picture; but the women were disappointed. They expected her to dance and wear pretty clothes. It pleased, however, but they like her better in other type stories. Advertising: posters and heralds. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

FREE AIR. A good picture, reasonably bought. Far above the average program material. Advertising: posters. Patronage: rural. Attendance: fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

SLIM SHOULDERS. Everybody seeing "Slim Shoulders" well pleased. No kicks registered. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Metro

BROADWAY ROSE. Good. Satisfies about seventy-five per cent. Good direction; settings very good; dance scenes the best Mae Murray has done. Picture will make you money if you don't pay too much for it. Advertising: sixes, threes, ones, window cards, slides. Patronage: everybody. Attendance: fair. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

BROADWAY ROSE. Well pleased audiences. Mae Murray was fascinating in this one. No kicks registered. A good booking proposition. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

CONQUERING POWER. For me, a great picture. Sorry to disagree with some who said picture was a failure. Pleased a hundred per cent. For myself, I believe the picture to be a masterpiece. Advertising: extensive. Patronage: small town. Attendance: excellent. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

FIGHTIN' MAD. Good Western. Desmond always pleases and brings in the coin whenever his picture is shown. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

INFAMOUS MISS REVELL. A very poor story, but Alice Lake did as well with it as could be expected. Comments by patrons favorable. Advertising: usual. Patronage: neighborhood. Attendance: fair. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LIFE'S DARN FUNNY. An ordinary Viola Dana picture. She usually goes good with me and is well liked by my patrons. Advertising: newspaper and posters. Patronage: mixed. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

PEACOCK ALLEY. Here is one that went over big for two days at advanced prices and pleased them all. Did not hear any complaints at all, so it must be a one hundred per cent. production when my patrons don't kick any. Advertising: lobby, sixes. Patronage: regular. Attendance:

good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WOMAN'S HATE. Terrible title, with no drawing power. Patrons unable to make out into what part of the picture the title was supposed to fit. The picture itself not so bad. Patronage: small town. Attendance: fair. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

Paramount

ACROSS THE CONTINENT. Good Reid picture. His automobile stories always please. Everyone seemed satisfied. Advertising: regular. Patronage: mixed. Attendance: good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

ACROSS THE CONTINENT. Familiar theme, treated in the usual way. To me, a very ordinary picture. Theodore Roberts, rather than Wally Reid, pulled it through. Advertising: usual. Patronage: neighborhood. Attendance: fair. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BEAUTY SHOP. Boys! I just can not tell you how disappointed I was in this picture. When the show was over I went in my office and closed the door for I felt sure I would have to fight or take a lot of abuse. Had this picture booked for two nights, but was so bad, returned after first night. W. Odom, Sr., Dixie Theatre, Durant, Mississippi.

BEYOND THE ROCKS. Excellent. In my opinion, book this one and you can't go wrong. Advertising: twenty-fours, sixes, threes, ones, photos. Patronage: resort. Attendance: good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

BLOOD AND SAND. A high class motion picture for a high class audience, in every sense of the word. A story that tells something and tells it in a most entertaining way. The cutting in of the real bull fight scenes with the studio stuff is marvelous, a work of art that has seldom been equaled. Valentino is at his best. If he was starred in a part similar to his vagabond bull fighter in the first of the picture, he would be immense. Attendance: capacity, three days. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

BURNING SANDS. Not another "Sheik" by any means, but a fine picture. I did not see this one before running it. Advertised it as bigger and better than the "Sheik" but the public do not think so. Why they cast Wanda Hawley in her role in this one I can't tell, but she is out of her depth and struggling hard. She does not arrive at all in this one. Sills is fine, and Regan is as good, except that her attempt at dancing is rather lamentable. Hawley in the scene after the attempted seduction should cover up and not continue the display of flesh too long. Small matter, but it counts in towns like this. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

DICTATOR. Enthusiasm of large audiences throughout the week was faithfully mirrored in the box office receipts, which were unusually large. Star: Wallace Reid. William Noble, Rialto Theatre, Oklahoma City, Okahoma.

EASY ROAD. An excellent picture. Lila Lee is to be commended for her work in this. Drew fairly well. Advertising: six and ones. Patronage: small town. S. Pace, Jettie Theatre, Texline, Texas.

EVERYTHING FOR SALE. Not a bad picture, but failed to do any business. No one walked out; but several went to sleep. Advertising: average. Patronage: mixed. Attendance: very light. Big Ben Theatre, Ilion, New York.

EXCUSE MY DUST. A good Reid picture. About like others he has starred in. Gave the usual satisfaction Advertising: ones, threes, lobby, cards. Patronage: small town. Attendance: ordinary. A. L. Hepp, Idyl Hour Theatre, Greeley, Nebraska.

FIND THE WOMAN. An excellent crook picture, starring Alma Rubens. Play this up with this star, who was featured in "Humoresque." We had many excellent comments on this one. Advertising: threes, ones, photos. Patronage: neighborhood. Attendance: good. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

FOOL'S PARADISE. Here is a hundred per cent. production; one that will stand two days and you can raise your prices. I paid too much to show a profit, but it's a good show. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FOOL'S PARADISE. For me, one of the most wonderful attractions of the year. Went over fine. Don't be afraid to boost this one. Advertising: special printed cards, one sheets and posters. Patronage: mixed. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

GILDED CAGE. Gloria will have to do more than wear pretty clothes if she becomes popular enough for the prices they ask. Advertising: usual. Patronage: small town. Attendance: fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

GAME CHICKEN. Starts out pretty good but winds up by showing a bunch of rum runners unloading a cargo of hootch in a dense fog. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

GREEN TEMPTATION. Patrons very well pleased. A good program picture and will stand extra advertising. Advertising: photos, ones, threes. Patronage: general. Attendance: good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

LANE THAT HAD NO TURNING. This was fine; but I started Paramount Week with the "Wife Trap" and killed the week. Patronage: mixed. Attendance: poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

LOVES OF PHARAOH. Good picture, good cast. One of the best pictures, for me, Paramount has ever made. Picture should please all classes and is a sure nuff box office coin getter. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

MAN FROM HOME. Pleased one hundred per cent. Very good story and some wonderful scenery. Advertising: lobby, newspaper, billboards, hand bills. Patronage: mixed. Attendance: good. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

ONE GLORIOUS DAY. Have been showing pictures here now for ten years and I believe that, for me, this is the rottenest I ever ran in the ten years that I have been here. Attendance: what did come walked out. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PINK GODS. A three star Paramount. Bebe Daniels' best work so far. Wonderful melodrama. Advertising like a circus. Business, S. R. O. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

Thank You!

Just as soon as Straight From the Shoulder asked for reports on "Woman of No Importance" good friends, including D. W. Strayer, Monarch Theatre, Mt. Joy, Pa., shot them in. The reports have been sent to the folks who wanted them. Thank you.

Playgoers

TRACKS. With special cast; an excellent picture, well executed and well played. No mistake can be made in booking this one. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Selznick

CHIVALROUS CHARLEY. Just fair. O'Brien is a new star here and the way he draws now think that he always will be. If I was rating this picture for entertainment value I'd say about fifty per cent., and you would have to have a strong short subject to brace it then. Advertising: regular. Patronage: country. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

A MAN'S HOME. Not a great picture, but people liked it and said so. Advertising: one, six, photos, throwaways. Patronage: neighborhood. Attendance: good. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MIRACLE OF MANHATTAN. A fair program picture; a good Society drama. Pleased about seventy-five per cent. Advertising: ones, three, six, dodgers. Patronage: general. Attendance: good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

RECKLESS YOUTH. You will like this picture. Elaine Hammerstein is the star; she is most always good and draws well at my theatre. Advertising: one three, four ones. Patronage: mixed. Attendance: fair. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

RECKLESS YOUTH. Hammerstein, as usual, good; but this picture is suggestive. My patrons hate such scenes. Advertising: usual. Patronage: small town. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

REPORTED MISSING. Owen Moore in a real comedy-drama that makes 'em hold to their seats. Title and paper good; it went over good. F. L. Anderson, Queen Theatre, Marfa, Texas.

UNDER OATH. A very pleasing picture that drew very well and was liked here. On the program order, but a shade better than the average program picture. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

United Artists

ORPHANS OF THE STORM. D. W. Griffith made a picture here; any exhibitor that can't get business with this, don't know the game. But buy it right. Advertising: heralds and mailing list. Patronage: health seekers and tourists. Attendance: excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WAY DOWN EAST. Advertised this in seven towns for both my houses and made a little money. Best picture we ever saw. Advertising: photos, mailing list. Patronage: small town. Attendance: fair—I should have done better the way I advertised. E. A. Oestern. Oestern's Theatre, Harper's Ferry, and Lyric, New Allis, Iowa.

WAY DOWN EAST. Wonderful attraction, but greatly disappointed on its drawing power, although strike conditions were bad. Advertising: extensive. Patronage: mixed. Attendance: poor. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

Universal

THE DELICIOUS LITTLE DEVIL. With Mae Murray, an instant hit. Held up fine all week and enjoyed pleased good business. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

DON'T GET PERSONAL. Here is a splendid comedy-drama that should please your patrons if they are not too critical. It is clean, entertaining, and carries a good moral. The team work of Marie Prevost and T. Roy Barnes makes this more than an ordinary feature. Will stand extra advertising. Advertising: regular. Patronage: community. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

THE FOX. While this is a very good Western, it is far from being a Special. I promised a little too much on this. Be careful not to oversell it or you'll hear from your patrons as I did. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

THE FOX. This is truly a super-Western production. Harry Carey never fails to please our patrons and in this picture he has outdone himself. The fact that a genuine plot has the spectator in suspense 'till the climax, distinguishes this as a masterpiece in the motion picture realm. Patronage: very best. Attendance: good. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

LONG CHANCE. Good program picture. All of the Winning Nine have been good. Patronage: small town. Attendance: good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

PLAYING WITH FIRE. A genuine knock out. This little star (Gladys Walton) knocks 'em for a home run every time. I am strong for Universal; its prices are fair, prints good, pictures average good. Advertising: usual. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

RED COURAGE. Hoot always brings in the bacon for me and pleases my audience. Advertising: nothing special. Patronage: small town. Attendance: good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

THE STORM. This one came here with a fine reputation and went away with a better one. It is all picture; interesting all the way. Gave splendid satisfaction to all. Forest fire scene vividly realistic. We know, because we have seen them burning. Advertising: regular. Patronage: small town. Attendance: big. H. S. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

Use the blank below to introduce yourself among the crowd of good fellows who are making Straight from the Shoulder the exhibitor's dependable tip department.

SHATTERED DREAMS. In our estimation Miss Du Pont is very pleasing to look at, but a star will have to have other good qualities to be a drawing card with us. Although this is not such a terribly bad picture, neither is it a very good one. Don't promise your patrons very much if you play it. Patronage: community. Attendance: just fair, and glad of it. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

THE TRAP. A program picture with one punch near the end; otherwise rather draggy. But Lon Chaney does fine work. Advertising: regular. Patronage: average. Attendance: fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WILD HONEY. A fair picture, but business always slumps when a Dean regular picture comes to this theatre. Advertising: newspapers, three ones, slide, photos. Patronage: local. Attendance: not good. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

Vitagraph

RECEIVED PAYMENT. A good program picture. Miss Griffith, an Arkansas girl, has a large following here. Advertising: usual. Patronage: mixed. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

RECEIVED PAYMENT. Very clever picture and well acted. Miss Griffith is getting to be popular here. Advertising: lobby, newspaper. Patronage: mixed. Attendance: fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

SHEIK'S WIFE. The American people do not care for foreign made pictures, therefore we lost money on this one although the story was very good. G. K. Nenes, Liberty Theatre, Miami, Arizona.

TOO MUCH BUSINESS. A very good comedy with a very good picture cast and unfortunately a cast that had very little pull here outside of Tully Marshall; but if you can get them in at your matinee they'll publish the fact regarding its merit. I did very well and the audience was highly pleased. Advertising: heralds and mailing list. Patronage: health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHEN DANGER SMILES. With William Duncan and Edith Johnson, a very interesting picture which pleased and drew very good business William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Comedies

ALL WET (Fox). Although there are many laughs in this, it is not up to Al St. John's standard. Advertising: regular. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

THE BOAT (First National). A great comedy. Plenty of new stunts. Buster Keaton a big drawing card here. Advertising: extensive. Patronage: small town. Attendance: excellent. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

HEART BREAKERS (Universal). A fair comedy, although, like the rest of the Star series, not worth to us the money we paid for it. I think some one laughed out loud once at this. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

KISS ME, PAULINE (Chester-Educl). A scream from start to finish. Hope the rest of the Educationals are like this. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

PALEFACE (First National). Absolutely nothing to it; did not hear one laugh in the whole two reels. Looks like he made all the good ones for Metro, as we have yet to get one of his First Nationals that will stand up. Showed in connection with this one Harold Lloyd in "I Do," and pleased them all; otherwise would have had to hide out or give back their money. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

REPORTER (Fox). A good, laughable comedy. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

SAILOR MADE MAN (Assoc. Exhib). Harold Lloyd at his best in this picture; audience pleased. Lloyd a good puller here. Advertising: slide and posters. Patronage: small town. Attendance: full capacity. W. T. Edom, Dixie Theatre, Rosboro, Arkansas.

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Advertising Angles ..... **Attendance** .....

Size of Town.....**Type you draw from** .....

Name ..... **Theatre**..... **City** ..... **State** .....

SUNSHINE COMEDIES (Fox). All good. You can't go wrong by booking 'em as fast as they come. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

TOONERVILLE BLUES (Educational). Did not take well. Patronage: small town. Attendance: fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

TWIN HUSBANDS (F. B. O.). One of the De Havens' best. It will please. Patronage: general. Attendance: very good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Serials

IN THE DAYS OF BUFFALO BILL (Universal). It started off with the best serial patronage I have had for over two years. Buy it; it's a sure winner. Advertising: ones, three, six, photos, heralds, newspapers, dodgers, hats. Patronage: general. Attendance: very good. T. J. Hickes, Liberty Theatre, Saxon, Pennsylvania.

ROBINSON CRUSOE (Universal). On the sixteenth episode and still losing money. Had they made this in more episodes than eighteen it would break me. The worst serial I ever saw. Nothing to it. Any exhibitor who wants to lose money should run it. Advertising: every possible means. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

TIMBER QUEEN (Pathe). Have run twelve serials and, boys, here is the best serial you can buy. Advertising: six, photos, ones, slide. Patronage: small town. Attendance: good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

More Reports Mean Better Bookings
Use These Tips and Send Along Some

Short Subjects

AESOP'S FABLES (Pathe). Always great. Audience looks forward, expectantly, for their Fable, and feel disappointed when they are not shown. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

COME CLEAN (Universal). With Tom Santschi, a pleasing two-reel drama; find Tom O. K. in all of his two reelers. William Thacher, Royal Theatre, Salina, Kansas.

State Rights

BURN 'EM UP BARNES (C. C. Burr). A corking good light comedy that will delight a sophisticated audience. If you have played Torchy comedies, book "Burn 'Em Up Barnes." Patronage: mixed. Attendance: good, there is a decided and pleasing upward trend in business in this section. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

I AM THE LAW. This is a good picture which pleased a big business. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

LAST CHANCE. For me, it's a lemon to lay off of, brothers. Our patrons were disgusted. Franklyn Farnum is the star. Patronage: mostly men. Attendance: rotten. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

MAN FROM HELL'S RIVER (Federated). Not up to the standard of Curwood's stories, but pleased eighty per cent. Just a program picture. Advertising: lobby, newspaper, billboards, handbills. Patronage: mixed. Attendance: fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

MAN FROM HELL'S RIVER (Federated). A fairly good Curwood story with a real good cast including Wallace Beery. They feature a dog but he doesn't do anything at all. Patronage: small town. Attendance: good. Marsden Noble, Noble Theatre, Marshfield, Oregon.

RICH MEN'S WIVES (Lichtman). Stood them up for three nights—something rarely done here. A real box office picture. It delivers the goods, pleasing everybody. Well worth heavy advertising. B. Warner, Warner Theatre, Niles, Ohio.

SCHOOL DAYS (Warner Bros.) Good picture. Patronage: mixed. Attendance: above average. William H. Mayhew, Broadway Theatre, Cisco, Texas.

UNDER WESTERN SKIES (Acie). Absolutely the worst thing, for me, I have run for many a day and I'd stay away from this one again. Advertising: six, three, ones, slide. Patronage: all classes. Attendance: poor, and glad of it. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

The Loaded Door

(Hoot Gibson—Universal—4,563 feet)

M. P. W.—Has novel climax. . . . There is melodrama of a familiar sort in the body of the story.

E. H.—A Western thriller, with the popular cowboy actor doing his best to put over a rather obvious story.

N.—Just a snappy, full of action, rapidly moving and thoroughly satisfying Western.

F. D.—First rate comedy drama, with good action and plenty of laughs.

The Prince and the Pauper

(Tibi Lubin—6,522 feet)

M. P. W.—Mark Twain's delightful story, "The Prince and the Pauper," is beautifully and sympathetically picturized.

F. D.—Interesting and fairly spectacular version of Mark Twain's story. . . . Should appeal to matinee crowds especially.

N.—For the most part, "The Prince and the Pauper," is entertaining and should do especially well in neighborhood houses and at matinees when the children are present.

T. R.—A picture which should find favor with young and old.

The Eyes of the Mummy

(Pola Negri—Paramount—3,805 feet)

M. P. W.—Has dramatic force and is well directed.

E. H.—A rather conventional story of the Sahara desert. It contains a thin plot and many stock situations.

N.—Much below par.

T. R.—This picture at its best is far below the majority of former German films that have been shown in this country.

Under Oath

(Elaine Hammerstein—Selznick—5,175 feet)

M. P. W.—Heart-gripping story lavishly produced.

N.—This is Elaine Hammerstein's best picture to date. . . . It has a good story.

E. H.—Without a doubt this is one of the finest pictures in which Elaine Hammerstein has been seen for some time.

T. R.—An extremely interesting picture and admirable starring vehicle for Elaine Hammerstein.

Chain Lightning

(Ann Little—Arrow—5 reels)

M. P. W.—If your patrons enjoy entertaining Southern pictures you should cash in on this one.

F. D.—Pleasing Southern romance and good race track sequence in this. . . . The average audience will like it.

E. H.—Here is a good program picture.

N.—The racing scenes are filled with color and thrills, and there are sufficient elements of a dramatic nature to provide a first rate entertainment.

Destiny's Isle

(Featured Cast—American Releasing Corp.—5,496 feet)

M. P. W.—Attractive but lacking in strong story.

F. D.—Splendid pictorial appeal and good direction keeps story interesting.

N.—Here's a picture whose somewhat hackneyed theme is redeemed by really worth-while direction and the careful work of a well-chosen cast.

T. R.—An attractive picture which holds its interest fairly well.

Smudge

(Charles Ray—First National—4,716 feet)

M. P. W.—In "Smudge" Charles Ray has a story that is interestingly told, and a vehicle that is well acted throughout.

N.—Here it is—something different. Yet "Smudge" resembles other Charles Ray productions sufficiently to identify it with the star's numerous successes.

T. R.—Affords fair entertainment.

E. H.—An amusing and diverting comedy-drama.

So This Is Arizona

(Franklyn Farnum—W. M. Smith Production—5,800 feet)

M. P. W.—An entertaining Western, with more merriment than is usually associated with this class of features.

N.—Here is a rip-roaring Western, full of speed and pep, with a lot of genuine comedy flung in, and some rather broad humor that starts the risibles of Western devotees.

F. D.—Fair Western, built along familiar lines.

E. H.—It should give general satisfaction where Westerns are booked.

Heroes and Husbands

(Katherine MacDonald—First National—5,460 feet)

M. P. W.—Holds interest from start to finish.

N.—Really fine dramatic narrative, well acted, well directed and well photographed.

T. R.—Pleasing entertainment, but appears to be slightly long drawn out.

E. H.—Rely upon the name and popularity of Katherine MacDonald to put this picture over.

Newest Reviews and Comments

CHARLES S. SEWELL *Editor of Reviews*

"Broken Chains"

Goldwyn Production of Prize-Winning Scenario Should Prove a Good Box-Office Attraction

Reviewed by C. S. Sewell

Heralded as the winner of a $10,000 prize in a scenario contest conducted by the Chicago Daily News, being selected out of 32,000 manuscripts submitted, the Goldwyn production, "Broken Chains," deals with the regeneration of a coward through the power of love. A striking point in the picture is the logical development of the action along straight-forward lines with no devious by-paths, and the bringing out of new twists in the theme which is not altogether as unique as might be expected under the circumstances. There is intense characterization, strong dramatic situations and thrills, and this coupled with the strong human interest, make it a worth-while picture, considerably above the average, and one which should satisfy a majojrity of patrons, even in the face of a heavy stressing of the brutal side of the villain, which many may consider overemphasized. But it is this handling which adds to the intensity of the drama.

The title has a double significance as not only does the hero break the chains of cowardice that bind him, but the heroine also at the crucial moment in the story is enabled to break the real chains with which her brutal husband has bound her. It is also a good title for the wide-awake exhibitor to use for various kinds of exploitation stunts, tie-up, teasers and posters.

It is a story that is admirably suited to the screen, logically developed with straightforward action and contains many points of audience appeal. There is strong suspense in the situations involving a bridge over a deep chasm which has been equipped with a trap arrangement so that the unwary is liable to be precipitated into the river below. And there is an unusually thrillng stunt where four men on horses make the jump across this big gap to aid in rescuing the girl.

Much of the footage in the latter part of the film is taken up in a thrilling fight between the regenerated coward and the villain who seems unevenly matched, but which the hero by his persistence finally wins. This is probably the longest fight ever seen on the screen; again and again they separate and return to the conflict; in fact, it appears to have been too long drawn out so that it loses some of its force. Even when the villain throws the hero out of a window and lies down to rest, the hero again comes back, as he is determined that one of them must be killed so that the villain's wife may be free. Some of the action is inclined to be stagy and unconvincing, but at the same time it is thrilling. There is one scene which will get a laugh and seems almost like burlesque, where the villain lying down blinks his eyes rapidly at the returning hero.

In building up the characters the brutal and fiendish side of the villain has been accentuated to such an extent that it is distinctly unpleasant, as for instance, where he strikes matches on his dead baby's coffin, breaks up its cradle, and chains his wife so she cannot leave the cabin, while his dog is allowed to roam at will. Conversely, the hero is shown first as unusually cowardly, then as intensely heroic and self-sacrificing.

A feature of the picture is the beautiful photography, there being many exquisite camera shots that would do justice to a scenic.

While nominally, Malcolm McGregor has the leading role and portrays it creditably, Ernest Torrance as the villain gives a particularly interesting performance and he is the outstanding characterization of the film. Colleen Moore is excellently cast as the brutally treated wife and is effective in the lighter as well as the emotional scenes. The remainder of the cast is entirely satisfactory.

Cast

Peter Wyndham.....Malcolm McGregor
Mercy Boone.....Colleen Moore
Boyan Boone.....Ernest Torrence
Hortense Allen.....Claire Windsor
Pat Mulcahy.....James Marcus
Mrs. Mulcahy.....Beryl Mercer
Slog Sallee.....William Orlamond
Butler.....Gerald Pring
Burglar.....Edward Peil
Gus.....Leo Willis

Story by Winifred Kimball.
Continnity by Carey Wilson.
Directed by Allen Holubar.
Photographed by B. C. Haskins.
Length, 6,190 feet.

Story

Percy Wyndham, reared in luxury, is a mollycoddle. While with the girl his parents expect him to marry, the butler is attacked and shot by a burglar and Percy does ont even raise a finger. The girl is disgusted. Percy, ashamed, goes West to his lumber properties and again shows the white feather. While wandering around he gets lost and inquires his way at a lonely cabin. There he finds the owner, a brutal lawbreaker, has chained his wife so she cannot leave the cabin. Sympathizing with her he pays many visits and their friendship ripens into love. Caught with her, the husband lets him go, as he has learned Percy is to return and bring money to enable the wife to go to her sister.

After a sleepless night comes the determination to die for her so that she may be free. He goes and attacks the husband and there is a long drawn out fight. In the meantime a posse is starting out after the husband, whose gang has robbed the bank. A fiendish trap in a bridge has been sprung and just as the posse comes to get the criminal, Percy succeeds in forcing him through the open bridge where he falls to his death in the river below. Percy and the girl-wife are last seen in each other's arms.

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Peg o' My Heart (Metro)
That Woman (American Releasing)
Thirty Days (Paramount)

"The Ninety and Nine"

Vitagraph Produces Famous Stage Melodrama With Powerful Climax. Featured Cast

Reviewed by Mary Kelly

Wherever the grip of old-fashioned melodrama has not loosened its hold, "The Ninety and Nine" will be a strong attraction. For the second time and with an entirely new cast, Vitagraph has produced this celebrated stage success written by Ramsay Norris.

The production has everything to recommend it to those who like sensational drama of the old school. A falsely accused hero, recurring emphasis on the strain of the lost sheep, a faithful sweetheart, a mustached villain, the fantastic character of a half-wit and a stupendous climax serve to keep the sentiments and emotions of the susceptible spectator in constant upheaval.

By far the most thrilling feature is the climax. In this a raging forest fire and the dramatic escape of the villagers in the train that plows through the flames provides some vivid scenes that will not be forgotten. The appeal is more than spectacular. The fate of the hero, who has come to the rescue of the whole town by driving the engine that is to bring the train to safety, is a matter of the most acute concern. Until now the doom of the murderer has been hanging over him. But closely following his act of heroism comes the proof of his innocence, making the melodrama complete.

There is no attempt at subtlety and not much originality. Those who look for this in a picture will not find satisfaction. But for the many who like sensational entertainment and the old thrills there is a wealth of appeal. Colleen Moore has the featured feminine role and plays with familiar art the maiden who is willing to risk anything to shield her sweetheart. The cast is comprised of good types consistently directed.

Cast

Tom Silverton.....Warner Baxter
Ruth Blake.....Colleen Moore
Mark Leveridge.....Lloyd Whitlock
Kate Van Dyck.....Gertrude Astor
Abner Blake.....Robert Dudley
Rachel.....Mary Young
Bud Bryson.....Arthur Jasmine
Reddy.....Ernest Butterworth, Jr.
Mrs. Bedlia Dougherty.....Aggie Herring
Mrs. Aramantha Markham Dorothy Wolbert
Eric Van Dyck.....Rex Hammel
Sam Grant.....Charles Moore

Based upon the stage drama by Ramsay Norris.
Scenario by C. Graham Baker.
Direction by David Smith.
Photography by Steve Smith, Jr.
Length, 6,800 feet.

Story

Kate Van Dyck, society girl, is secretly engaged to Phil Bradbury. While he is in South America, she falls in love with Mark Leveridge. A mysterious murder in her home makes Phil appear guilty, and he escapes by climbing into a railroad engine and driving away with it. Some time later, after he has settled in the town of Marlow, where Ruth Blake is the attraction, Kate and Mark come upon the scene. Mark is led to suspect Phil, despite his new name, and frames him. Ruth is banished from town because she shields Phil, who is suspected now of robbery. He prepares to leave town. A forest fire starts and he saves the villagers by driving an engine to a train of box cars where they have taken refuge and bearing them from danger. Soon after word comes that he has been proved innocent of the murder. Ruth and he are reunited.

"The Hottentot"

Ince Comedy, Released by First National, is a Knockout and Should Prove Box-Office Winner

Reviewed by C. S. Sewell

William Collier's farce comedies on the stage are always good, and one of the best of them, "The Hottentot," has been transferred to the screen by Thomas H. Ince with Douglas MacLean in the leading role, and is being distributed through First National.

It is one of the very best and most highly amusing comedies yet brought to the screen. The humor is clean and refreshing enough to suit the highest class patronage, but at the same time some of the situations are so hilariously funny that they will provoke gales of laughter from any audience. In addition this picture contains one of the finest and most thrilling horse races conceivable. It differs from the regulation horse race, as it is a cross-country steeplechase race, around sharp curves, across fields and rough ground, over obstacles such as hedges, rail and even picket fences, with wide water jumps, etc. This race has been finely handled and photographed and there are a number of thrilling spills. Also, one of the cleverest scenes in the picture occurs near the end of the race, combining a thrill and a laugh, where MacLean is thrown from the horse and almost trampled on and immediately remounts. The way he gets back on that fast-moving horse should make anybody laugh.

The story is also about horses, and while it was a success on the stage it should be a greater one on the screen; in fact, it is essentially a screen story for the camera has pictured in full many of the most humorous and thrilling situations which could only be suggested on the stage because of space limitations.

The situation where the hero, who is deadly afraid of horses is catapulted into the air when his auto strikes a big stone in the road, and he lands on a horse's back is about the most genuinely funny and unexpected situation this writer ever saw. It is thrilling, too, for the hero and others are chasing the heroine's runaway horse and regardless of his handicap he saves her. In fact, a striking point in the picture is the clever manner in which the thrills and humorous situations have been intermingled.

Douglas MacLean was an ideal selection for the leading role, Madge Bellamy is charming as the girl and Raymond Hatton does his usual effective work in a character role. The remainder of the cast are entirely satisfactory.

The title of the picture is the name of an exceedingly spirited horse that everyone is afraid to ride. The hero, who is afraid of horses, is mistaken for a champion rider, and is forced to make good. This furnishes the farce comedy complications on which the plot hinges; of course, it is all done for the girl in the case.

With its ideal combination of thrills and laughter, "The Hottentot" certainly looks like a big box-office winner. It is the kind of picture your patrons will recommend to their friends, so don't be afraid of this one.

Cast

Sam Harrington.....Douglas MacLean
Peggy Fairfax.....Madge Bellamy
Mrs. Carol Chadwick.....Lila Leslie
Ollie Gilford.....Martin Best
Mrs. May Gilford.....Stanhope Wheatron
Swift.....Raymond Hatton
Major Reggie Townsend..Dwight Crittendon
Perkins.....Harry Booker
McKesson.....Bert Kindley
Based on stage play by Victor Mapes and William Collier.
Directed by J. W. Horne and Del Andrews.
Length, 5,953 feet.
Cameraman, Henry Sharp.

Story

Sam Harrington, wealthy young yachtsman, calls on friends on Long Island and finds himself with a select circle on Long Island who seem to think of nothing but horses. Harrington, however, is intensely afraid of horses. He is attracted to a girl whose horse runs away and he follows in an auto, an accident throws him onto a horse's back and he saves the girl. Acclaimed as a hero he is mistaken for a celebrated steeplechase rider and forced to ride a particularly unmanageable steed, "The Hottentot." Of course he is thrown, but he gets away with it. The girl desires that he ride her mount. Bountiful, but the horse eats so many apples and drinks so much water it cannot run. Rather than disappoint the girl, Harrington buys "The Hottentot" and rides him to victory in a thrilling steeplechase, winning the coveted cup and the girl as well.

"A Front Page Story"

Vitagraph Presents Excellent Cast in Exceptionally Good Comedy Drama

Reviewed by Mary Kelly

This is an exceptionally good comedy drama. As a newspaper story, it is distinctly superior and Vitagraph is to be congratulated for its production. In any community it should be a success and live up to its title, proving to be "A Front Page Story" in your theatre records.

Politics and the small town newspaper prove lively subject matter. There is so much good comedy in the picture that it will be popular for this, if for no other reason. But there are other reasons, such as a capable cast, expert directing and smooth continuity.

The comedy is derived from very human, natural situations. For instance, the carriage of a faithful flivver parts company with the wheels just when the owner is down to his last cent; the mayor and the editor of the Gazette never meet without threatening each other's lives; the hero who is obliging about everything except firing himself brings them together against their will and pop has a flashlight taken when they shake hands. It is done with a snap and originality that anyone will appreciate.

A few shots of a composing room and realistic settings throughout give the picture an atmosphere that is the more enjoyable because so frequently missing from newspaper stories. The cast has an abundance of fine talent. Edward Norton goes about the business of being a co-editor of a newspaper with a manner of agreeable stubbornness that is most entertaining. His acting is delightfully natural. The mayor and the publisher are played by Lloyd Ingraham and James Corrigan, respectively, and their impersonations of the two unfriendly enemies will appeal to anyone with a sense of humor. Edith Roberts is wistful and charming. Buddy Messenger adds his enthusiastic bit. Everywhere there is evidence of imagination and good workmanship.

Cast

Rodney Marvin.....Edward Horton
Mayor Gorham.....Lloyd Ingraham
Matt Hayward.....James Corrigan
Virginia Hayward.....Edith Roberts
Don Coates.....W. E. Lawrence
Tommy.....Buddy Messenger
Mrs. Gorham.....Mathilde Brundage
Suzenne Gorham.....Lila Leslie
Jack Peeler.....Tom McGuire
Story by Arthur Goodrich
Scenario by F. W. Beebee
Direction by Jess Robbins
Photography by Vernon Walker
Length, 6,000 feet.

Story

Edward Norton hears a vague account of a dispute between Mayor Gorham and Matt Hayward from Hayward's daughter, Virginia. She is employed by her father on his paper the Gazette, a sworn enemy to the Mayor. Norton outwits the Mayor and buys from him a note that would have endangered the fortune of the Gazette. Norton realizes that the only remedy for the situation is to get the two men to shake hands and be friends. He gets himself a job as partner to Hayward and then in a puzzling series of maneuvers acomplishes his purpose. He almost loses all his friends, including Virginia, in the process, but his final victory makes him a hero in the eyes of all.

'The Beautiful and Damned'

F. Scott Fitzgerald Novel Furnishes Theme for Warner Production Starring Marie Prevost

Reviewed by Roger Ferri

In reading F. Scott Fitzgerald's novel, "The Beautiful and Damned," one winds up the stormy romance of Gloria and Tony with our adventurers moving forth into a world of wealth, but with their future happiness a matter of personal conjecture. Not so with the Warner Brothers' screen version of this popular novel. On the screen one sees the wiser Gloria and Tony starting on a journey that promises everlasting happiness—and that is as it should be, for tragic or questionable conclusions involve too great a speculation, and, after all, "The Beautiful and Damned," while produced to entertain, to the trade and exhibitors in general, is merely a merchandise, the commercial value of which gauges its worth to the theatre owner.

Insofar as entertainment is concerned, "The Beautiful and Damned" won't disappoint anybody and it will surprise everybody, for adapting the story to the screen was by no means a task of simplicity. On the contrary, there were any number of questions that had to be taken into consideration. And these thoughts as they weighed on the adapter's mind must have multiplied the problems, for there are tendencies in the original script that mislead and tempt the director. The nature of the screen adaptation is an object of curiosity to all who have read the book and none of these will be misguided or disappointed, for the reason that while, for drama's sake, certain liberties had to be taken, the fact remains that the Warner production is a box-office attraction.

With the Fitzgerald story for the ground work, William A. Seiter constructed a vehicle that stands up solidly. There are tense moments that enliven the picture to the extent that one who read the original story is book form, must admit that the picture is more convincing, more true to life. However, exhibitors' interest alone must be considered, for the public will demonstrate its verdict at the box office. Yet, the qualification of the picture, its ability to entertain to the point where the first-nighters will talk and encourage others to see it must be analyzed carefully, for to properly cash in on this production the exhibitor must unloosen the band around his pocketbook and spend in proper exploitation.

Gazing at the picture from the angle of exploitation one readily sees any number of hints that lend themselves to advertising. There are characters that can be capitalized upon, but more than anything else there is a sermon delivered that, carefully handled, should contribute materially in bringing patrons to your box office. So that "The Beautiful and Damned" to the exhibitor who has learned the real value of meritorious exploitation, is a big picture.

To the exhibitor who demands largely upon word of mouth advertising, this production will not prove an unwise investment. On the contrary, the nature of the story, as it has been adapted to the screen, is such that will arouse much talk, for it involves a timely question, which is novelly worked out to the satisfaction of everybody. The story is well told, smooth and given elaborate scenic backgrounds. Some of the settings are especially luxurious. The photography and direction are good with the lighting effects worked to advantage.

There is one sequence, in particular, that will stand out above anything else in the production. This pertains to a scene enacted at a drunken party that nearly ends in a tragedy. In the course of the merriment, Adam Patch, the wealthy grandfather of the spendthrift Tony, appears on the scene. Disillusioned, he leaves the crowd. Grief-

stricken Tony's wife, Gloria, rushes to her room whither Hull, a tramp, pursues her. She madly dashes out of the house, into the stormy night in her negligee, down the water soaked streets and up the railroad tracks. The Limited is coming in the opposite direction. Tony and his friends follow, but she ignores their cries and dashes in the direct path of the on-coming train. The train sweeps seemingly onto the woman, and her friends, terror-stricken, run back. And after the train has dashed by an arm is shot up from a hole in which she had fallen, miraculously escaping being ground to death by the locomotive. This experience marks the awakening of Gloria, soon followed with an almost equally thrilling experience by Tony. And then Fate turns with the inevitable happy ending following soon afterward.

The histrionic laurels should go to Marie Prevost, who, as Gloria, makes an attractive picture and proves herself an actress of many emotions and rare ability. She is graceful in her dancing and totally charming in her mannerisms. Kenneth Harlan, as Tony, her husband, is equally good and in view of the considerable pleasant publicity this couple is receiving in the newspaper their appearance in a picture like "The Beautiful and Damned" should be another tip for exploitation tie-ups. The cast is an all-star affair with Harry Myers a complete success as the drunkard would-be author. Others who contribute generously to the artistic presentation are Louise Fazenda, who proves herself one of the best clowns on the screen; Walter Long, Tully Marshall, Cleo Ridgeley, George Kuwa, the latter a particularly clever Japanese actor. The direction is something of which William A. Seiter can be proud. The picture is now in seven reels and, with about 800 superfluous feet eliminated, the action will be sped up considerably for toward the end the picture tends to lag for about five minutes.

The Cast

Gloria ..... **Marie Prevost**
Anthony ..... **Kenneth Harlan**
Dick ..... **Harry Myers**
Adam Patch ..... **Tully Marshall**
Muriel ..... **Louise Fazenda**
Dot ..... **Cleo Ridgeley**
Mr. Gilbert ..... **Emmett King**
Hull ..... **Walter Long**
Bloeckman ..... **Clarence Burton**
Maury ..... **Parker McConnell**
Shuttlesworth ..... **Charles McHugh**
Rachel ..... **Kathleen Key**
Tanner ..... **George Kuwa**

Adapted from F. Scott Fitzgerald's Novel.
Directed by William A. Seiter.
Scenario by Olga Printzlau.
Length, Seven Reels.

The Story.

Anthony marries Gloria, whose extravagance had nearly bankrupted her father. The two resume their reckless spendthrift career together, Tony's one hope lying in the expected death of his grandfather, who offers him an opportunity to go abroad. However, Gloria, who had previously turned down a tempting theatrical offer, urges him to refuse it. But money is running low and, after grand-daddy disinherits Tony, the couple find themselves practically penniless. Not one cent is left to Tony. Gloria seeks out her friend, the theatrical magnate, but the latter's proposition, because of its high price, is turned down. Tony turns to drink.

Gloria, now awakened to the futility of their old life, urges Tony to find work. They quarrel, in the course of which Tony is informed of the theatrical magnate's proposition. Tony seeks vengeance, but falls in the clutches of a gangster, who knocks him out and incidentally a little sense into him. Repentant and determined to make good the two start life anew. Meanwhile, Tony's legal contest for his grandfather's fortune is won and the two set out for new worlds to conquer, wiser and happy in the knowledge that the old life was a failure.

"A California Romance"

Melodrama and Burlesque Combine in Fox Production Starring John Gilbert.

Reviewed by Mary Kelly

It is difficult to classify this feature which is a mixture of melodrama and burlesque with no great attempt at consistency. The secret of the effect created is that the action itself is dramatic, the demeanor of the cast serious, but the subtitles are written in a hilarious mood. A production of this character will not appeal to everyone. It will be popular chiefly with those who enjoy an hour of loose entertainment without having any inclination to analyze.

John Gilbert plays a romantic troubadour who is mighty with the guitar. The time of action is about seventy-five years ago before California became a part of the United States, and the troubadour's sweetheart is a Mexican girl who is loyal to her own country. The plot gives a chance for some spectacular action. It would perhaps have been more entertaining if treated more consistently as comedy, as neither the action nor the atmosphere seems authentic. George Seigmann as the villain seems to carry out the comedy motive better than others in the cast. John Gilbert has a dashing role that affords more of a tribute to his attractive personality than acting ability. He engages in a few fencing bouts and is altogether the hero of ideal, not realistic, standards.

The Cast

Don Patricio Fernando ..... **John Gilbert**
Donna Dolores ..... **Estelle Taylor**
Don Juan Diego ..... **George Seigmann**
Don Manuel Casca ..... **Jack McDonald**
Steve ..... **Charles Anderson**

Story and Scenario by Charles Banks.
Directed by Jerome Storm.
Photography by Joseph August.
Length, 3,892 Feet.

The Story

Patricio Fernando, a handsome, romantic son of California, loves Dolores who is loyal to Mexico in the days of California's struggle for liberty. She despises Patricio because he will not fight against America. She pledges herself to Don Juan Diego, whom she believes to be a hero, but who is really a leader of a band of renegades. Don Juan, however, proves his falsity and when Patricio comes to the valiant defense of Dolores and the band of women who have been imprisoned, she believes no longer that he is a coward and accepts him.

"Heroes of the Street"

This Warner Special is a Beauty and Shows Wesley Barry in His Best Production

Reviewed by Roger Ferri

If you cashed in on "Go and Get It," "Penrod," "School Days" and "Rags to Riches," you'll mop up with "Heroes of the Street," for this latest Warner Brothers' special represents the best picture in which that juvenile star has appeared. And it looks like a far better box-office bet than any of the productions mentioned above. Harry Rapf knows Wesley's best talents and in "Heroes of the Street" he went "Rags to Riches" one better, for if Barry had never before appeared in pictures this vehicle would popularize him with the movie theatre-going fans. Artistically, it is all that a first class production should be, but its exploitation possibilities are unlimited. As a production it has 100 per cent. value, for the producer has injected some settings that are not only picturesque, but extremely good to look at and indicate that this feature represents a greater financial investment for Warner Brothers than either "School Days" or "Rags to Riches." One does not wonder why the Warners signed Wesley Barry to a long term contract after observing his wonderful work in this splendid picture.

The action is smooth and swift throughout, with not a dull moment, and Wesley Barry is at all times in the limelight and portrays a youthful role that is true to life, minus exaggeration. And it is because this picture is so true to life, so responsive to human emotions, that it should register greater and bigger than either of the specials previously featuring him.

Producer Rapf supervised with a careful hand, and cut and edited his film with equally careful precision. There are many good punches and these can be capitalized. Commercially, "Heroes of the Street" looms up, in the humble opinion of this writer, as the best Warner offering thus far, for you have everything to sell your public, and you need not worry about the picture, or story involved, for it is up to the minute, and entertaining.

The supporting cast is a consistently good one. While the freckled-face star stands out as the most conspicuous individual in the histrionic lineup, Marie Prevost as the chic young show girl is a winner. She is charming and knows just what the public expects of her in such a difficult role as she portrays. Aggie Herron as the mother, "Peaches" Jackson as the little sister, Jack Mulhall as the reporter and Will Walling, the policeman-father, all contribute notably to the unusual artistry of the production as a whole. Philo McCullough also works creditably.

The Cast

Mickey Callahan ..... **Wesley Barry**
Betty Barron ..... **Marie Prevost**
Philip Trent ..... **Jack Mulhall**
The Shadow ..... **Philo McCullough**
Mrs. Callahan ..... **Aggie Herron**
Mickey's sister ..... **"Peaches" Jackson**
Mr. Callahan ..... **Will Walling**

Based on story by Edmund Goulding and Mildred Considine.
Production supervised by Harry Rapf.
Direction by William Beaudine.
Length, Six Reels.

The Story

Mickey Callahan, adoring his father, a policeman, swears vengeance on the crook who had shot his dad. The crook sought is known in the underworld as "The Shadow." Disguising himself as messenger boy, Mickey enlists the janitor's aid. After a series of adventures in the course of which is introduced a romance involving reporter and chorus girl, Mickey finds the crook, turns him up and gets $5,000 as a reward for the apprehension.

"Environment"

A Clever Principal Pictures Production Replete With Unlimited Exploitation Possibilities

Reviewed by Roger Ferri

When Principal Pictures Corporation selected "Environment" as a substitute for "Chicago Sal," they did Irving Cummings. the producer, and exhibitors in general, a favor that will furnish its reward at the box office, for besides being a well-produced, well-constructed and entertaining picture, this one, with its new title, offers exploitation possibilities unlimited—and, after all, exploitable pictures are what exhibitors are demanding from independent producers and distributors. And "Environment" will fill every exhibitor box-office requisite.

To begin with, cinematographically, "Environment" is a thoroughly good production, entertainingly interesting and based on the seemingly ever popular crook theme. In this case, however, the master mind is "Chicago Sal," a character that is charmingly and realistically portrayed by Alice Lake, who despite the many temptations thrown in her path, never overacts. Her regeneration, calling for careful characterization, is interestingly brought out and furnishes the feature with an asset that will help considerably in exploitation.

"Environment" as a title should prove a real bet for it can be hooked up with almost any phase of private and business life and inspires co-operative tie-ups. You needn't be afraid of the picture in itself for it will stand up against any melodramatic test, for

from production and acting angles it is well done. It is certainly the best production that Irving Cummings ever turned out with individual honors going to Alice Lake and Milton Sills, the latter playing a role entirely different from the ordinary line and which is bound to increase his popularity, particularly among the fair sex with whom he is apparently extremely popular.

Gertrude Claire, as the grandmother, is very human, while Richard Headrick does his usual good work as a child. Ralph Lewis, as "Diamond Jim," makes his part stand out like some of the gems he wears. Ben Hewlett, as "Willie Boy," has a disagreeable heavy role, but he enacts it well. There are many pretentious settings mingled with the colorful rural atmosphere that pervades now and then. You should not miss this one if your patrons like crook pictures.

The Cast

Steve MacLaren.....Milton Sills
Sally Dolan, known as "Chicago Sal"
Alice Lake
"Willie Boy" Toval.....Ben Hewlett
Grandma MacLaren.....Gertrude Claire
"Jimmie," Steve's adopted boy.
Richard Headrick
"Diamond Jim" Favre.....Ralph Lewis
Based on story by Harvey Gates.
Produced and Directed by Irving Cummings.
Length, Six Reels.

The Story

Sally Dolan, known to the Chicago underworld as "Chicago Sal," deserts "Diamand Jim" Favre's cabaret to head "Willie Boy's" gang of crooks. They leave for the country to do a 'job." Willie's tactics are not to the liking of Sal, who in an effort to save him, lies to Steve MacLaren and his grandmother, whose earnings Willie had stolen. She is sentenced to work out the amount and in time she falls in love with Steve. She is accepted as a member of the household. With Steve's love, Sal's redemption seems assured. There come times when she longs for the big city. "Diamond Jim," hearing that Sal has settled down, visits her. Willie serves as his chauffeur. Steve recognizes Willie as the thief who had knocked him down, but Sal interferes. Sal forces Willie to forfeit the money. He does and she leaves it. Then she decides to return to the city. She participates in one more crime. Meanwhile Steve has followed her to Chicago. He aids Sal to escape, but is arrested on a vagrancy charge, Sal promising to wait for him. Sal returns to the country and there waits for Steve, satisfied that there she has at last found peace, love and everlasting happiness.

"As a Man Lives"

Serious Story With Tense Climax in American Releasing Corporation's Offering

Reviewed by Mary Kelly

Supported by a theme that holds the serious interest of the spectator, and culminating in a climax of more than ordinary tension, "As a Man Lives" will appeal to those who like restrained melodrama.

It is melodrama more in motive than in form. There are few, if any big scenes of conflict, but there is an undercurrent of threatened disaster from the start, so that the suspense is assured. The atmosphere throughout is heavy, probably too heavy for the complete satisfaction of all. It is the type of picture which has a definite point to make and proceeds consistently to realize it, possibly at the sacrifice of minor opportunities for comedy, sentiment, etc.

The relation between a man's physical features and his character is the subject-matter. When he is rejected by a girl because she reads in his face the record of an unwholesome life, the hero of the story goes forth in search of wider experience and in re-moulding his character, changes his looks and becomes attractive to the girl. This same idea is developed conversely as well in the case of a wicked man given a beautiful countenance by a facial surgeon.

The climax brings the story to a thrilling close. It includes some remarkable shots of a mine explosion and a tense scene in which the heroine and the villain hang over death on a weakened rope. It is at this moment that the wicked man's struggling soul asserts itself and he relaxes his hold so that the girl may be saved. This has been well done, The director has been successful in making the settings atmospheric. He has used charming, romantic backgrounds in introducing the love motive and has been particularly skillful in suggesting the Apache scenes in Paris.

Robert Frazer, Gladys Hulette, Frank Losee and J. Thornton Baston are all in the lead, with the greatest responsibilities upon Robert Frazer. The entire cast shows good directing, and a fine performance.

The Cast

Sherry Mason.....Robert Frazer
Nadia Meredith.....Gladys Hulette
Dr. Ralph Neyas.....Frank Losee
La Chante.....J. Thornton Baston
Henri Camlon.....Alfred E. Wright
Mrs. John Mason.....Kate Blancke
Atwill Meredith.....Charles Sutton
Babette.....Tiny Belmont

Direction by J. Searle Dawley.
Photography by Bert Dawley.
Length, 6,000 Feet.

The Story

Sherry Mason, accused by his father of being a wastrel, lives up to it. He is refused by Nadia Meredith because of an expression on his face that she does not like. He goes to Paris with Henri Camlon, his father's legal counsellor, as a guardian. He is involved in a murder in an Apache den and gets several bruises. He goes to Dr. Neyas, a facial surgeon, for treatments. Dr. Neyas, believing that the boy really has character, decides to keep him under his care and experiment with him. He goes back to America with Sherry and the dramatic complications that bring Sherry, Nadia and his worst enemies together comprise the climax.

"Peg O' My Heart"

Laurette Taylor, Stage Star, is Delightful in Pleasing Metro Version of Stage Play

Reviewed by C. S. Sewell

With Laurette Taylor as the star, "Peg O' My Heart" achieved a phenomenal success on the stage, playing over two years in New York. This production has been transferred to the screen by Metro and bids fair to duplicate its stage success for much of the charm of the original play has been infused into the screen version in which Miss Taylor is also the star and it was made by the capable director, King Vidor, under the supervision, as we understand it, of the author, J. Hartley Manners.

While this is her first screen appearance, Miss Taylor appears perfectly at home and she is such an accomplished artist that she does not seem to have experienced any difficulty in mastering screen technique. There is no evidence of camera consciousness or unreality or stiffness in her work, such as is sometimes noticeable with the initial appearance of stage stars. She is a welcome addition to the list of screen luminaries and acts before the camera as if she had been "brought up" in that atmosphere. She has beauty, intelligence and charm coupled with unusual magnetism. By her winsomeness, vivacity and sense of humor she makes delightful the role of the unspoiled Irish girl who is suddenly transplanted into the atmosphere of snobbery and selfishness and wealth in England, and in the serious scenes calling for emotional work she is just as effective.

The role of Peg is filled with heart interest and delicate humor and immediately wins and holds the audience's sympathy. In fact, most normal persons will love Peg and the way she so cleverly matches her Irish wit alone against the chilly heartlessness of her English relatives and beats them to a standstill.

The story of the picture is pleasing and with strong audience appeal, and though there are certain familiar dramatic devices, it is very human and plausible. Then, too, there is a delightful little romance running through it, which has an odd twist when she comes near spoiling it all with one of her peppy shafts of wit. But it all ends happily, however.

King Vidor has excellently directed the production. The home of Peg in Ireland, the little cottage with lake and mountains in the background is truly beautiful and the big English interiors are effective. The sub-titles which appear to be for the most part lines from the play are clever and bring many smiles. About the weakest point in the picture is the ending. After the satisfactory clumination of the romance you see Peg and her father all dressed up in court costume being presented to the King and Queen of England, and somehow this seems as if it just did not "belong." To eliminate it entirely, would in our opinion, improve the picture.

Miss Taylor has been surrounded by a good cast. Russell Simpson as her father and Mahlon Hamilton as her lover, are especially fine and the same is true of D. R. O. Hatswell as a wealthy but not too intelligent young Englishman. Ethel Grey Terry, Nigel Barrie, Lionel Belmore and the others, do effective work. And we must not forget Peg's little dog, Michael, which adds much to the enjoyment of the picture.

"Peg O' My Heart," with its simple and appealing story, its blending of pathos and humor, and the charm and artistry of Laurette Taylor should find a welcome on any program and prove a box-office winner.

Cast

Margaret O'Connell (Peg)...Laurette Taylor
Sir Gerald Adair (Jerry)..Mahlon Hamilton
Jim O'Connell.....Russell Simpson
Ethel Chichester.....Ethel Grey Terry
Christian Brent.....Nigel Barrie
Hawks. .....Lionel Belmore
Mrs. Chichester.....Vera Lewis
Mrs. Jim O'Connell.....Sidna Beth Irvine
Klaric Chichester.....D. R. O. Hatswell
Margaret O'Connell (Peg as a child),
Eileen O'Malley
Butler. .....Fred Huntly
Based on Stage Play by J. Hartley Manners.
Adapted by Mary O'Hara.
Directed by King Vidor.
Length, 7,900 feet.

Story

Peg is the daughter of a poor Irish farmer who has married a high-class English woman, whose family has disowned her. She grows up into a vivacious, fun-loving imaginative girl and aids her father in his campaign work for the Irish cause.

On his death bed, her uncle repents of his harsh treatment and leaves a sum of money to be used for Peg's education, with the proviso that she be taken in hand by his sister, Mrs. Chichester. Peg goes, taking with her her little dog Michael. The Chichesters are snobs and treat her with small consideration, but with her native wit she frequently gets the best of them. She makes one real friend but is disillusioned when she finds he is a nobleman, Sir Gerald Adair. Conditions get so that she decides to return home, but Sir Gerald follows her and all ends happily.

"That Woman"

American Releasing Company's Catherine Calvert Picture Introduces Nothing New And Is Poor Hoakum.

Reviewed by Roger Ferri

Catherine Calvert is capable of something better than "That Woman" and American Releasing Corporation which has been releasing a string of consistently good money-making productions, which have completely sold that organization to the exhibitor, was handed a lemon in this F. C. Mims production. There is not a single thing new in this film, for it deals with an old, old theme, namely, that of the son of a millionaire, marrying an ex-chorus damsel who has arisen to stardom and the subsequent daddy opposition tactics. It's poor hoakum poorly done with illogic marring the picture in

spots where it gives vain promises of gaining in momentum and dramatic consistency. What happens is perfectly obvious after the first eight feet have been unfolded.

The Cast

Adora Winstanley.....Catherine Calvert
William Arnold Kelvin.....Joseph Bruelle
William Kelvin.....William Black
Somerton Randolph.....George Pauncefort
Morris Eltman.....William Ricciardi
Hilary Weston.....Jack Newton
Mishu .....Norbert Wicki

Story by Sabin Wood.
Scenario by Wallace Clifton.
Directed by Harry O. Hoyt.
Length, Six Reels.

The Story

Adora Winstanley, star of "The Pink Moon," is Broadway's newest idol. She is courted by the wealthy, but it remains for Billy Kelvin to win her love. They are married. Daddy and the "upper 400" in general object and continually refer to her as "that woman." Daddy Kelvin comes home and schemes to separate the two, but in vain, for Billy gets a job as chauffeur. Meanwhile an effort is made to "buy" Adora off. She accepts the check, then throws it away. Father and son start a battle and finally the old gentleman relents and "recognizes Adora's fitness to be a Kelvin."

"Thirty Days"

Newest Wallace Reid Production is a Farce Comedy of Only Mediocre Entertainment Value

Reviewed by C. S. Sewell

While there are several amusing situations in "Thirty Days," Wallace Reid's newest production for Paramount as a whole it is hardly up to the standard of his previous pictures. It is a farce comedy adapted from a stage play by A. E. Thomas and Clayton Hamilton, which is lacking in the pep and rapidity of action of the majority of his films on the one hand and does not contain as clever lines or situations as "Clarence" on the other.

The story is slight and at the start you think when Reid proposes to his girl and she puts him on probation to refrain from flirting for thirty days that this situation is going to furnish the plot, but the action switches and it is not to get away from the impetuous flappers, but from an irate Sicilian desperado who is after him that he seeks refuge in jail for the period that gives the picture its title.

James Cruze, who directed the picture, has produced it in good style with attractive settings and Wanda Hawley wears some stunning gowns, but there does not appear to have been sufficient rapid-fire material at hand to make it a fast-moving farce comedy of feature length.

There is much brandishing of knives and stilettos, and the attempts of the star to get away from the desperado, the way the desperado's wife keeps bobbing up, of course, at the time that Wally's real girl is around, the secret society business with the slogan of the wide-open eye, the finding of the desperado and the star in jail at the same time and the unexpected pardon of the star just one day before the desperado is to sail for Italy, seems machine made and unconvincing even for a farce comedy.

Some of the funniest scenes occur in the jail, where the warden showers Wally with favors of all kinds to keep him from revealing a shortage in his accounts, but these are overdone. Kalla Pasha, the fat and fierce looking comedian who has appeared in many Mack Sennett comedies, adds much to the merriment of these scenes, being cast as the warden.

Wallace Reid portrays the role of a woebegone and sacred young gentleman who is in fear of his life and looks the part. Wanda Hawley is attractive as the girl and Carmen Phillips is well cast as the Italian's wife. Herschell Mayall, an excellent heavy, struggles hard with the role of the desperado, but is handicapped as it does not entirely suit him.

As a whole, it is a mediocre comedy which never arouses any great amount of interest and is only mildly amusing. We do not believe that this picture will enhance the star's popularity with the fans.

The Cast

John Floyd.....Wallace Reid
Lucille Ledyard.....Wanda Hawley
Judge Hooker.....Charles Ogle
Huntley Palmer.....Cyril Chadwick
Polenta.....Herschell Mayall
Mrs. Floyd.....Helen Dunbar
Carlotta.....Carmen Phillips
Warden.....Kalla Pasha

Adapted from play by A. E. Thomas and Clayton Hamilton.
Directed by James Cruze.
Length, 7,788 Feet.

Story

John Floyd, with a propensity for flirting, proposes to Lucille and she put him on probation for a month. He goes with her into the slums to help in her settlement work and, while sympathizing with an Italian woman, her husband returns. Floyd beats a hasty retreat, the woman follows and says her husband is going to kill him. To escape, Floyd picks a fight with a pal and a friendly judge sends him to jail for thirty days. He soon finds the man is in the same jail. Floyd becomes friendly with the warden, who has the desperado discharged. Lucille comes to the jail and finds Floyd, but he bluffs her by saying he is studying prison conditions. He is pardoned one day before the man is to sail for Italy and finds him waiting outside, but eludes him. That night the desperado makes another attempt to get Floyd, They, however, grab the judge instead. Lu- They, however, grabe the judge instead. Lucille captures him with a revolver and demands an explanation from Floyd. He cooks up one and all ends happily.

"One Wonderful Night"

Universal Feature Starring Herbert Rawlinson is Crook-Mystery Melodrama of Ordinary Appeal

Reviewed by C. S. Sewell

In the newest Universal production in which he is starred, which is titled "One Wonderful Night," Herbert Rawlinson appears as a young man who immediately upon his arrival in New York is plunged by the god of chance right into the midst of a thrilling and mysterious adventure.

As the title implies, the entire action takes place during one night, and events move rapidly. There is plenty of action, several fights, secret rooms, a hurried wedding, a near-murder, police third degrees, a chase through the dark, and other devices of productions of this type.

The action of the picture is not always consistent, due to certain points which are not made quite clear, as for instance, just how a man can legally marry a woman with a license made out to another man, even though their names may be strikingly similar; nor as to just how the hero obtained the overcoat containing the license, so eagerly sought after by several different parties. There are also other unconvincing aspects to the picture.

The main theme, that of a girl who has to be married by a certain hour to obtain a big fortune, has been used many times before. In this instance it is complicated by the fact that a crook posing as a count has won her father's consent. He obtains the help of a gang who use desperate measures to prevent the marriage until the count, who is delayed, arrives. This brings about the situations on which the picture hinges.

Herbert Rawlinson is cast in the heroic role of the young man who agrees to marry the girl and win her love afterward, which he succeeds in doing within a few hours, and his work in this instance should fully satisfy his admirers even though he comes out unscathed from a terrific fight. Lillian Rich is attractive as the girl.

The production as a whole is a melodrama of only ordinary quality. It will probably satisfy a goodly number of patrons, but it can hardly be classed as among the best of the Universal program releases.

The Cast

John D. Curtis.....Herbert Rawlinson
Hermione Fane.....Lillian Rich
The Maid.....Dale Fuller
Z. F. Fane.....Sidney DeGray
Chief Detective.....Joseph W. Girard
Jean DeCurtois.....Jean DeBriac
Juggins.....Sidney Bracey
Minister.....Spottiswoode Aitkin

Story by Louis Tracy.
Scenario by G. C. Hull.
Directed by Stuart Paton.
Photgraphed by G. W. Warren.
Length, 4,473 Feet.

Story

John D. Curtis has just returned from China when he is unexpectedly thrust into a mysterious series of adventures. Witnessing an assault on a man whose assailants make a getaway, he finds he has the over coat of the injured man. In the pocket he discovers a marriage license. Scenting a plot he calls on her and finds she is a girl he danced with in China. The girl is in difficulty, as she must marry by midnight to get a fortune and has hired the man who is supposed to have been injured, to marry her. John obligingly takes his place. But this is only the beginning of the adventures which culminate in the exposure of the fact that all the trouble has been caused by a crook posing as a count who has hired the thugs to prevent the wedding until he arrives. The gang is rounded up and Curtis wins the love of the girl he has married.

"Lucky Dan"

Dick Talmadge's Antics Make Phil Goldstone Picture Double Bill Proposition

Reviewed by Roger Ferri

"Lucky Dan" is not up to the standard, insofar as production is concerned, to previous Phil Goldstone pictures starring the versatile and acrobatic star, Richard Talmadge. However, what the production lacks in construction, the star makes up in swift action and totally entertaining mannerism plus a personality that is catchy at every turn. His somersaulting and diving antics play an important part in this picture, and tend to hold your interest. As one of two features on a double bill, "Lucky Dan," should be a wise investment for any exhibitor located in second run houses or the combination picture and vaudeville places or those playing to neighborhood clineteles.

The supporting cast always is decidedly in the background in these pictures, for the work of Richard Talmadge is incomparable and right now he looks like one of the best starring bets in the business. There is no star in the business with whom he can be compared, for his work is individualistic and decidedly original. He carries the story on his own shoulders and what is more remarkable than his personality and ability to accomplish feats others insist on calling in doubles to play, is the fact that one never tires of him nor his knockabout daringly acrobatic stunts.

The Cast

"Lucky Dan".....Richard Talmadge
Remainder of cast unavailable.
Produced by Phil Goldstone.
Length, 4,700 Feet.

The Story

"Lucky Dan" is a reckless, carefree, daring young cowboy in love with a pretty lass. The latter returns that "on-to-the-altar" admiration, but her daddy is one of those gentlemen with Missourian leanings, namely, he must be shown. And at the outset daddy doesn't think much of Dan as a business man. But then inheritances always do come in handy and in this particular instance, an unexpected inheritance not only made popper see things different, but incidentaly earned a wife for our hero—thus leaving no doubt that between the two the much-welcomed inheritance would be well taken care of. And so it ends.

The Pep of the Program

News and Reviews of Short Subjects and Serials

Will Rogers' "Fruits of Faith" Heads Pathe Release Program for December 24

Will Rogers in "Fruits of Faith" leads Pathe's program of ten subjects for release December 24. It presents Rogers in three reels of characteristic humor and is rich in genuine human sympathy. Influenced by a street preacher's sermon, Rogers as a tramp tries faith and it works. He later finds a baby in the desert, adopts it, goes to work and finally wins the love of a girl and marries her. They idolize the baby, but its father unexpectedly returns and claims it. Seeing, however, the couple's intense love for the child he goes away and leaves the boy with them.

A Leo Maloney two-reel Western is also on the week's list. It is titled "Here's Your Man," and like the rest of the series, is filled with hard fighting and riding and plenty of pep and action. It deals with a rancher who just as he is about to be strung up for a murder is saved by Maloney, as the sheriff, when he produces the guilty man. There is also a pretty little romance running through the story.

The current Paul Parrott single-reel comedy in which he is assisted by Jobyna Ralston, is "A White Blacksmith." The action deals with an uncle's will which leaves a blacksmith shop to Paul and a garage to his brother. Paul is having a hard time to make a living, but goes through several exciting and laughable experiences. The lawyer finally discovers he has made a mistake and the garage belongs to Paul.

The Hutchison serial, "Speed," reaches its tenth episode, "Buried Alive," where the hero in a mining region is in peril from a dynamite explosion. The single-reel Harold Lloyd reissue is "Sic 'Em Towser."

There is also an Aesop Film Fable based on "Every dog has his day." It is titled "A Dog's Paradise" and shows the amusing adventures of a bunch of dogs, a butcher and a dog-catcher which they outwit.

Pathe Review, 197, has a beautiful section dealing with the legend of "The Bubble Girl" of the Mongaup River; also a section dealing with monkey psychology, another with analysis of animal motion and a color section showing the unique straw huts in French West Africa.

Robert Bruce Completes Second Series of Educational's Wilderness Tales

Robert C. Bruce, who has spent the summer and fall in the Pacific Northwest, making the second series of Wilderness Tales for Educational, has just returned to New York with this group of scenic dramas.

Mr. Bruce, whose "And Women Must Weep," the opening number of his first series of Wilderness Tales, is said to be creating a sensation, believes he has done the best work of his career this season, declaring that he has even surpassed this remarkable single-reel picture in beauty and dramatic appeal.

"And Women Must Weep" was the first single-reel picture of a scenic character ever classified as an exceptional picture by the National Board of Review. Critics all over this country have been unanimous in calling this subject one of the most beautiful pictures ever made by any American producer, while in England the Manchester Guardian declared "And Women Must Weep" and two other pictures of this series, the finest artistic gems which had ever come out of America.

"I believe," said Mr. Bruce, "that the critics will agree with me that some of my new pictures will surpass 'And Women Must Weep.' There is perhaps more of a story in each of my new subjects than there was in the pictures of the first group of Wilderness Tales. Still, however, they are all laid out of doors and I have found and photographed in my recent travels in our own country the most beautiful scenery I have ever found in the world."

The work of cutting and titling the second group of Wilderness Tales is almost finished and the earlier releases will be ready in the near future for private screenings for exhibitors at all Educational exchanges.

"Night Before Christmas" to Be Distributed Through W. W. Hodkinson

Announcement has been made by the Film Mutual Benefit Bureau that one of the most widely known poems, "The Night Before Christmas," has been picturized by the Bray Productions, Inc. Distribution is to be made through Hodkinson, proceeds of which will be turned over to the fund used by the Committee for Devastated France and Maternity Center Association of New York. Miss Sophie K. Smith, field secretary for the bureau, wrote the scenario.

The Film Mutual Benefit Bureau is interested in insuring the success of this benefit. Among the members of the bureau who are lending their support are Governor-elect Alfred E. Smith, Miss Anne Morgan, Mrs. Gordon Knox Bell, Miss Mabel Choate, Mr. Arthur C. Train, Mr. Frank Crowninshield, Mrs. Meredith Hare, Mr. George Gray Barnard, Hon. Everett Colby, Miss Rachel Crothers, Mr. Charles Dillingham, Mr. Henry F. DuPont, Mrs. LeRoy Edgar Newbold, Mr. Douglas Elliman, Dr. John A. Harris, Mr. Otto Kahn, Mr. Clarence Mackay, Mrs. Gouverneur Morris, Mr. Conde Nast, Mrs. Herbert C. Pell, Jr., Mr. Rodman Wanamaker, General John O'Ryan, Hon. George W. Wickersham, Mrs. Mortimer Schiff and others.

The picturization of this was made under the direction of Ashley Miller, in two reels. It opens with a brief prologue reciting the genesis of the poem. The poem itself is picturized as having been dreamed by the six Moore children, that night before Christmas, 1822. Authentic details of costumes and accessories in the picture were furnished by descendants of Dr. Moore living in New York.

More of "Our Gang"

The Hal Roach two-reel comedies issued under the general title, "Our Gang," were intended to be but six in number. But the series has met with such wide-spread popularity that plans have been made to continue the activities of the producing unit indefinitely. A new series of these popular "Our Gang" two-reelers will be made, the first of the new series, "The Champeen," being scheduled for release on January 28. It will be followed by others, at intervals of four weeks. The Capitol, in New York, makes "Saturday Morning," one of the former series, an important feature of its Christmas Week bill.

E. W. Hammons Back From Studios

E. W. Hammons, president of Educational Film Exchanges, Inc., has returned to New York after a visit to the Los Angeles studios making pictures for Educational's short subject program.

The object of this trip was to discuss preliminary arrangements for a probable increase in Educational product for the next season.

While Mr. Hammons was at the United studios three companies were making two-reel comedies: Lloyd Hamilton, with Ruth Hiatt as his leading lady, was making the fourth of his Hamilton comedies, while Louise Fazenda and the company headed by Lige Conley were busy under supervision of Jack White.

Several companies were also busy at the Christie studios, working on "Be Yourself," "Hazel From Hollywood" and succeeding pictures.

Century to Film Buster Brown

The Stern Brothers announce the purchase from Richard F. Outcault of the screen rights to his Buster Brown cartoons as the basis for a series of Century comedies. These Outcault cartoons were first published in The Herald and then syndicated all over the world. They were immensely popular with children and with their parents, who laughed heartily at the pranks of Buster and his dog, Tige.

On the screen the part of Tige will be taken by Brownie, the Century Wonder Dog. The part of Buster has not been filled yet and the Stern Brothers are in New York looking for a boy to play the part.

"Grandma's Girl" Postponed

"Grandma's Girl," the picture Baby Peggy was working on when she contracted pneumonia, will have to be discontinued indefinitely as Alf Goulding, its director, became ill and his physician ordered him to take a long, much needed rest.

Fourth Mirror, Ready for Release, Shows Royal Pomp of Pre-War Europe

The International News Reel Corporation announces the early release, through the Universal Exchanges, of the fourth issue of The Mirror, the novelty reel chronicling events of the past.

The new Mirror, titled "The Last Days of King Edward," show remarkable pictures of that British Monarch's last days. Mirrors one, two and three have been proved a big box-office attraction, Universal records show. Mirror number one showed the inauguration of President McKinley, in 1897. Mirror number two, "The San Francisco Fire," was quite as well received, and Mirror number three, "The Birth of Aviation."

Mirror No. 4 is of especial interest because of the unusual number of world-famed personages it shows. King Edward VII. is seen in various poses, in and out of uniform, aboard a battleship, reviewing a regiment and in other ceremonies. With him are seen his family, including the present king, and the Prince of Wales, then a boy of 14.

The funeral of King Edward, who died May 6, 1910, is shown in all its pomp and ceremony. In this comes a remarkable scene, showing nine of Europe's mightest monarchs walking behind the casket. King George heads the royal mourners. Then comes the Duke of Connaught, followed by Kaiser Wilhelm of Germany; Princes Edward and Albert of Great Britain, the former now Prince of Wales; King Alfonso of Spain; King Mauel of Portugal; King George of Greece; Prince Constantine of Greece; the Czar of Bulgaria, and with them Colonel Theodore Roosevelt, who at that time was on his way back to the United States from his African expedition. The reel closes with pictures showing the investiture of the young Prince of Wales.

Because of the unusual value of Mirror series, Universal is putting out a varied assortment of accessories for use in exploiting each issue. These include, a one-sheet, a three-sheet, a slide, a set of lobby stills, and a press book containing publicity, advertising and exploitation suggestions. It is said to be the most elaborate offering ever put out with a one-reel picture.

Highest Praise for "Plunder"

Pearl White, star, and George B. Seitz, producer of the new Patheserial, "Plunder," says Pathe, are being credited throughout the industry with having reached the highest point in their screen careers. In New York, Chicago and other centers where trade showings of "Plunder" have been given, the result has been to evoke the highest praise.

Now that "Plunder" is completed and ready for release late this coming winter, the verdicts from the exhibitor viewpoint are significant, Pathe points out, as realizing anticipations created by the original announcement that the "Serial Queen," favorite in Europe as well as in this country, was under contract to return to the "House of Serials."

Monte Carlo in Fox Educational

Monte Carlo has been filmed in a Fox Educational Entertainment, "Bits of Europe." Monte Carlo, the playground of millionaires," has been the subject of several stories of numerous fortunes lost and few won. The town of Monte Carlo in Monaco, is built on high cliffs overlooking the Mediterranean Sea. No natives are permitted to gamble in the Casino. The steep mountain heights, the winding roads, the magnificent natural scenery, forming a picturesque background for the Casino and the surrounding hotels, have tempted the motion picture cameraman.

Gets Barton Films

Bruce Barton, famous for his humorously philosophical editorials, has entered the field of motion pictures. Second National Pictures Corporation is arranging for the release of the first of a series of one-reel photoplays visualizing his word pictures. The first, "Just a Little Late Club," was finished a few days ago by Better Day Pictures, Inc., of which Mr. Barton is president; Elmore Leffingwell, editor, publicity expert and vice president; Roy S. Durstine, treasurer, and James S. Brown in charge of production.

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"The Texas Sphinx"

(Universal-Western—Two Reels)

This features Harry Carey in some lively scenes in which the thrills consist chiefly in the capture of a bandit. It is a shortened version of one of the earlier three-reel features. The star is supported by a good cast which includes Alice Lake. It offers the usual opportunities for action and suspense and is entertaining if not remarkable in its novelty.—M. K.

"The Chewing Gum Industry"

(Fox-Cartoon—One Reel)

Mutt and Jeff attempt a short-cut to prosperity by establishing an industry in their own novel way in this number. There are some amusing stunts. They procure a Gum-Gum bird which hatches a magical brood of chicklets. They manufacture a gum that is invincibly tough and test it with a false set of powerful teeth. In the end their own creation, the gum proves the master of them both.—M. K.

ThreeMoreCompanies for Century

Plans to add three more producing units to the three now making comedies for Century Film Corporation will be completed upon the return of Julius and Abe Stern to Hollywood.

The Raymaker, Goulding and Edwards units will be supplemented by three new directors of long experience in making comedies. Announcements will be made at an early date, both as regards the new additions to the producing staff, and the rights to certain screen material to be used for the series both of Baby Peggy and of Buddy Messenger.

"Pop" at Rialto

Dan Mason appears as an amateur detective in the latest Plum Center comedy on the Film Booking Offices of America program, "Pop Tuttle, Deteckative," and is the fifth of this comedy series to be produced by the Paul Gerson Pictures Corporation. The Rialto Theatre, in New York, is this week playing its second Plum Center comedy, "Pop Tuttle's Grass Widow."

"Henry's Busted Romance"

(Pathe—Cartoon—One Reel)

This Aesop's Film Fable, distributed by Pathe, deals with a wiser and better husband, after a series of "vamping" experiences, all with the usual animal characters. It is a gem of imaginative humor, one of Cartoonist Paul Terry's best—(1 reel)—S. S.

"The Pest"

(Metro—Comedy—Two Reels)

Stal Laurel is the star of this two-reel comedy distributed by Metro. It is a knockabout comedy of average entertainment value which has several humorous situations. The story of this comedy deals with a book-agent who meets with exciting experiences and finally helps a girl by going out and getting money so she can pay her house rent. A curious point in this comedy is the fact that according to the cast sheet, the title does not refer to the hero, but to a talkative woman who only appears in a few scenes.—C. S. S.

"My Hero"

(Fox-Comedy—Two Reels)

This is another of the Lupino Lane series in which the star's funny acrobatics score heavily. It is his unique style of putting over his comedy and his command of facial expression that transforms familiar material into lively amusement. The action relates, in slapstick, the experiences of a city chap who is sent West by his father for taming. Lupino Lane is so clever that the comedy should be a success everywhere. —M. K.

"Unblazed Trails"

(Bray—Scenic—One Reel)

This is the first of a series of single-reel Bray Nature Pictures which will be distributed on the State right market. It deals interestingly with mountain climbing in the Canadian Rockies. There are many beautiful shots of lofty mountains, glaciers, etc., and some thrilling scenes of a party climbing up the face of a five-hundred foot cliff which appears to be tractically vertical and where it would seem that each step would be the last. Some of the sub-titles, especially in the early part of the film, are lengthy and could be shortened to advantage. —C. S. S.

"Voice of the Land"

(American Releasing—Biblical—One Reel Each)

This is a series of fifty-two single-reel subjects made by Geographic Film Company and distributed by American Releasing Corporation. They are scenics dealing in a reverent manner with places of interest in Palestine which are mentioned in the Old or New Testament. A striking feature of the five shown for review is the fact that much of the land which is described in the Bible as "flowing with milk and honey" is now desolate. They are instructive and will appeal to spectators who are interested in the Bible and familiar with the places mentioned. These pictures have been nicely photographed and are embellished with scenes painted by Paleologue picturing certain Biblical events, and these scenes have been filmed in Prizma colors effectively.

"Jerusalem the Holy"

Jerusalem, sacred alike to Jews, Christians and Mohammedans, is shown to be a walled city. Much of this reel consists in showing the eight gates in the city walls and the significance of each, such as St. Stephen's gate where the first Christian martyr was stoned, Herod's gate, Damascus gate, and others. There are also views of the interior of the city.

"Down to Jericho"

The different points of Biblical interest on the road from Jerusalem to Jericho are pictured, including the Dead Sea, the Wilderness of Judea, the Brook of Cherith where Elijah was fed by the ravens, and the Plains of Jordan.

"Hebron the Ancient"

Hebron is said to be the oldest city in the world, being settled by the son of Abraham, the country being promised to his posterity forever. Of especial interest are the Pools of Solomon, which are wonderful examples of engineering and said to be the oldest water-supply system for a city.

"Beersheba"

Abraham once lived here, but jealousy between Isaac and Ishmael led to the putting out of Ishmael and his mother, Hagar, on the desert. On the nearby hills of Zyph David and Jonathan pledged eternal friendship. Nearby is the wilderness of Edon and other places mentioned in the Bible.

"Valley of Dry Bones"

As the name indicates, this was the ancient burial ground of Jerusalem and the location of the vision of Ezekial when he saw the flesh go back to the bones of the dead. Here are the tombs of the Kings of Judea and the cave in which Jeremiah wrote his Lamentations. Here is also a tomb which many believe to be the burial place of Christ, and the hill nearby to be Golgotha. —C. S. S.

"Fruits of Faith"

(Pathe—Drama—Three Reels)

Will Rogers is the star of this story, which is decidedly out of the ordinary and very entertaining. It is filled with Roger's characteristic humor, many of the sub-titles being unusually good and there is very strong human sympathy throughout. The star appears as a tramp who hears a street minister preach on the power of faith. The manner in which Roger's applies this lesson is alternately humorous and pathetic and these scenes have been handled so as not to give offense to anyone. Chance leads him to place in the desert where he finds a baby. He adopts it and then finds work is not so distasteful after all. He marries to get a "mother" for the baby, and then the child's father returns. Finding how much the couple love the child, who is now four years old, the real father departs and happiness again reigns.—C. S. S.

"Via Radio"

(Educational-Special—One Reel)

Here is one reel of absorbing entertainment that will do credit to any program. A subject that is still an enigma to thousands receives careful and authentic attention, that cannot fail to leave the average spectator dazzled, and with a clearer understanding of the fascinating phenomena.

Educational has produced this subject under the supervision of the Scientific American. Minute diagrams of radio vibrations, and voice waves, comprehensive maps of this country and the world visualizing the radio routes, photographs of the technicians and their operations and glimpses of the artists entertaining countless listeners are included. One of the most interesting is the photographic illustration of the human voice. The vast potentialities of wireless as indicated most strikingly in the signalling of ships are a marvelous revelation. "Via Radio" is a rare and valuable attraction.—M. K.

"Here's Your Men"

(Pathe—Drama—Two Reels)

This is another of the Range Rider series of two-reel Westerns, starring Leo Maloney. It is well up to the standard of the previous issues and is recommended for those who desire snappy Westerns with plenty of action and real "punch." There is hard riding and hard fighting and an absence of padding, the story being tersely told. The theme deals with a man with a violent temper who is accused of killing another man. Maloney, his friend, is also the sheriff. He suspects two men and in a dramatic manner succeeds in freeing the innocent just as he is about to be the victim of a "necktie" party, and in making the guilty pair confess. The manner in which he grabs both off their horses is somewhat overdone. —C. S. S.

"The Educator"

(Educational-Comedy—Two Reels)

Lloyd Hamilton amusingly depicts the difficulties that face the poor school master in the town where ignorance is preferred. Most of his pupils have passed the half-century mark and are unwieldly subjects. They bring their guns to school. Hamilton's placid style of humor and attempts at physical grace are featured to a successful degree. The little traveler who accompanies the school teacher on his way toward the scene of action is an unusually charming child and Ruth Hiatt as the star pupil is a lovely, old-fashioned type. The picture is highly amusing in spots and on the whole is agreeable entertainment.—M. K.

"Town Terrors

(Fox-Comedy—Two Reels)

The famous team of Lee Kids keep up a fast pace in this comedy, one of the series which Fox is preparing from the old five-reelers. They are cast as two small but efficient cyclones who set the whole town in an uproar. Finally to relieve their own boredom they get themselves kidnapped and prove too difficult even for kidnappers. There are some rollicking scenes in the dungeon where they are imprisoned and these will keep any spectator entertained.—M. K.

"Fair Week"

(Pathe—Comedy—One Reel)

Rapid action seems to be the keynote of this one-reel Pathe comedy starring Paul Parrott, with Jobyna Ralston. Paul is as "loose as cement with his money," but a "shell game" reforms him. There are funny mix-ups with the competing live-stock at the fair. The subject is of ordinary value. —S. S.

"A Small Town Derby"

(Universal-Comedy—Two Reels)

Johnny Fox is the star in this Century comedy, but Maudie, the mule, comes off with high honors, too. She takes an active part in many clever stunts. His master's sister has many beaux and Maudie is of great service in evicting the undesirable ones. Later she proves a reliable substitute for a motor engine in carrying the family to the circus. Johnny enters the pie-eating contest but falls woefully behind because of the unprecedented speed of the black boy sitting next to him. With Maudie's assistance he is the final winner. The comedy ends with a horse race, an entertaining close to a comedy that will bring many laughs.—M. K.

"Pop Tuttle's Grass Widow"

(F. B. O.—Comedy—Two Reels)

There is some good rural comedy in this most recent of the Dan Mason series. The barn dance is the big hit of the comedy, and due mainly to the enthusiasm of the performance it goes over with many laughs. Enlivened by the good old Virginia reel and Pop Tuttle's jigging it offers wholesome merriment of a sort that one does not tire of. Dan Mason is as usual, excellent. He becomes infatuated with a married woman who poses as a widow and behaves like one at the dance, but is painfully disillusioned when he discovers her jealous husband. —M. K.

"Screen Snapshots No. 15"

(Pathe—Magazine—One Reel)

This pictures, in one reel, Hall Caine, English novelist, watching Director Maurice Tourneur, Mae Busch and Richard Dix make "The Christian," Nazimova and her husband at the beach, Will H. Hays greeting various stars, and some real antique "movies."—S. S.

"Starland Revue No. 17"

(F. B. O. Release—One Reel)

Among the attractive contents of this number is a study of Muriel Stryker, Ned Wayburn's "Girl in Bronze" which proves unusually interesting as a screen subject. Screens from popular Broadway cabarets, and rehearsals and close-ups of the artists in the "Greenwich Village Follies"; Ethelind Terry's unique style of making her own blouses. Herton Spurr and his vaudeville art are included.—M. K.

"A Rip Snoreing Night"

(Universal—Comedy—One Reel)

A decidedly funny plot that runs along in smooth sequences, makes this comedy unusually good. There is hardly a moment in which something laughable fails to occur.

Lew Sargent is featured, and the story shows how he takes his boss' place in bed, while said boss goes out to a poker game. Sargent is discovered by his employer's wife, and a series of comical complications develop.—T. S. daP.

"Glad Rags"

(Metro—Comedy—Two Reels)

This is a Metro two-reel comedy, which is admirably suited to Bull Montana's distinctive personality. He appears as a tough prize-fighter who learns how to be refined in order to win a swell girl. He succeeds in getting a certain amount of polish, but loses his big fight thereby and the girl says "What an awful oil-can you turned out to be." There is considerable action, several laugh-provoking situations and it should prove satisfactory for spectators who liked Montana's previous comedies, though it is hardly as speedy. Tom Gallery, in an unusual role for him, contributes much to the merriment.—C. S. S.

PROJECTION

By F. H. RICHARDSON

Fifteen Dollars a Week

Abe Greenwald, of Local 307, Philadelphia, writes as follows:

Dear Friend and Brother:—Well, Frank, it's a long time since I saw you last, in the rays when we used to ride home together in the extremely early (or was it late) hours of the morning after attending those perfectly wonderfull meetings of that perfectly wonderful Auxiliary Local Union No. 35. That was in the days when the "operator" got fifteen whole dollars for seven (count em, 1111111) days, and thought he received big money.

Pauses to Remark

I might here pause to remark that I have observed that the projectionist who does not get more than the union scale usually stays put in about the same place for quite a spell.

I have been following the Projection Department for several years, but have never said anything about some of the ideas I have put into practice in connection with my Simplex projector. After reading about Brother Baldassari, Hamilton, Ontario, I concluded it was my move. I therefore herewith subit two of them for comment and approval.

Sketch No. 1 represent sa tube, made from sheet tin, to fit over the projection lens barrel, with an aperture cut in its front end. This aperture is the exact size of the effective light beam, and intercepts all stray rays, so that they cannot reach the screen.

The tube is made long enough to reach out to the rotating shutter. The back end is cut as per Fig. 2 in sketch No. 1. To do this just cut a "V" every ¾ inch, and then bend the points in a bit, so they will grip the lens barrel. If you do this and do it right, you may be a bit astonshide at the improvement in your picture.

Sketch No. 2 represents two 3-point switches wired to control a motor from two different points. To install same so that you may start or stop the projector motor from working position beside the other projector, remove the four-pole switch from the projector and connect one wire from line to motor, soldering the necessary wire joint, of course, or using a good "connector," the other live leg to run to 3-pole switch located in convenient position near the other projector.

These two wires are indicated by broken lines. You then connect two wires from 3-point switch to another 3-point switch located on projector. Connect other pole of motor to the still vacant contact of one of the switches, and the job is done. A piece of 3-wire BX is all you need from outlet box on projector to other outlet box.

Plan Is Practical

This plan is entirely practical and will be found very convenient for projectionists who are alone either a part or all the time. It will, in fact, be found to be a very handy thing in the long run, regardless of whether a man is alone or not.

To illustrate its convenience, suppose you are at one projector, and the other is about through with its reel. You are waiting to make the change-over, hence are not beside the working projector. Something happens to the working projector—a not at all impossible, or even very improbable thing, considering how some so-called projectionists butcher up the end of reels with paper stickers which are often more or less loose and overworcked punches.

In this event you can instantly stop the projector and start the other, thus avoiding letting the audience know anything went wrong and possibly avoiding damage to film, or even a fire.

I hope I shall see you when next you visit the City of Brotherly Love. I am at the Locust Theatre, Fifty-second and Locust tsreet. In closing I wish you a Merry Christmas.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in succesful use by hundreds of progressive projectionists.

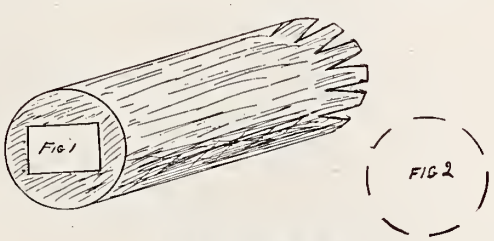
"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Good Stuff

Good stuff, Brother Greenwald! The publication of such ideas as this does not in the least injure you—quite the reverse, in fact—and is helpful to other progressive men all over the world.

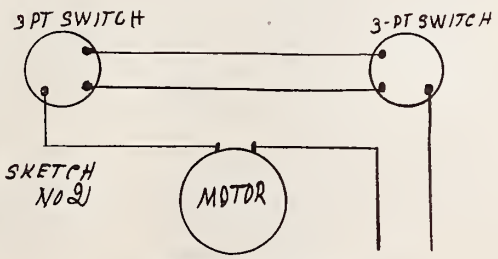
Your ideas are excellent. I was obliged to change the wording of your letter quite a bit, but don't think I changed your meaning. I tried not to anyhow.



SKETCH ONE
Tube Fitting Over Lens Barrel

The tube and aperture will prove of some value in all cases, if rightly made and rightly used. Under some conditions they will be very valuable indeed.

What you have done is to follow the recommendation of Brother Griffith and place the stray-light mask at the shutter plane, the shutter plane being presumably, at the aerial image. The tube and aperture should be painted a flat black, both inside and out, but especially inside.



SKETCH TWO
Motor Control Switch

When I next visit Philadelphia I would be delighted to visit you. I enjoy visiting the projection room of any and all progressive men—men whose ideas are not entirely limited by or to quitting time and payday. The trouble is, however, that in a city like Philadelphia there are so very many things to do in the limited time at my disposal that when I leave there is always much left undone. I will, however, bear the matter in mind and try to pay you a call anyhow.

What Do You Think?

From a projectionist in Pennsylvania comes a complaint that his theatre has been called upon to pay for damage done while running first run by scratches caused by deposit of emulsion on tension shoes. He says:

Inclosed find communications between myself and one of the local exchanges relative to damaged film. The De Luxe Exchange, of Philadelphia, sent a first-run two-reel comedy for a run in our theatre. I put it into the projector and it started off fine, but in a few moments the tension shoes started chattering, which was, of course, caused by emulsion deposit on them.

In my opinion the exchange should inspect the films and properly lubricate them to prevent this trouble. If the projectionist parafines or oils them, the exchange howls its head off and we catch the devil just the same. If we run them as received we are forced to pay for damage, as in this case. The film is scratched for about fifty feet along both edges. No other damage was done. Any suggestion by you will be appreciated and will be followed.

No Proof of Damage

In the first place the fact that a scratch mark shows is no proof that any APPRECIABLE damage has been done the films. If the marks are merely on the surface of the emulsion then the exchange has no valid claim, since no appreciable weakening of the film has occurred, provided the added strain set up by increased friction was not sufficient to abrade the edges of the sprocket holes.

If the scratches are deep, but do not extend through the emulsion, then while the celluloid base has not been weakened, it is probable that the edges of the sprocket holes have not entirely escaped damage by abrasion, due to the added strain put upon them by forcing the intermittent to pull against the high friction set up. If the scratches extend through the emulsion and into the celluloid base, then the damage is serious, and the injured portion should be immediately replaced, because the stock is weakened and unquestionably the sprocket hole edges have not escaped, even though they be not actually broken at the corners.

Microscope Needed

It is for just such examinations that the projectionist really should have a microscope, or at least a high-power magnifying glass. A condenser will not serve. In the end it might pay such of you as use first runs to have one.

BUT, my friend, are you, yourself, blameless. HOW MUCH TENSION HAS YOUR PROJECTOR at the aperture??? If it is excessive, then YOU ARE NOT BLAMELESS. You are in fact culpable, and I

will have small sympathy if you get soaked by the exchange.

Examine General Instruction No. 9, page 603 of your new handbook—I assume that you already have your copy. If not, why not?—and set your tension as it should be. A too heavy tension greatly aggravates emulsion deposit, as you can readily understand.

DON'T imagine that the tension is set right when the new projector comes. If it is it is purely by accident. The projector manufacturer does not and cannot know under what conditions any given projector will operate—whether it will fall into the hands of a "speed demon" or not, so he must perforce set the tension for the WORST POSSIBLE CONDITION, which means a tension set for at least 125 feet of film per minute. You may never exceed seventy feet, and it requires small reasoning power to see that the tension of the new projector will, in that event, be too heavy for your work.

If you have a projector without a tension adjustment you are out of luck, as you will be compelled to lighten the tension by bending the springs—a slow and difficult task, but one which can and must be done. If you have a projector with a tension adjustment, then follow the instructions laid down in general instruction No. 9, page 603 of the new handbook, and all will be well.

But what I want to know is, what is the view of other projectionists as to the duty of the exchange in the matter of film lubrication? Also I will say that the Eastman Company will soon place on the market a machine which looks as though it will solve the first run film lubrication problem.

From Spain

Jose Sola Guardiola, Barcelona, Spain, writes:

We are constructing one of the largest cinemas of Europe. Knowing your great experience in such matters, we would be obliged to you for advice on the screen. What we want to know is what class of screen you consider best of all and size of same. Room is thirty-three meters in length, thirty-one meters large (presumably meaning wide) and twenty meters high. Distance of projection is thirty-five meters.

It is difficult to give advice on such matters as screen size when one knows little or nothing about the customs of the country. Australia, for instance, for the most part uses a picture so large that to my way of thinking it is distinctly bad practice, yet it would be useless to advise a small picture because Australia exhibitors firmly believe a huge picture is necessary. An 18 or at most 20 foot picture is ample large for any theatre.

Your room is, roughly, about 110 feet front to back, 102 feet wide and 65 feet high. On the plan you drew the projection distance is approximately 120 feet, or 35 meters.

Problems

There are problems connected with the matter which prevent me from giving intelligent advice without further knowledge. If your screen is within say twenty feet (six or seven meters) of the front row of seats you must either use a screen having excellent diffusing powers or have a tremendous "fadeaway." By this I mean that if a screen of low diffusing power be used, while the picture may be brilliant from in front of the screen, at the extreme side front seats it will be very dim; also you will have a tremendous distortion from the extreme side front seats. Everything on the screen, as seen from those seats, will be very thin and tall.

What I would strongly advise you to do is to send six dollars at once, and have a copy of the new handbook sent you. The matter dealing with the screen, pages 219 to 267, is precisely what you want. To give you any kind of comprehensive understanding of the matter in this department or by letter would require at least thirty pages of manuscript, with a half dozen tables and an equal number of drawings. Much as I would like to help you it is impossible to spare either the time or space. The handbook is what you need. It is all there, and in excellent form, with tables and data enabling you to apply the knowledge to your own house.

It Travels

David Livingstone, projectionist, Tioga Theatre, Owego, New York, is having trouble which he describes as follows:

Our current is 110 volts A.C. We use a Hallberg Economizer at fifty amperes. The economizer feeds both lamps, so that striking one arc kills the other. In the second edition of your handbook you recommended a carbon set, which we are using. The carbons are 5/8 cored.

The trouble is that the flame travels around the outer edge of the carbon. Usually the light then strikes directly toward the back of the lamphouse. Sometimes it will light half the picture.

We can find but one remedy, viz: to keep the carbons separated about 3/8 of an inch, but this gives a blue field below and a yellow above. I would be glad to have you call at the Tioga if ever you again pass through our city.

A Bit Rusty

There is so comparatively little A. C. used at the arc now-a-days that I am a bit rusty on such troubles. I think, however, that your difficulty is most likely due to damp carbons. Suppose you park about a dozen of them on the top of your lamphouse, or on its floor, if there is room, and leave them there for three or four days.

Then try them and I think you will find the arc will stay put. If not, then advise me and I'll refer the matter to the carbon manufacturers and see what they can get out of it.

The second edition? Man alive! I did not suppose there was still one of them still doing service. Take my advice and invest six dollars in one of the new books IMMEDIATELY.

The second edition has been out of date for five long years. You must invest a little money in knowledge if you want ever to get ahead. Six dollars may seem quite a lot to you, but what you get you will find to be worth several times that sum.

Oh! yes, by the way, be sure you haven't a lot of lamp lead (wire) inside the lamphouse, laying in a coil. This has been known to set up magnetic action and disturb the arc. Don't think that is your difficulty, but look into it anyhow. I will be glad to give you a call if I ever pass through Owego again.

An Argument

Two projectionists of Boston, Hub of the Universe, set forth the following:

Brother Umti Ump and myself (names requested to be kept a dark, dense mystery) have had an argument and have agreed to leave it to you, with a bet of a dinner for ourselves and squaws on the result. The burning question is:

Would it be practical to use fifty amperes D.C. at one arc and 100 amperes A.C. at the other without the audience seeing a difference at change-over?

In this we assume that both arcs be handled in the best possible manner. One of us says it could be and the other says it could not. Which is right?

I think what the yesser has in mind is merely screen illumination. If this were all maybe the no man thought further—maybe not—then it might be possible that there would not be sufficient difference to cause the audience to notice when change-overs were made.

But screen brilliancy is NOT all. There is the quality of the light to take into consideration, and there is a great difference in light quality from an A. C. arc and a D. C. arc, especially if the A. C. carbons be used. The light from an A. C. arc is very much more harsh. It contains what is, I suppose, more of the violet rays.

It is also more penetrating. D. C. light is "smoother" and more soft and pleasing. That is not very well put, but the terms "smoother" and "soft" are the best I can think of to convey the idea.

The man who voted no is correct, and the yesser will kindly step up to the window of the cashier when the dinner is finished, but inasmuch as probably you may both have had merely the item of screen brilliancy—density of illumination—in mind, I would suggest that the squaws do NOT order too expensively and that the hemales stick to refreshments of reasonable price.

Flicker Elimination

L. S. Cusick, projectionist, Peck's Theatre, LaSalle, Illinois, says:

I have two Powers projectors and am using sixty cycle current. Have a projection distance of about 75 or 80 feet. Rotating shutters are set to eliminate all travel ghost. Question: What shall I do to eliminate flicker when projecting at ANY speed?

Your question is not very clear. You may mean what can I do that will enable me to project at any desired rate of speed, no matter how fast or slow, without flicker, in which case there is no answer, for the simple reason that it cannot possibly be done. Presuming that you already have your Fourth Edition Handbook, turn to page 611 and study General Instruction No. 22, which continues to page 625.

When you have mastered what is therein contained you will not ask such a question, because you will understand what flicker is, why it is and how far you can go in its elimination. To set it all forth here would consume several pages.

You also may mean that you now have a flicker, no matter at what speed you project. If this is true then it is likely that you are using a rather "brilliant" screen, and using the maximum of current very efficiently. It is also quite certain that you never project very much in excess of sixty feet a minute.

Give All the Facts

Kindly give me all facts and I will see what can be done for you. By all facts I mean, what kind of screen do you use? How many amperes at the arc? Do you use rheostats or transformers, and if the latter, what kind? What is focal length of condenser lenses? Are they plano convex? How far are they spaced apart? What is distance front surface of converging lens to film? What distance film to first lens of projection lens? What is free diameter of projection lens and what is size (width) of picture? What is your maximum speed of projection? Any other information which you may think will help me in forming a opinion of your case.

Handbook Error

Under table No. 18, page 393 of the handbook, the printer man got the line of caption all balled up, and it was not noticed in proof reading, it seems. Below the line appears as it should be. Owners of the handbook should clip this out and paste it over the one on the book. This is the line:

1 Sq. mm is .00155 of a Sq. inch. 1 Sq. inch equals 645.2 Sq. mm.

As I said, just clip the line above out and paste it in the book over the caption line under table 18, page 393.

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli	Dec. 9		5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000
Cardigan				5,892
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9		5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720

ASSOCIATED EXHIBITORS

Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Dusk to Dawn	Florence Vidor	Sept. 9	Sept. 23	5,200
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2		5,622

CERTIFIED PICTURES CORP.

Are Children to Blame?	Em Gorman	Dec. 2		5,000
Her Half Brother	R. Lee Hill	Dec. 2		5,000

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
The Yellow Face	Sherlock Holmes			2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
Fresh Fish	Comedy	Oct. 7		1,000
The Priory School	Sherlock Holmes	Oct. 14		2,000
The Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
Ocean Swells	Christie	Oct. 28		2,000
The First Flivver	Tony Sarg	Oct. 28		1,000
Blazes	Jack White	Nov. 4		2,000
Choose Your Weapons	Christie	Nov. 4		2,000
The Enchanted City	Special	Feb. 18		1,000
The Steeplechaser	Mermaid	Oct. 7		2,000
Hodge Podge	Novelty	Nov. 11		1,000
Chop Suey	Christie Comedy	Nov. 11		2,000
The Split Outfit	Wilderness Tales	Nov. 25		1,000
Crash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Christie	Nov. 25		2,000
High Power	Mermaid Comedy	Dec. 2		2,000
Railroading	Hurd Cartoon	Dec. 2		1,000
In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip	Sherlock Holmes	Dec. 16		2,000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Once Over	Cameo Comedy			1,000
The Haunted Castle	Tony Sarg			1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout	Mermaid Comedy			2,000

FAMOUS PLAYERS-LASKY

The Bonded Woman	Betty Compson	Aug. 12		5,000
The Young Diana	Marion Davies	Aug. 12		6,744
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,062
Manslaughter	DeMille	Sept. 30		9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16	11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9	7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2	6,993
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25		5,959
Ebb Tide	Melford Prod.	Dec. 2		7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2		7,494
Singed Wings	Daniels-Nagel	Dec. 9		7,788
Outcast	Elsie Ferguson	Dec. 16		7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16		4,538
Back Home and Broke	Thomas Meighan			

FILM BOOKING OFFICE OF AMERICA

Up and at 'Em	Doris May	Sept. 9		4580
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5000
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Such Is Life in Amsterdam		Sept. 30		1,000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28	Dec. 9	5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
Such Is Life in Busy London	Travelaugh	Nov. 4		1,000
The Broadway Madonna	Revier Prod.	Nov. 11	Dec. 16	5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5,382
Good Men and True	Harry Carey	Nov. 18		5,000
The Blond Vampire	Physioc Prod.	Dec. 2		6,000
Thelma	Jane Novak	Dec. 2		6,000
When Love Comes	Helen Jerome Eddy	Dec. 16		4,800
Ben-Her	Novelty	Dec. 16		1,000

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Lorna Doone	Maurice Tourneur	Oc. 21	Dec. 9	6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7,835
Rose of the Sea	Anita Stewart	Aug. 19		6,037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
Home-Made Movies	Comedy	Oct. 7		2,000
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6.563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strongheart"	Nov. 25		7,050
The Dangerous Age	Stahl Prod.	Dec. 2		7,204
Minnie	Marshall Neilan Prod.	Dec. 9		6,696
Omar, The Tent Maker	Guy Bates Post	Dec. 9		8,090
Bow-Wow	Sennett Comedy	Dec. 9		1,856
The Blacksmith	Buster Keaton	Dec. 16		2,000

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
Lights of New York	Special			
The Fast Mail	Special	July 15	July 15	4,880
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
Do and Dare	Tom Mix	Oct. 7	Nov. 11	4,744
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735
Yosemite Trail		Sept. 30	Oct. 28	4,368
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Dandy Dan		Oct. 7		2,000
Kids and Skids	Lee Kids	Oct. 7		
Mixed Faces	William Russell	Oct. 14	Nov. 18	4,400
Cold Turkey	Cartoon Comedy	Oct. 14		1,000
The Tin Broncho	Sunshine Comedy	Oct. 14		2,000
The City Chap	Al. St. John	Oct. 21		2,000
Lazy Bones	Clyde Cook			2,000
Double Trouble	Lee Kids	Oct. 28		2,000
Splitting Hairs	Sunshine			2,000
Puppy Love	Sunshine			2,000
Without Compromise	William Farnum	Nov. 4	Dec. 9	5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	4,587
Step Lively, Please	Sunshine Comedy	Nov. 4		2,000
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461

(Continued on following page)

(Continued from preceding page)

		Review	Consensus	Footage
Arabia	Tom Mix	Nov. 11	Dec. 9	4,418
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Camphor	Educational	Nov. 25		500
The Village Blacksmitb	Wm. Walling	Nov. 18	Dec. 9	8,000
The Love Gambler	John Gilbert	Nov. 18	Dec. 16	4,682
Shirley of the Circus	Shirley Mason	Nov. 25		4,608
Ranch Romeos	Comedy	Nov. 25		2,000
Boss of Camp Four	Chas. Jones	Dec. 2		4,235
Old Spain	Educational	Dec. 2		830
Pekin Ducks	Educational	Dec. 2		500
Out of Place	Al. St. John	Dec. 2		2,000
Bird Life	Educational	Dec. 2		1,000
While Justice Waits	Dustin Farnum	Dec. 9		4,762
Lazy Bones	Clyde Cook	Dec. 9		2,000
The Great Night	William Russell	Dec. 16		4,346

GOLDWYN

Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts	Bryant Washburn	Dec. 9		6,540
A Blind Bargain				
Broken Chains				
Northwest Mounted Police	Sport Film	Nov. 2		1,000
The Blind Bargain	Lon Chaney	Dec. 16		4,473

HODKINSON

Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray-Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.			
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,500
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9,000
Youth to Youth	Billie Dove	Oct. 28		6,900
A Punctured Prince	Bull Montana	Oct. 28		2,000
Enter Madam	Nov. 11	Clara K. Young	Dec. 2	6,500
Mud and Sand	Nov. 11	Laurel Comedy		2,000
Love in the Dark	Viola Dana	Nov. 26		6,000
Quincy Adams Sawyer	Star Cast	Dec. 9		7,500
Toll of the Sea	Anna May Wong	Dec. 9		4,600

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
The Big Flood	Cartoon	Sept. 30		708
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		2,000
The Ropin Fool	Will Rogers	Oct. 28		1,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
The Drifter	Leo Maloney	Nov. 11		2,000
Hook, Line and Sinker	Snub Pollard	Nov. 11		2,000
Washed Ashore	Paul Parrott	Nov. 18		1,000
The Price of Progress	Special	Nov. 18		2,000

		Review	Consensus	Footage
Harvest Hands	Comedy	Nov. 18		1,000
The Rolling Stone	Cartoon-Fable	Nov. 18		1,000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		1,000
His Enemy's Friend	Leo Maloney	Nov. 25		2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2,000
The Big Scoop	Johnny Jones	Nov. 25		2,000
The Flivver	Paul Parrott	Nov. 25		1,000
Blaze Away	Paul Parrott	Dec. 2		1,000
Fortune Hunters	Cartoon	Dec. 2		1,000
Friday the Thirteentb	Cartoon	Dec. 2		1,000
Saturday Morning	"Our Gang" Comedy	Dec. 2		2,000
Dr. Jack	Harold Lloyd	Dec. 9		4,700
One Jump Ahead	Leo Maloney	Dec. 9		2,000
Man Who Laughs	Aesop—Cartoon	Dec. 9		1,000
Plunder	Pearl White Serial	Dec. 16		
Wanted, A Story	Johnny Jones	Dec. 16		2,000
Fleeced for Gold	Educational	Dec. 16		1,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	5000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,000
The Island of Doubt	Wyndham Standing	Sept. 30	Oct. 21	5,483
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Sunshine Harbor	Margaret Beecher			4300
Lonesome Corners	Edgar Jones	Nov. 11		4,623
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470

PRINCIPAL PICTURES

The World's a Stage	Dorothy Phillips	Dec. 2		6,000

SELZNICK

Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500
One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Cunotry	Mary Pickfrd	Nov. 25		10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
Sure Shot Morgan	Special			2000
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Giants of the Open	Roy Stewart	Oct. 21		2,000
The Radio King	Serial	Sept. 30		Serial
The Girl Who Ran Wild	Gladys Walton	Oct. 7	Oct. 28	4,506
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
The Lone Hand	Hoot Gibson	Oct. 21		4,857
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	2,000
The Kentucky Derby	Jewel	Oct. 28		5,396
Wolf Law	Frank Mayo	Oct. 28		4,463
A 44-Caliber Mystery	Harry Carey	Nov. 11		2,000
Broad Daylight	Lois Wilson	Nov. 11	Dec. 16	4,691
Accidental Wealth	Neely Edwards			2,000
Ginger Face	Century Comedy	Nov. 18		2,000
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4,251
A Model Messenger	Lewis Sargent	Nov. 11		1,000
Pirates of the Deep	Jack Mulhall	Nov. 18		2,000
The Lavender Bath Lady	Gladys Walton	Nov. 18		5,000
The Speed Boy	Lewis Sargent			1,000
Just Dogs	Comedy	Nov. 18		2,000
A Bully Pair	Comedy	Nov. 18		1,000
The Jilt	Matt Moore	Nov. 25		5,000
Ridin' Wild	Hoot Gibson	Nov. 25		4,166
Hello, Judge	Century	Nov. 25		2,000
Committee on Credentials	Harry Carey	Dec. 2		2,000
Their Steady Job	Neely Edwards	Dec. 2		1,000
True Blue	"Queenie"	Dec. 2		2,000
The Altar Stairs	Frank Mayo	Dec. 9		4,641
Law of the Sea	Jack Mulhall	Dec. 9		2,000
Rookies	"Brownie"	Dec. 9		2,000
A Lot of Bull	Chas. Molina	Dec. 9		1,000
Forsaking All Others	Cullen Landis	Dec. 16		4,462
Chickasha Bone Crusher	Reginald Denny	Dec. 16		2,000
Timberland Treachery	Roy Stewart	Dec. 16		2,000
Women First	Lee Moran	Dec. 16		2,000
A Rip Snoring Night	Lewis Sargent			1,000
The Texas Sphinx	Harry Carey			2,000
"New Leather Pushers"	Every Two Weeks			2 000
A Dangerous Game	Gladys Walton			5,000
Where's the Parade?	Neely Edwards			1,000
All Night	Valentino-Myers			5 000
The Tattle Tail	"Brownie"			2,000
The Golden Bullet	Harry Carey			2,000

VITAGRAPH

The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	5068
The Girl in His Room	Alice Calhoun	July 1	July 22	4523
A Pair of Kings	Larry Semon	July 8		2000
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5,000
The Fighting Guide	William Duncan	Sept. 16		4905
Fortune's Mask	Earle Williams	Oct. 14		4,995
You Never Know	Earle Williams	Dec. 2		4,807
The Counter Jumper	Larry Semon	Dec. 9		2,000
Urban Popular Classics	Educational	Dec. 9		1,000

Better Equipment

Conducted by E. T. KEYSER

Work Commenced on Crandall's $650,000 Tivoli in Washington

ON Monday, December 4, work preliminary to the construction of Crandall's new Tivoli Theatre, at Fourteenth Street and Park Road, Northwest, was begun in Washington and two days later announcement was made that Mr. Crandall had acquired control of the Garden Theatre on Ninth Street between D and E Streets, Northwest, to be known hereafter as Crandall's Central Theatre. Detailing and fabrication of the steel for Crandall's new Ambassador Theatre at Eighteenth Street and Columbia Road, Northwest, are well under way and work on this handsome new addition to the Crandall list of theatres will be begun at once.

The completion of these operations will swell the number of Crandall houses in Washington to ten and the total circuit to fifteen. The entire circuit comprises Metropolitan, Savoy, Ninth and E Avenue, Grand, Apollo, York, Lincoln, Ambassador, Central and Tivoli in Washington, the Strand in Cumberland, Md., the Apollo and Strand in Martinsburg, W. Va., and the American and Rialto in Roanoke, Va.

Beautiful and Commodious

Crandall's Tivoli will be one of the most beautiful and most commodious residential theatres in Washington and one of the most noteworthy structures of its kind in the United States. It will have a frontage of 220 feet on Fourteenth Street and 109 feet on Park Road with a total seating capacity with balcony of 2,500.

The entrance will be at the corner of the intersecting streets. On the Fourteenth Street side there will be twelve two-story shops and an equal number of spacious offices. The entrance will be surmounted by a decorative marquise and it is promised that every approved modern appliance and appurtenance that can add to the beauty, comfort and convenience of the house will be present.

Unique in Many Ways

While it is the purpose of Mr. Crandall to conduct the new Tivoli as a motion picture theatre, the house will be equipped with a full-size stage capable of accommodating any form of dramatic, operatic or concert attraction. The heating and ventilating systems will be of the latest approved types and exits will be provided on three sides of the building in greater number than District of Columbia regulations require.

The Tivoli will be unique in many ways. The exterior will be of highly ornamented polychrome terra cotta, modelled on a beautiful of the Italian renaissance monumental building. In the spacious arches of this facade are the shops the distinctive feature of which will be the open well permitting a clear view of both first and second floor displays upon entering the door.

The interior of the theatre will disclose a simple and dignified Italian renaissance design. The interior decoration will be carried out, as in the other Crandall houses, in marble, silks and satin tapestries.

There will be spacious and handsomely furnished retiring and smoking rooms for both ladies and gentlemen on both the orchestra and balcony floors. Another distinctive feature will be found in the mezzanine lounge where writing materials and other conveniences will add to its attractiveness.

Novel Projection Room

One of the most novel innovations in the construction of the house will be the location and arrangement of the projection room. This will be on a direct line with the screen and will have a fireproof wireglass window opening directly into the mezzanine, thus enabling the patrons to view every operation within and observe precisely what processes are necessary to project an entertainment upon the silver sheet.

The Tivoli when completed will represent a total investment of approximately $650,-

HOW THE TIVOLI THEATRE WILL APPEAR ON COMPLETION

Reproduced from Architect's Wash Drawing of the New $650,000 House, Now Building for Harry M. Crandall in Washington, D. C.

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000. The designing and construction of the house is under the direct supervision of Thomas W. Lamb, of New York City.

The Garden Theatre, to be known hereafter as Crandall's Central is a downtown house in the heart of Washington's business section with a seating capacity of approximately 1,000. It was built originally as the Imperial Theatre to house a musical comedy stock company which was successfully operated for several seasons, and therefore has full stage room and equipment which greatly facilitates the staging of prologues and other embellishments of the pictures.

The Central will be completed renovated, reseated both on orchestra and balcony floors and new projection room equipment will be installed. Instead of an orchestra, the Central will be musicalized by the installation of a large pipe organ.

It is expected that this house, which has stood idle for the past year, will be ready for public opening Christmas week.

Motion Picture Incorporations at Albany Are Increasing in Number

WITH seven companies incorporating, the capital represented by motion picture concerns entering the business in New York State during the week ending December 9, reached only $316,500. The following shows the individual capitalization and directors for the first year,

Genees & McIsaac Producing Corporation, $5,000, James L. Robinson, Upper Montclair, N. J.; Mercedes von Bredow, Henriette Smith, New York City; Notable Screen Productions, $500, Merritt Crawford, A. E. James, Charles Ascott, New York; Victory Cinema Corporation, $10,000, Joseph Schron, Louis Ogust, Frederick Zorn, New York; Premier Productions, $500, H. J. Sanders, New York City; Nat Lesser, Fay Alexander, Brooklyn; J. Searle Dawley Productions Corporation, $250,000, Merle I. St. John, Grey M. Burns, Vera A. Roberts, New York; J. and L. Corporation, $50,000, William Kaufman, Edward N. Bloomberg, Ida Shmunis, New York; Church Motion Picture Syndicate, $500, Paul Smith, Ethel G. Martin, Eleanor B. Ryan, New York City.

More Capital Attached

Apparently reassured that the motion picture industry has not reached the saturation point, and that there is no danger that the motion picture is ceasing to attract and entertain, capital is being attracted toward the industry in far more certain terms than at the beginning of this year. The incorporation bureau of the secretary of state's office at Albany, New York, by its records, substantiates this assertion.

While fewer companies, perhaps, are incorporating and entering the motion picture business in some one of its many phases, these companies during the past two months have shown capitalization far in excess of those which incorporated up to the latter part of September.

During October, 22 companies represented a combined capitalization of $4,309,500, while 33 companies in November showed a capitalization, which in the aggregate amounted to $3,784,500.

Compare these figures with the fore part of the year. In January, 31 companies were incorporated, but these represented a capitalization, all told, of but $953,500.

February showed 31 companies as having incorporated during the month, but the capitalization dropped to $562,000, or little over a half million.

During March, 41 companies incorporated, with a capitalization of $1,712,000.

April witnessed a slump to 15 companies showing a capitalization which amounted to but $274,000.

There was some pick up in May and June, but July found only 19 companies forming and incorporating in New York State, and representing a capitalization footing to $609,000.

August and September each brought about some increase, but not to the extent shown by the last two months.

During the eleven months thus far this year, 289 companies, with a combined capitalization of $17,782,100, have been formed.

New Million Dollar House for Milwaukee

Excavation work has been begun at the corner of Sixth Street and Grand Avenue, Milwaukee, for the three thousand five hundred seat Wisconsin Theatre.

Plans for the new house, drawn by C. W. and George W. Rapp, of Chicago, were

MILWAUKEE'S FORTHCOMING MILLION DOLLAR HOUSE
Advance view of the 3,500 seat Milwaukee Theatre, from Architect's Wash Drawing.

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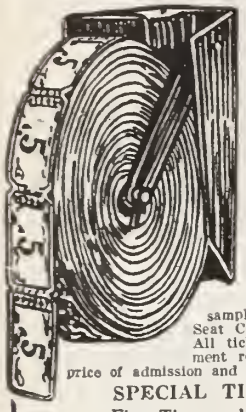

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recently accepted and work on the structure, which will be seven stories high, with a roof garden on top and with an amusebent parlor in the basement, will be rushed.

The building permit calls for a structure costing $1,000,000 and it is said that the Wisconsin will not only be the largest theatre in Milwaukee, but, with the exception of the Chicago Theatre, the largest in the Northwest.

John I. Beggs, president of the Milwaukee Electric Company, is president and Oscar Brachman, a real estate dealer, is secretary of the company financing the erection of the building.

$10,000 House for Columbia City, Wash.

Otis E. Hancock, Columbia City, Washington, is completing plans and specifications for a $10,000 moving picture theatre for Alfred Goddard, of the same town.

The house will be 30 by 110 feet, of masonry construction, trimmed with stucco, brick and tile. It will seat over 400, and will face Rhinier Avenue and Hudson Street. A marquise will cover the main entrance.

Improving Theatres

BIRMINGHAM, ALA.—Alcazar Theatre has been renovated, redecorated and reopened.

EVANSTON, ILL.—Sum $25,000 will be expended for improvements to Evanston Theatre.

*BLOOMINGTON, IND.—Bedford Steel & Construction Company, East Side square, has contract to remodel two one-story theatres for Robert H. Harris, care Grand and Princess Theatre.

WAKEFIELD, MASS.—Princess Theatre, Inc., has plans by Funk Wilcox, 26 Pemberton square, Boston, for alterations to theatre on Green street, to cost $25,000. Address Charles W. Hodgdon.

BUFFALO, N. Y.—International Railway Company has sold Garden Theatre to Blanch E. Dunn. New owner plans extensive improvements. House will be re-opened under name of the American Palace.

GOUVERNEUR, N. Y.—Improvements to cost about $20,000 will be made to Gralyn Theatre.

HAVERSTRAW, N. Y.—Waldron Opera House has plans by E. M. Milinar, 345 Madison avenue, N. Y., for alterations to theatre, to cost $30,000.

GREENSBORO, N. C.—Colonial Theatre has been remodeled and re-opened under management of James T. Hendrix.

HUNTINGTON, W. VA.—Extensive improvements have been made to State Theatre. House has re-opened with first-class picture policy.

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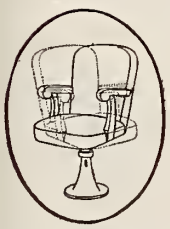

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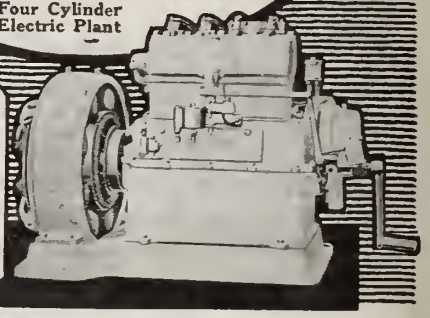

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that will give you these Guaranteed Advantages—

1 Speed and ease of attaching film to reel—a patented spring allows just two fingers of one hand to firmly fasten film end—at once—quickly—no blind trying.

2 Speed in patching breaks—a superior steel and a design that came from studying your problems.

3 Durability—in the greatest degree, because it is a scientifically tested construction.

4 True running—always.

Patent Pending

Why not drop us a card and tell us it's up to us to "show" you? It will be a very friendly part of your permanent equipment.

ADDRESS

FRANK MOSSBERG CO.

P. O. Box 420

ATTLEBORO, MASS., U. S. A.

INDUSTRIAL PHOTOGRAPHY

The American Film Company has established an enviable reputation during the last twelve years for the finest quality of photography—both in theatrical and non-theatrical work. American-made productions are outstandingly better in lighting, clearness and brilliancy.

We can take care of any photographic requirements you may have, whether it be the making of motion picture negatives, positives, tinting, toning, editorial work and so forth. We also make still negatives and positive prints.

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

We have a film printing capacity of one million feet weekly.

American Film Co., Inc., Laboratories

6231 Broadway, Chicago, Ill.
and
London, England

Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

Simplex

NINE SIMPLEXES INSTALLED IN NINE DAYS IN DAYTON, OHIO'S FOUR BIG THEATRES !!

DWYER BROS. CO., Cincinnati Simplex Distributors
report the following Simplex installations in nine days

NATIONAL CASH REGISTER CO.

operating 2000 seat Community Theatre

2 Simplex Projectors

(Selected only after the most exhaustive competitive tests)

NEW KEITH THEATRE

3 Simplex Projectors

STRAND THEATRE

2 Simplex Projectors

AUDITORIUM THEATRE

2 Simplex Projectors

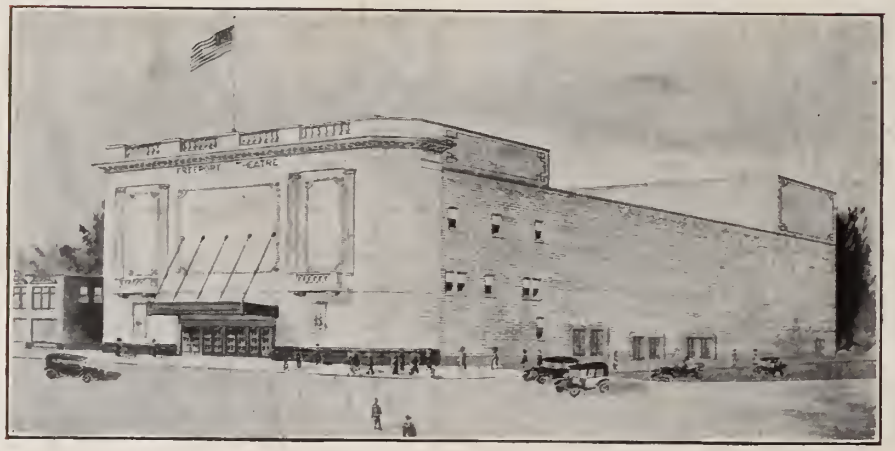
Proving again that when the
discriminating trade wants
THE BEST

SIMPLEX IS ALWAYS CHOSEN

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

THE FREEPORT

Freeport, Long Island, N. Y.
Opened November 30, 1922



This Splendid Theatre Erected at a Cost of $500,000
in a Town of 18,000
Would Be a Credit to a City Ten Times Its Size

POWER'S PROJECTORS

With

POWER'S-G. E.
HIGH INTENSITY ARC LAMPS
WERE INSTALLED

Because Major R. T. Rasmussen C. E.
Builder and Managing Director
Believes That

BETTER PROJECTION PAYS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Regional in News Value; National in Service

Moving Picture WORLD

793

Vol. 59, No. 9 DECEMBER 30, 1922 PRICE 25 CENTS

Merry Christmas

AND WE KNOW YOU'LL HAVE

A HAPPY NEW YEAR

HERE'S WHY

MARSHALL NEILAN PRESENTS THE STRANGERS' BANQUET

BY DONN BYRNE

CO-DIRECTED BY MARSHALL NEILAN AND FRANK URSON

AND HERE'S WHY

MAURICE TOURNEUR'S THE CHRISTIAN

FROM THE FAMOUS NOVEL AND PLAY BY SIR HALL CAINE

FROM GOLDWYN

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.

CHARLES C. BURR

CHARLES C. BURR PRODUCTIONS are built in the belief that there is no substitute for quality.

Somewhat more than two years ago this organization began with the making of a two reel comedy series.

Slowly, steadily, its production grew, the staff responsible for the various pictures being increased by careful selection and thorough training.

"Entertainment always—but quality first" has been the principle upon which this growth progressed.

In features, in comedies, in cartoons, in scenic pictures, that slogan reveals itself.

Independently made pictures should be quality pictures. We believe no producing organization puts more of its sense of responsibility to exhibitor and public upon the screen.

MASTODON FILMS INCORPORATED

Now— Two-color National Advertising!

THE SATURDAY EVENING POST
January 13, 1923
TRADE MARK
Paramount Pictures
The name that earned fame through thousands of hours of wonderful entertainment!
THE name that means better pictures to the people who see pictures for entertainment and the people who exhibit pictures for a living.
Not founded on just a few successes but on more than a thousand, over years.
Successes such as the great pictures of Paramount's famous 41 released during the past six months—"Manslaughter," "Blood and Sand," "The Old Homestead," "To Have and To Hold," "The Young Rajah," "Clarence," "Ebb Tide."
Today no good theatre will make up its program until it knows what Paramount has in store.
Back of this name and this fame are an intense ideal and much the largest organization in the industry. An ideal expressed by high standards of production in every Paramount Picture—an organization unique in power, finance and personnel.
—and yet, you may miss the benefits unless you choose your pictures by the brand name Paramount!
An unromantic thing, perhaps, but what thrilling results it en
Paramount's Super 39 Coming!
See the two-page color announcement in the Saturday Evening Post of January 27th containing list of Paramount's Super 39, for release between February 1st and August 1st, 1923.
Paramount
If it's a Paramount Pictur
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

THIS is the first of Paramount's new National Advertisements.

It will run in the Saturday Evening Post, January 13th, **in two colors!**

The use of color more than doubles the attention value, and consequently the number of readers. That means more money for exhibitors.

Paramount plans to make its national advertising campaign for the coming season far ahead of any former motion picture campaign—and one of the finest in the whole field of advertising.

A THEME that always interests—the off-stage life of a footlight favorite. With gowns that make you gasp, and sets that astonish with their beauty.

The story was especially written for the star and director by Clara Beranger, author of "The Gilded Lily," and it is altogether the biggest box-office picture William deMille has ever made.

BY CLARA BERANGER

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

ADOLPH ZUKOR PRESENTS A

WILLIAM deMILLE PRODUCTION

"THE WORLD'S APPLAUSE"

WITH

BEBE DANIELS and LEWIS STONE

A Paramount Picture

This advertisement is made from the 4-column cut that you can get at your exchange.

"One Week of Love from an audience viewpoint, is made on platinum and set with pearls"....Film Daily, Nov. 12-'22.
SELZNICK
REG. U.S. PAT. OFF.
PICTURES
Lewis J. Selznick presents
ELAINE HAMMERSTEIN
and CONWAY TEARLE
in
"ONE WEEK OF LOVE"
by Edward J. Montagne and Geo. Archainbaud
Directed by George Archainbaud
Produced by Myron Selznick

THOMAS A. EDISON recently said:–

The greatest mission of the motion picture is ***first:*** to make people happy; to bring more ***joy*** and ***cheer and wholesome good will*** into this world of ours.

Bringing Joy and Cheer With Wholesome Good Will

has been the proud acheivement of

Christie Comedies

for seven years, and the new series of twenty, now booking, exemplifies this spirit even more.

"THE CHASED BRIDE"

with

NEAL BURNS

the latest release is a fast-action farce, with a train-load of laughs for the whole family

Worth Advertising On Any Program

book through

Educational Pictures
"THE SPICE OF THE PROGRAM"

ALL through the year these Short Subjects will bring good cheer to yourpatronsand your box-office--

CHRISTIE COMEDIES

HAMILTON COMEDIES

MERMAID COMEDIES
JACK WHITE PRODUCTIONS

CAMEO COMEDIES

THE ADVENTURES OF SHERLOCK HOLMES
By Sir Arthur Conan Doyle

EARL HURD COMEDIES

WILDERNESS TALES
By Robert C. Bruce

LYMAN H. HOWE'S HODGE-PODGE

TONY SARG'S ALMANAC

KINOGRAMS—NEWS WEEKLY

and

SHORT LENGTH SPECIALS, LIKE
"THE ENCHANTED CITY"
"MAN VS. BEAST"
"VIA RADIO"

They are constantly being advertised nationally to YOUR patrons

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

WARNER BROS.

Classics of the Screen

Announce ~

That Following the Release of

"Heroes of the Street"

At the MARK STRAND Theatre, New York City, Week of Dec. 17

WESLEY BARRY

Will Be Starred in a Super Production of Charles Dickens' Masterpiece

"David Copperfield"

To be followed later by

"Little Johnny Jones" & "George Washington Jr."

Adapted from the Popular Plays

by GEORGE M. COHAN

Watch for Warner Bros.

18 Classics of the Screen for 1923

High-class Romantic Melodrama

Is more popular to-day than ever—both on the screen and on the stage. And for all classes of the public in all sections of the country the big entertainment hits are melodramas.

Jack Pickford's "Garrison's Finish"

Is just as chock-full of thrillingly melodramatic scenes as any well-made picture can be. And there's also a corking love story, wonderful racing scenes, beautiful horses and still more beautiful women, spendid acting and perfect photography.

Everything For Every Audience

JACK PICKFORD

in

"GARRISON'S FINISH"

Based on W. B. M. Ferguson's novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson • Photography by Harold Rosson

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

It's all here
Melodrama
Adventure
Romance
Mystery
Intrigue
Revenge

IMMEDIATE BOOKING

D.W.GRIFFITH'S

Great spectacle as shown on Broadway.
The same New York presentation that drew 150,000 people in two weeks.

Now booking in New York, Pennsylvania, Michigan, Indiana, New Jersey, Maryland, Massachusetts, Oklahoma, Arkansas, Texas, Mississippi, Louisiana, Alabama, Tennessee, Florida, Georgia, South Carolina, North Carolina, Virginia and Kentucky.

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

D.W.GRIFFITH'S

"One Exciting Night,"

The first genuinely up-to-date mystery picture ever filmed. Brimful of love, laughter and thrills. A frantic search for a missing half million dollars. Stealthy figures and peering eyes. Sliding panels and secret doors. The funniest black-face comedian possible. And a tremendous storm scene as a gorgeous, dynamic climax.

"Orphans of the Storm,"

A Griffith picturization of the famous "The Two Orphans" as the basis for a historically accurate presentation of the titanic upheavals of the French revolution. The sweetest love story of all history. Scenes of pagan splendor among the aristocrats as the rabble riots for bread. The "great ride" as a Griffith climax.

"Way Down East,"

Foremost among the most popular pictures D. W. Griffith ever made. Melodrama and romance; comedy and adventure; box-office certainty everywhere every time. A cast beyond criticism or comparison. A picture for the small town theatre as well as the big city. And there's the Griffith thriller in the form of a smashing ice scene.

"Dream Street,"

A truly Griffith feature in every sense of the word, picturing the famous Limehouse district of London. A tenderly beautiful love story for the romantically inclined, plus mystery and melodrama as only Griffith himself transfers to the screen. The great director is at his best in this picture of beauty in the midst of squalor.

"The Love Flower,"

A D. W. Griffith triumph from all phases of picture-making. A wonderful story that runs the gamut of all the human emotions—love, hate, revenge, forgiveness. Superb settings on a tropical isle, with marvellous photography showing a battle to the death deep, deep, in the water at the foot of a towering cliff. A real thriller.

"Broken Blossoms."

The most artistically beautiful picture this master producer ever filmed, with real entertainment for all classes. Not a "high-brow" picture, but a tremendous melodrama of the London Limehouse district, with a love story so tenderly told as to bring tears—tears that wash away sadness and make beauty seem more beautiful.

"The White Rose,"

Now in course of production.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

"All Night" most intriguing, most delightful and subtle; highly dramatic.
—*The Wisconsin News, Milwaukee, Wis.*

Rodolph shines in "All Night." Situations clever, acting good.
—*Chicago Daily Tribune.*

CARL LAEMMLE presents

RODOLPH VALENTINO

and

CARMEL MYERS

in

"All Night"

Story by Edgar Franklin

Directed by Paul Powell

UNIVERSAL SPECIAL

"No Exhibitor should lose an opportunity to book them"
EUGENE ROTH California Theatre San Francisco.

"There never was a big picture made to compete with them"
RALPH WETTSTEIN
Ascher's Merrill, Milwaukee

"These New Leather Pushers are as fascinating as the first series. I for one rejoice that they are back."
ROB REEL
Chi. Eve. American

"The New Leather Pushers"

presented by CARL LAEMMLE

Starring

REGINALD DENNY

From the Collier's Weekly Stories by H.C. Witwer

Directed by Harry Pollard

UNIVERSAL JEWEL COLLIERS SERIES

To All My Friends—

In the profession, among the exhibitors and in the vast army of motion picture lovers, I extend my sincerest wishes for a wonderful Christmas and a happy and prosperous New Year.

THOMAS MEIGHAN

P. S. Look for my coming Paramount Pictures: "Back Home and Broke," by George Ade, and "The Ne'er-Do-Well," by Rex Beach, both directed by Alfred E. Green.

Seasons Greetings
Johnny Hines.

E. K. LINCOLN

Charles Ray's Answer

Charles Ray in "The Girl I Loved"

To the Demand for Bigger and Better Pictures

"A Tailor-Made Man"

9 Reels

"The Girl I Loved"

9 Reels

"The Courtship of Miles Standish"

Now in production—a magnificent historical drama based upon the thrilling experiences of the Pilgrim Fathers, and the historic love story of John Alden and Priscilla Mullins.

Charles Ray is now limiting his output to two productions a year and giving them all the scope and quality of super-specials that ability, time and money combine to assure

Produced by

CHARLES RAY PRODUCTIONS, Inc.

LOS ANGELES, CAL.

UNITED STUDIOS (INC)

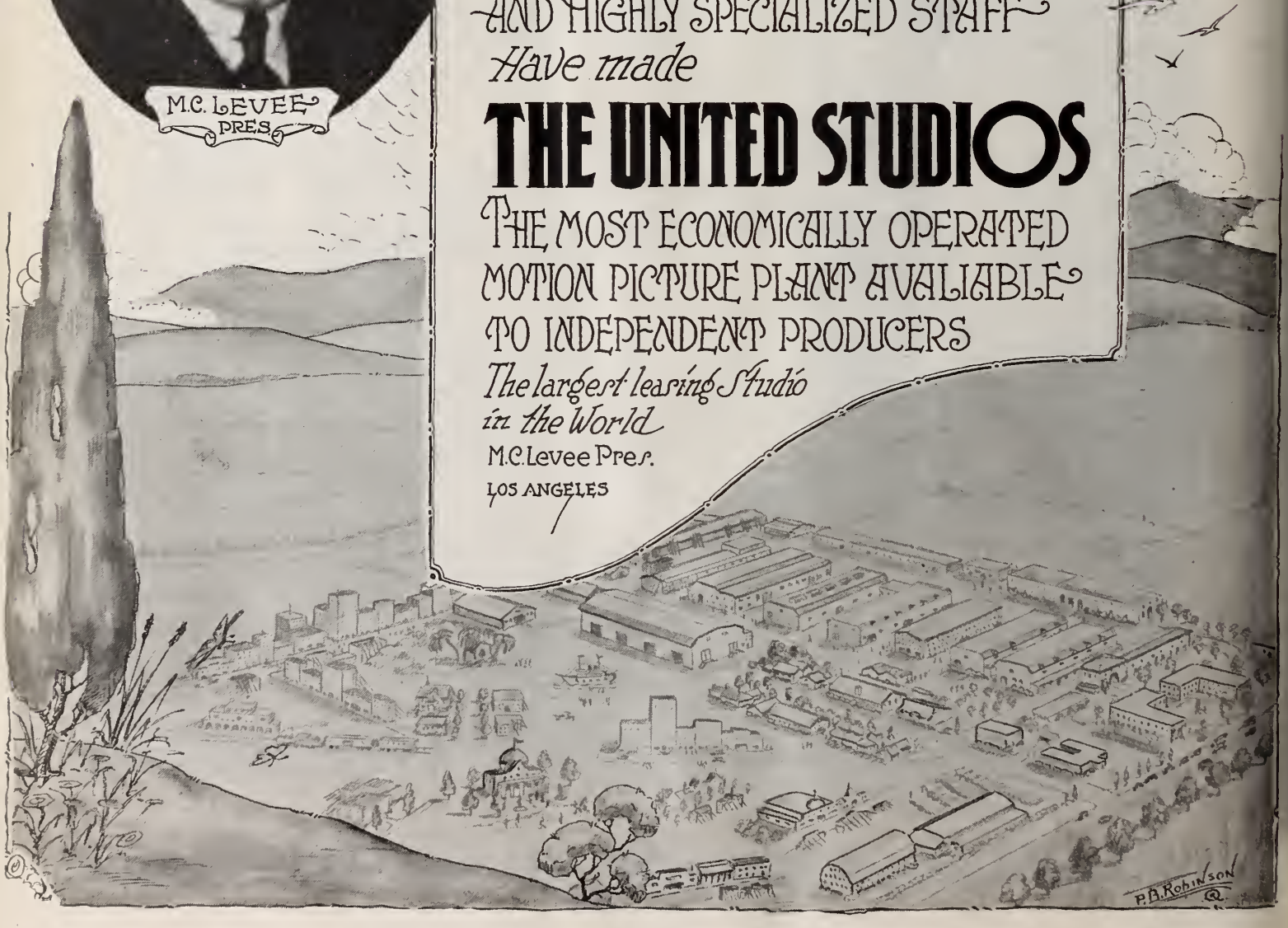
THE EFFICIENCY WITH WHICH ORDERS
ARE EXECUTED
THE UNLIMITED FACILITIES, EQUIPMENT
AND HIGHLY SPECIALIZED STAFF
Have made

THE UNITED STUDIOS

THE MOST ECONOMICALLY OPERATED
MOTION PICTURE PLANT AVALIABLE
TO INDEPENDENT PRODUCERS

The largest leasing Studio
in the World

M.C. Levee Pres.
LOS ANGELES



METRO *announces*

ALL THE BROTHERS WERE VALIANT

An IRVIN V. WILLAT Production
Enacted by a Distinguished Cast including LON CHANEY~BILLIE DOVE *and* MALCOLM Mc GREGOR
Scenario by JULIAN JOSEPHSON

BEN AMES WILLIAMS' *story of the high seas: of a man's fight to prove his blood was not yellow, but red ...*

REG US PAT OFF

A METRO PICTURE

Distributed by

METRO PICTURES CORPORATION

Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain. Sir Wm. Jury, M.D.

IT PACKS

A dramatic romance of life out of sight of land and law . . .

ALL THE BROTHERS WERE VALIANT

An IRVIN V. WILLAT Production of BEN AMES WILLIAMS' story of the high seas.

A PUNCH!

Enacted by a distinguished cast including

Lon Chaney
Billie Dove
and Malcolm Mc Gregor

REG US PAT OFF

A METRO PICTURE

Distributed by

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir Wm. Jury, Managing Dir.

Joel Shore's fight to hold the love of the girl he loved, and to be worthy of the motto of his family

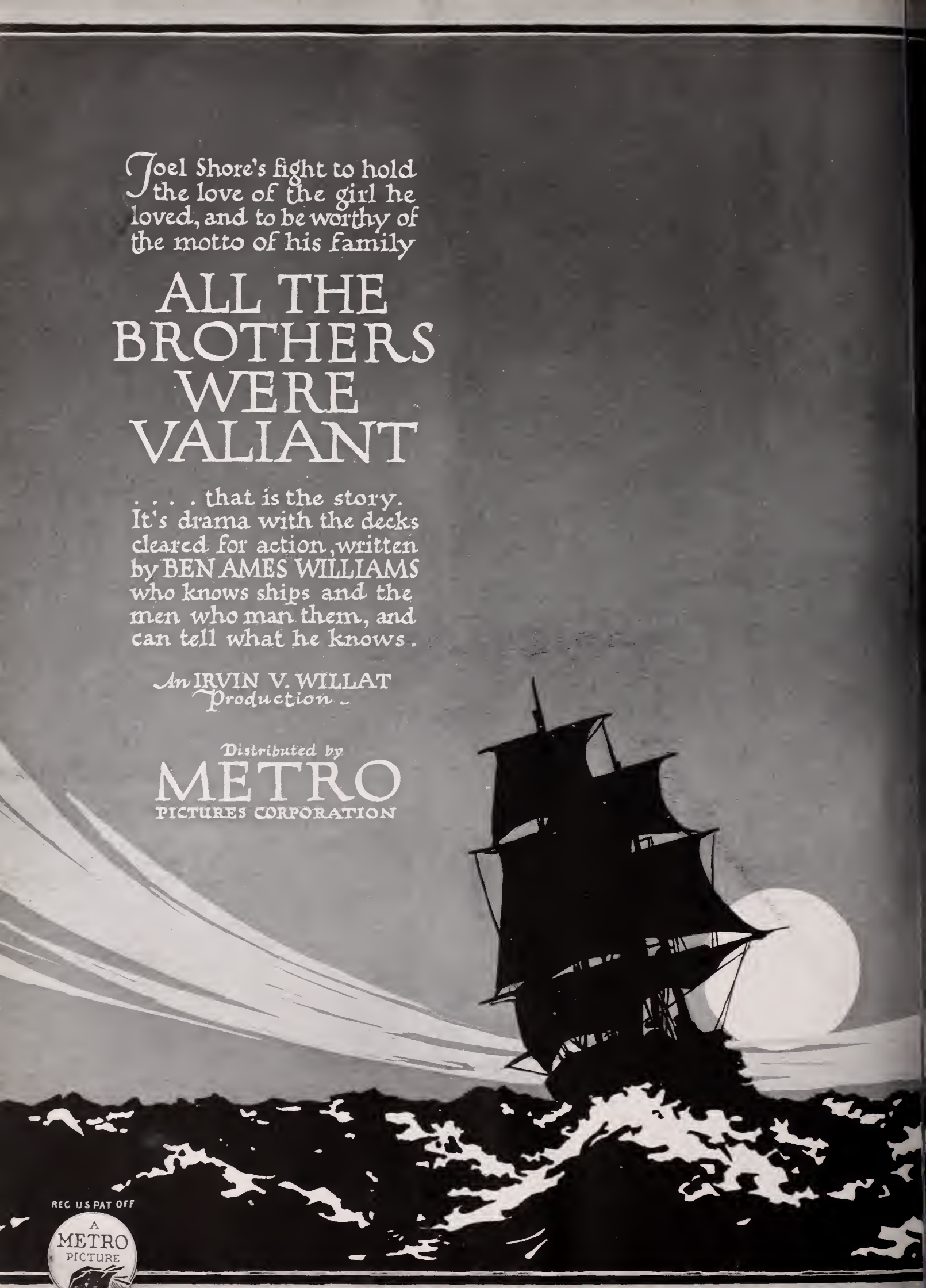
ALL THE BROTHERS WERE VALIANT

. . . . that is the story. It's drama with the decks cleared for action, written by BEN AMES WILLIAMS who knows ships and the men who man them, and can tell what he knows.

An IRVIN V. WILLAT Production

Distributed by

METRO PICTURES CORPORATION



REG U.S. PAT. OFF.

A METRO PICTURE

VERYE MERRIE
VERYE TIMELIE

A NEW

BULL MONTANA COMEDYE

ROB 'EM GOOD

In which the Knight of the Cauliflower appears clad in mail and in the guise of the Earl of Nothingdone - - - -

And for want of rasp berries, Robemgood gave unto the Lady Maryann Fizzwater a great sheaf of herbs of strange fragrance

Personally Directed by HUNT STROMBERG
Scenario & Titles by CLYDE BROCKMAN

Distributed by

METRO PICTURES CORPORATION

REG US PAT OFF

A METRO PICTURE

A Comedy Feast

A square meal of hearty mirth . . . Your patrons will go home chock full of chuckles . . .

BULL MONTANA

in

GLAD RAGS

Look at the ears on him!

Supervised by HUNT STROMBERG

Directed by HUGHIE FAY ~ Story by RENE RIVIERRE and HUNT STROMBERG

REG US PAT OFF

A METRO PICTURE

Distributed by

METRO PICTURES CORPORATION

Beginning a New Year in a Big Way

AMERICAN RELEASING CORPORATION starts the 1923 season by announcing collectively to the exhibitors of the nation the productions for its second quarter of the releasing year that began September 1, 1922—pictures of fine calibre; of great exploitation value; of fine star and player values; of sustained technical and production standards.

Release of the Season			*Title of Production*	*Producer*
15th	Dec.	10	THE MARRIAGE CHANCE	Hampton Del Ruth
16th	"	17	THE PRINCE AND THE PAUPER	Mark Twain Co.
17th	"	24	THE DANGER POINT	Halperin Productions
18th	"	31	THAT WOMAN	F. C. Mims Productions
19th	Jan.	7	AS A MAN LIVES	Gilbert E. Gable
20th	"	14	THE BOHEMIAN GIRL	Harley Knoles
21st	"	21	THE WEB OF THE LAW	Tom Gibson
22nd	"	28	MILADY	Diament-Berger
23rd	Feb.	4	A SON OF THE DESERT	F. W. Kraemer
24th	"	11	A MILLION IN JEWELS	J. P. McGowan
25th	"	18	THE GRUB-STAKE	Nell Shipman-Bert VanTuyle
26th	"	25	VENGEANCE OF THE DEEP	A. B. Barringer

Every production in the above group is completed. Seven have been delivered to our branches and the remaining productions in the group will be in the branches by January 15th.

Our first quarter's productions included these splendid attractions now showing in the nation's best theatres:

1st	Sept.	3	THE SIGN OF THE ROSE	George Beban
2nd	"	10	QUEEN OF THE MOULIN ROUGE	Pyramid Pictures
3rd	"	17	TIMOTHY'S QUEST	Dirigo Films
4th	"	24	FOOLS OF FORTUNE	Sunset Films
5th	Oct.	1	THE WOMAN HE LOVED	J. L. Frothingham
6th	"	8	WHEN THE DESERT CALLS	Pyramid Pictures
★ 7th	"	15	THE PILLAGERS (in work)	A. B. Davis
8th	"	22	SOLOMON IN SOCIETY (ready)	Cardinal Pictures
9th	"	29	WHAT FOOLS MEN ARE	Pyramid Pictures
★10th	Nov.	5	THE OTHER SIDE (in work)	Hugh E. Dierker
★11th	"	12	THE DEERSLAYER (in work)	Pyramid Pictures
12th	"	19	THE SUPER-SEX	P. H. Burke
★13th	"	26	AT THE CROSSROADS	In Work

★The four productions in work will be ready for exhibitors early in the new year.

Arrange for screenings in any of our twenty-six branch offices in the United States or the offices of Canadian Releasing Corporation in the Dominion of Canada.

American
RELEASING CORPORATION

W. E. GREENE, *President* F. B. WARREN, *Vice-President*

Trade Mark Registered

The picture is fascinating, and certainly holds one's interest from first to last.

THE CINCINNATI ENQUIRER

Martin Johnson, intrepid explorer that he is, always may be relied upon for discovering unusual and out-of-the-way parts of the globe. In "Head Hunters of the South Seas" he offers to his public another actual drama of nature —stranger and more interesting than many of the dramas concocted in the minds of frenzied scenario writers. Attention in this production is concentrated chiefly in the Island of Malekula, one of the innumerable islands of the South Sea group.

The picture is fascinating, and certainly holds one's interest from first to last. There are many intimate glimpses of the dusky head-hunters. There also are glimpses of jungle-dwelling dwarfs, weird ceremonies enacted by the savage tribes, even weider manners and customs, and primitive nature in its varied moods. The expedition even succeeded in photographing a volcano in the act of eruption. Accompanying Martin Johnson on this trip was his wife, who adds a welcome touch of womanly grace.

Martin Johnson Film Company *presents*

Head Hunters Of The South Seas

MARTIN JOHNSON'S
THRILLING ADVENTURES AMONG THE WILD TRIBES OF MALEKULA

AN AMAZING 5 PART FEATURE
ASSOCIATED EXHIBITORS
ARTHUR S KANE PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

Another Big Achievement for the Star and a Triumph for Every Exhibitor

FLORENCE VIDOR

IN "Conquering the Woman"

From the famous novel "Kidnapping Coline" by Henry C. Rowland

A KING VIDOR PRODUCTION

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRESIDENT

"CONQUERING THE WOMAN" presents Florence Vidor in the most delightful and whimsical role of her career.

In a word, the story of how a perplexed father cures his strong-willed daughter of the "high-falutin' notions" acquired during a sojourn abroad.

He puts her aboard one of his merchant ships and strands her on a lonely island with a young man who had said that women are like high-spirited horses—they must be broken to the bit.

The story is from the pen of Henry C. Rowland, one of the most popular writers for The Saturday Evening Post.

It is a King Vidor Production which guarantees straight-forward direction and excellent presentation.

The supporting cast includes David Butler, Peter Burke, Bert Sprotte, Roscoe Karns, Mathilde Brundage and Harry Todd.

"Conquering the Woman" is in six parts.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC

FLORENCE VIDOR, a star who disarms criticism; who never disappoints; who can always be relied upon to attract business.

She won stellar prominence through these very qualifications.

Everyone admires her; everyone respects the charm of her womanliness and warms to her radiant personality.

But Florence Vidor is not only beautiful and talented. As an attraction she occupies a place among the mighty. A place she ranks by virtue of box-office performance and honest audience satisfaction.

THE ALBANY EVENING

Notoriety Gets off to A Flying Start at the Clinton Square Theatre

EIGHT REELS OF ACTION IN WILL NIGH'S "NOTORIETY"

Three times last night th
ence at The Clinton Square
Theatre caught its breath whe
different climaxes in the Wil
photoplay, "Notoriety," came
When the last flicker of the ei
film was flashed, the unanimou
ion of all present was that the
production had enough thrill an
interest to fill three pictures in
one.

When Arthur Beal, imperson
Rod La Rocque, takes the s
the court-room and defends
who is held for the shooting
society idol, the audience could
sist applauding. An attack
craze for sensationalism and
of the present day that is the
est message the screen has
tered, took the house by storm
word in the titles and every ge
the actor rang true and struck
We could almost hear him ac
public for encouraging crime
plauding notorious characters
names appear in public print.

And just when we thought
could be made any stronger
Alden, acting as Ann Bolan
picture, came to the front of t
with a condemnation of the lu
limelight that brought tears
scene that was as touching as
have seen in recent times she
the perils of popularity that threaten
young girls who seek fame and find
shame instead.

[redacted]

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If done of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

ABA 22 47 NL 5 EXTRA

ALBANY NY 5

WEBER AND NORTH

1600 BROADWAY NEWYORK NY

BACKED THEM TO THE BOX OFFICE AT 730 AGAIN TONIGHT

CONSIDERED THE OFF NIGHT OF THE WEEK MY PATRONS HAD TO STAND ON

BALCONY STAIRWAY

FRED ELLIOTT CLINTON SQUARE THEATRE ALBANY NY

[redacted]

"Notoriety" at Clinton Square For Full Week

Promises to Offer Thrill to Patrons Movie Screen.

LINTON SQUARE.

nughty motion picture
ome to town, to be fea-
s week at the Clinton
ter, where it had its
erday. The new picture is
n eight reels and takes
om the true experiences
girl in a modern metropo-
ne of the action starts in
flat of a hard-working
o is the adopted mother
Deering. Like many girls
"Pigeon" dreams of being
day—of having her name
in the papers and being
by her friends. Her
true one day when she
tand in front of a million-
where one of the guests
reception is mysteriously
unnual drops the gun at
ide, and from that mo-
innocent girl of the tene-
talk of the town. Her
nted in newspaper head-
r picture appears side by
t of the millionaire who

that a theatrical man-
along and urges her to
ge of her popularity by
by starring in a show
on is about to succumb
tation. Arthur Beal, the
aught the criminal in the
who secretly is attracted
steps in and shows her
inst the lure of the lime-
forth. The lesson that
is the last thrilling mo-
picture and leaves an im
will never be forgotten
of "Notoriety" includes
leading stars of filmdom,
rine Powers, who plays
Pigeon," Rod La Rocque
George Hackathorne, Richard Trav
ers J. Barney Sherry and Marry Al
der.

The Year's Greatest Gift To the Independent Market

WILL NIGH'S CLASSIC CREATION

"NOTORIETY"

Produced and Distributed by

L. LAWRENCE WEBER & BOBBY NORTH

1600 Broadway New York City

THE LOUISVILLE DAILY [illegible]

Alamo Theatre Holds Them Out With Will Nigh's Latest Society Smash

Eight Reel Photodrama Has Enough Action for Three Pictures.

ALAMO.

ALL WEEK—"Notoriety."

That the world flocks to se "crimson lily" was the theme a which the picture "Notoriety," opened a week's engagement a Alamo Theater yesterday afterno woven

The film is a good one for the because it brings a vivid realiza what the demand of the preser public for scanda is doing to th younger genera tion.

One sees th picture of a young girl, pure in mind and body, living in the tenement settlements of the city, but longing for the better things of life and a career Consequently she is made to realize through the col umns of the press that she must gain some "notoriety" be fore she can mean much in t of the public.

She wanders out one nigh stops to peep in the window at a in one of the big downtown just in time to catch a pistol t out of an upstairs window fol a murder which has been com

The police arrive on the sce find her holding the pistol. Ar she goes through the usual se of a criminal murder trial and idol of masses.

As generally happens to who seek undeserved fame, girl got more than she barg for. The effects of "Notoriety strikingly developed to the en by the master hand of the dir The cast includes six stars rine Powers, Mary Alden, G Hackathorne, Richard Tr Rod La Rocque and J B Sheery

DIRECTOR NIGH SCORES THREE TIMES WITH "NOTORIETY"

Applause at Thrills g Society Photo-drama

of spellbinding situations dience of the Alamo Theatre last night ational eight-reel photo- odern girl's madness for s flashed on the screen. at has caused more talk film of recent times is atest masterpiece, "No-

photoplay seemed to be succession of suspense The director, who also ory, has succeeded in ry variety of thrill— sical and sentimental, fast moving screen Straight from the the humble home of former stage beauty ched and poverty-strick- s shown in all its pathos, is set on edge. When haracter of the picture eon" Deering everyone as human, and it seems e known her for years or fame, her desire to be sounds familiar, because were that way. When lops and we see how g for popularity brings e with a daring society that anyone could have o do as she did, in her circumstances.

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (numbe of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDEN

CLASS OF SERVICE	SYMBOL
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WEBER AND NORTH XC 007

1600 BROADWAY NEWYORK NY

BILL NIGH SCORES AGAIN NOTORIETY TURNED THEM AWAY HOW LONG WILL WE HAVE TO WAIT FOR THE NEXT NIGH PRIDUCTION NOTORIETY BOTH ENTERTAINED AND PLEASED EVERY ONE AND IS A CREDIT TO THE THEATRE FLAM DID EXCEPTIONALLY WELL WITH THE EXPLOITATION THANKS FOR NOTORIETY

FRED DOLLE ALAMO THEATRE LOUISVILLE KY.

A Photodramatic Thunderbolt of Perpetual motion with an Array of Great Characters, Maurine Powers, Mary Alden, Rod La Rocque, Geo. Hockathorne, Richard Travers, J. Barney Sherry, Anders Randolph and others.

WILL NIGH'S PHOTODRAMA

"NOTORIETY"

Produced and Distributed by

L. LAWRENCE WEBER & BOBBY NORTH

Foreign Rights Controlled by

APOLLO TRADING CORP., 1600 Broadway, N. Y. C.

THE BRAY MAGAZINE ON THE SCREEN

Issued Every Other Week

New, thrilling, entertaining - combining the finest short subjects obtained from all over the world and the best productions of the famous Bray Studios

BRAY STUDIOS

BRAY NATURE PICTURES

A New Series

One Reel Every Four Weeks

The most important and strikingly interesting collection of round-the-world wild animal, bird and marine life studies and wilderness scenes ever brought together for screen exhibition.

BRAY STUDIOS

Now Ready for Release Through Independent Exchanges

THE BRAY PRODUCTIONS, INC.,
130 WEST 46th STREET NEW YORK.

It's a LANDSLIDE for ALL STAR COMEDIES

The COUNTRY'S BEST THEATRES are Booking these Wonderful Comedies featuring —

CHARLES MURRAY - MARY ANDERSON - RAYMOND McKEE

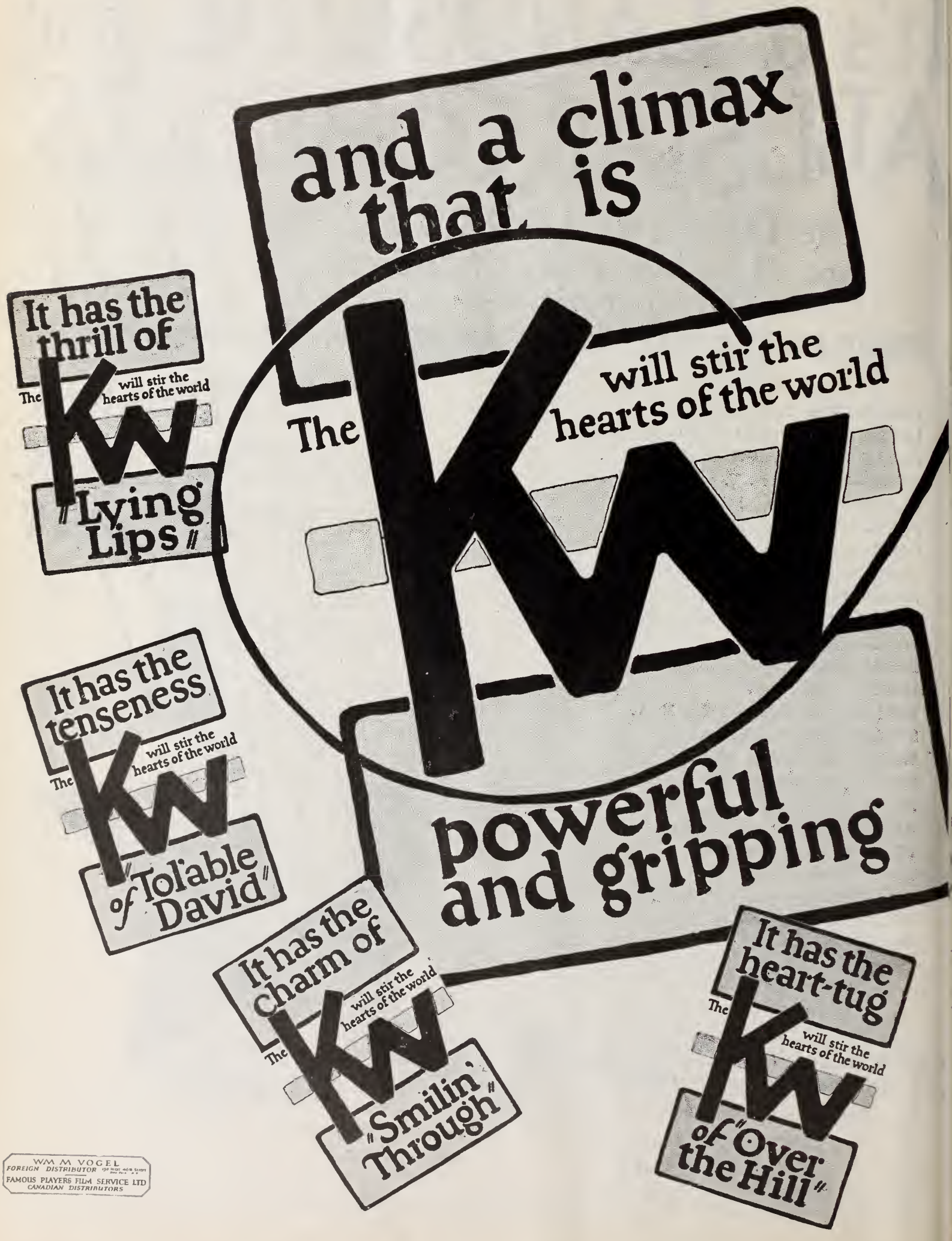
RIALTO—New York City
LUBLINER-TRINTZ CIRCUIT—Chicago, Ill.
SHEA'S HIPPODROME—Buffalo, N. Y.
SAVOY—Syracuse, N. Y.
GLADMER—Lansing, Mich.
POST—Battle Creek, Mich.
CAPITOL—Superior, Wis.
GARDEN—Muskegon, Mich.
MAJESTIC—Jackson, Mich.
FT. ARMSTRONG—Rock Island, Ill.
GIFTS—Cincinnati, Ohio
DREAMLAND—Columbus, Ohio
MOON—Omaha, Neb.
BELLEVIEW—Niagara Falls, N. Y.
STRAND—Altoona, Pa.
WORTH—Ann Arbor, Mich.
ORPHEUM—Flint, Mich.
AMERICAN—Troy, N. Y.
ALBANY—Schenectady, N. Y.
FULLER—Kalamazoo, Mich.
RIALTO—Aurora, Ill.
WASHINGTON—Ypsilanti, Mich.
VICTORIA—Rochester, N. Y.
PALM—Rockford, Ill.

FAINT HEARTS
A SOCIAL ERROR
The FOUR ORPHANS

Follow the lead of these first-run theatres—BOOK ALL THE THIRTEEN AT ONCE.

Presented by
C.C. BURR

HODKINSON PICTURES


and a climax that is
The KW will stir the hearts of the world
powerful and gripping
It has the thrill of
The KW will stir the hearts of the world
"Lying Lips"
It has the tenseness
The KW will stir the hearts of the world
of Tol'able David"
It has the charm of
The KW will stir the hearts of the world
"Smilin' Through"
It has the heart-tug
The KW will stir the hearts of the world
of "Over the Hill"
WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

yes THE KINGDOM WITHIN IS A GREAT PICTURE!

and NICK SCHENCK agrees with us

He BOOKED "The Kingdom Within" over the

ENTIRE LOEW CIRCUIT

A
VICTOR
SCHERTZINGER
Production

Presented by
Producers Security
Corporation.

HODKINSON
PICTURES

This wonderful tribute to a superior picture, coming on top of the enthusiastic ovation accorded "The Kingdom Within" by a group of 350 exhibitors and critics at the Strand Theatre, New York City, Dec. 19, proves conclusively that Victor Schertzinger's masterful production will go down in screen history as

ONE OF THE GREATEST
ACHIEVEMENTS OF ALL TIMES

The Cosmopolitan Corporation presents

THE PRIDE OF PALOMAR

A Paramount Picture

By PETER B. KYNE

WITH

FORREST STANLEY, MARJORIE DAW, WARNER OLAND, JOSEPH DOWLING AND OTHERS

DIRECTED BY

FRANK BORZAGE

Read What This Picture Did For John Kunsky of Detroit

[*TELEGRAM*]

Detroit, Mich., *December, 11*

Cosmopolitan Productions,
New York City

Your latest production, "The Pride of Palomar" which has just completed a week at my Capitol Theatre has occasioned so very many enthusiastic comments that I am forced to take out the good picture set into the Madison for week of December 17th and insist that you let me play this production another week at my Madison Theatre. This is only the second time in the history of my theatres that I have done this. "The Pride of Palomar" is undoubtedly one of the best productions of the year.

(Signed) JOHN KUNSKY
Capitol Theatre

It Will Do As Much For You

A Cosmopolitan Production

The Queen of the Screen

Betty Blythe

in The

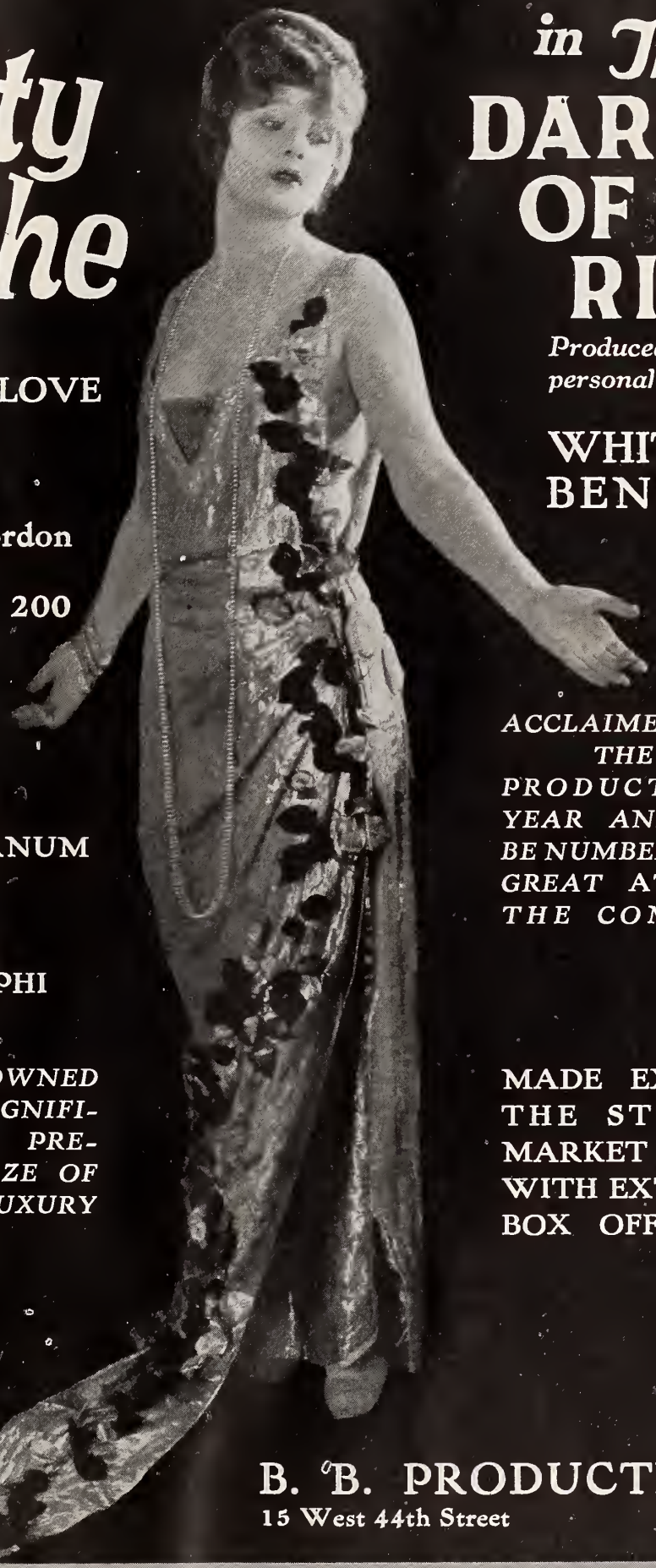
DARLING OF THE RICH

Produced under the personal supervision of

WHITMAN BENNETT

with

MONTAGUE LOVE
Gladys Leslie
Charles Gerard
Leslie Austin
Julia Swayne Gordon
and
A CAST OF 200



Written by
DOROTHY FARNUM

Directed by
JOHN ADOLPHI

ACCLAIMED AS ONE OF THE OUTSTANDING PRODUCTIONS OF THE YEAR AND WHICH WILL BE NUMBERED AMONG THE GREAT ATTRACTIONS OF THE COMING SEASON

GORGEOUSLY GOWNED AND WITH MAGNIFICENT SETTINGS PRESENTING A BLAZE OF WEALTH AND LUXURY

MADE EXPRESSLY FOR THE STATE RIGHTS MARKET AND REPLETE WITH EXTRAORDINARY BOX OFFICE FEATURES

B. B. PRODUCTIONS INC.
15 West 44th Street New York City

B.P. Schulberg
presents
A
GASNIER
PRODUCTION

The HERO

A picturization of Gilbert Emery's Famous Stage Success as presented by Sam H. Harris

Scenario by Eve Unsell

Photography by Karl Struss

Portrayed by
Gaston Glass
Barbara La Marr
John Sainpolis
David Butler
Doris Pawn
Ethel Shannon
Frankie Lee
Martha Mattox

It's a Preferred Picture

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

NOW READY FOR SCREENING

AT ALL AL. LICHTMAN EXCHANGES

THIS should be the season of greatest rejoicing for our art-industry. For it is the climax of a year of substantial progress—a year of constructive development toward stabilized conditions and higher ideals.

Better showmanship in our theatres and better pictures from our studios have been the two great contributing factors to this progress. Realization on the part of the producer of the demand for more sincere creative effort and for real entertainment, coupled with splendid presentation and constructive exploitation, has re-established public confidence in motion pictures with consequent reaction at the boxoffice.

This season has brought the greatest array of big pictures in the industry's history—and the producing schedule for 1923 indicates that the high standards of 1922 will be excelled

I offer as my contribution to the continued prosperity of the theaters, "The Hottentot," now in release through Associated First National Pictures, Inc., with every assurance that it will prove the greatest comedy-drama of the season, with "Bellboy 13" and "What a Wife Learned!" for release in January and February and "Scars of Jealousy," "A Man of Action" and "The Sunshine Trail" to follow in the spring.

Thos. H. Ince

CULVER CITY
California
December 22, 1922

Trade Paper Facts

There is only one answer to an A. B. C. Audit.

And that answer is—another A. B. C. Audit.

Any other answer is either Good Salesmanship—or just plain Bunk.

* * *

You wouldn't buy a blooded animal without examining his pedigree.

You wouldn't buy a pig—if he were offered to you in a black bag.

You wouldn't buy any goods of any salesman if the salesman himself showed a lack of confidence in his product.

* * *

The publisher with confidence in his publication and its circulation has one way to show it—the A. B. C. Audit.

The publisher without faith in his circulation has one fear—the A. B. C. Audit.

Two motion picture trade publications have the courage to submit to an A. B. C. Audit and to present the figures to you.

* * *

There are no ifs, ands, or buts about it. There is only one answer to an A. B. C. Audit—that is another A. B. C. Audit.

Any other answer is either Good Salesmanship—or just plain BUNK.

Robert E. Welsh

Life Says

Heart Interest

SOME months back, I had occasion to lament the quality of the heart interest in contemporary movies—the old mothers placing lights in windows, the misunderstood ingenues, and all their fellow tear promoters. At the same time, I expressed the belief that heart-interest could be legitimate on the screen—just as it is in life—and that the spectator's lachrymal glands could be squeezed by other than artificial means.

This week, two pictures come to hand which serve to substantiate my statement. They are both overflowing with heart interest, and they are both genuine.

"Oliver Twist"

THE first is Jackie Coogan's production of "Oliver Twist," which has been awaited with no little expectancy by those who believe that, after all, something can really be done with the movies.

Anyone who doubts that Jackie Coogan is competent to play *Oliver Twist* will do well to see the picture. For this child is incredible. There is not one false note in his entire performance—not one moment when he steps out of his part and becomes a cute, movie kid doing cute, movie tricks.

Jackie Coogan is an artist (I think I have said that before), not because he possesses the power of mimicry, or because he can behave just as the director tells him, but because he possesses that power of appreciation which is only present in a born actor. He can feel the character which he is called upon to create. It is not a mechanical process, by any manner of means, but an inbred sense. In this respect, an actor is an artist.

ASIDE from his splendid direction in "Oliver Twist," Frank Lloyd has distinguished himself for his intelligent adaptation of the story. He has seen to it that Charles Dickens was not lost in the shuffle. The dramatic sequence has been so well arranged that no part of the eight reels is permitted to lag, and none of the story's vitality has been weakened by insipid treatment.

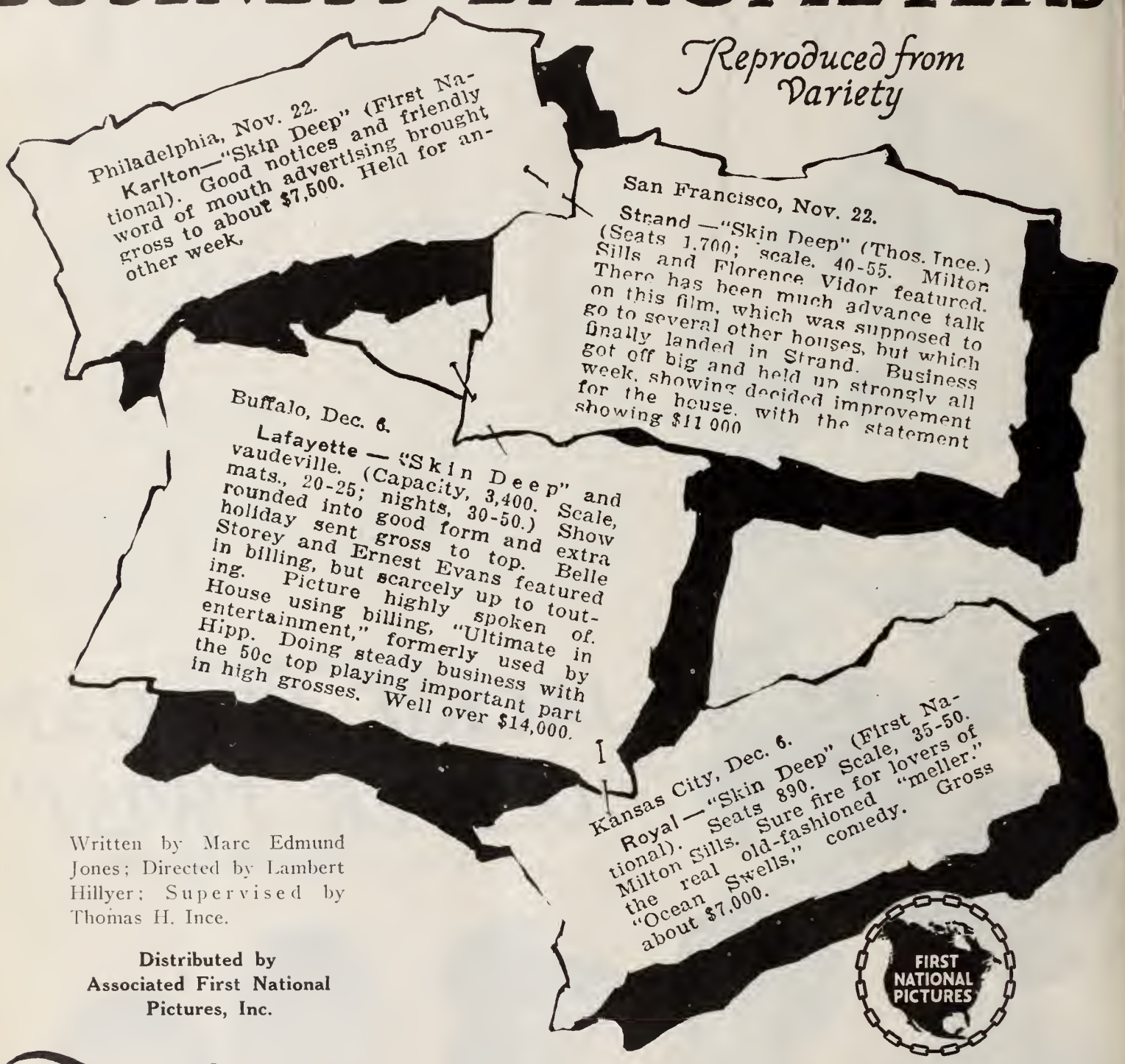
The cast which Mr. Lloyd has selected is generally good, the particularly bright spots being furnished by Gladys Brockwell, Lionel Belmore and Lewis Sargent.

ALL in all, "Oliver Twist" is a distinct credit to the movies. It is one of the few really great pictures of this or any other year.

Robert E. Sherwood.

FIRST NATIONAL BUSINESS BAROMETERS

Reproduced from Variety


Philadelphia, Nov. 22.
Karlton—"Skin Deep" (First National). Good notices and friendly word of mouth advertising brought gross to about $7,500. Held for another week.
San Francisco, Nov. 22.
Strand—"Skin Deep" (Thos. Ince.) (Seats 1,700; scale, 40-55. Milton Sills and Florence Vidor featured. There has been much advance talk on this film, which was supposed to go to several other houses, but which finally landed in Strand. Business got off big and held up strongly all week, showing decided improvement for the house, with the statement showing $11,000
Buffalo, Dec. 6.
Lafayette—"Skin Deep" and vaudeville. (Capacity, 3,400. Scale, mats., 20-25; nights, 30-50.) Show rounded into good form and extra holiday sent gross to top. Belle Storey and Ernest Evans featured in billing, but scarcely up to touting. Picture highly spoken of. House using billing, "Ultimate in entertainment," formerly used by Hipp. Doing steady business with the 50c top playing important part in high grosses. Well over $14,000.
Kansas City, Dec. 6.
Royal—"Skin Deep" (First National). Seats 890. Scale, 35-50. Milton Sills. Sure fire for lovers of the real old-fashioned "meller." "Ocean Swells," comedy. Gross about $7,000.

Written by Marc Edmund Jones; Directed by Lambert Hillyer; Supervised by Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Thos H. Ince presents

"SKIN DEEP"

Himself - He cannot laugh - But He makes Others roar

Joseph M. Schenck
presents

BUTTON BUSTER KEATON

IN HIS FIRST NATIONAL 2-REEL BUTTON BUSTERS

"My Wife's Relations" "Cops"
"The Boat" "The Electric House"
"The Frozen North" "The Paleface"
"The Playhouse" "The Blacksmith"

Written and directed by
Buster Keaton and Eddie Cline

FIRST NATIONAL PICTURES

A First National Picture

Mr. Thomas Saxe,
Milwaukee, Wis.

Dear Tom:

Have you read the last Exhibitors Trade Review. It says: "Leatrice Joy as Minnie is Splendid. Her emotional scenes are good and her comedy is excellent.—A novelty—different from the majority of themes—a happy combination of comedy and drama Should prove a first rate entertainment in practically every locality"

Yours for a Big Box Office Result

Minnie

with Leatrice Joy and Matt Moore
Directed by Marshall Neilan and Frank Urson: Photographed by David Kesson and Karl Struss.

MARSHALL NEILAN PRODUCTIONS

FIRST NATIONAL PICTURES

A First National Picture

Marshall Neilan's Latest and Best

Released on the Open Market

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

Here and There Among Film Men—The Arbuckle Case—Prosperity Dinners and the Fatted Calf—A Few Two Line Editorials

THIS makes about the tenth Christmas issue of a motion picture trade paper with which the present writer has found himself in more or less intimate contact.

We approached the first with burning ambition to create one of those well advertised fictions, "a book that will be saved and referred to throughout the year." We approach the tenth with the feeling of the carnival showman. "Oh, shucks, it's time for another one of those 'Grand Annual Christmas Numbers and Festival of Fun Extraordinary."

The Christmas issue enthusiasm has a way of slumping off perceptibly with the years. First, the staff works for weeks, and maybe months, on an assorted collection of pet ideas that an insatiate industry is waiting anxiously to see.

"Features" are evolved that, to return to the phrase, "will be saved, and filed, and referred to throughout the year." Art and color lend their aid. The industry's dynamic figures employ thousands of otherwise valuable words to talk of "The Outlook for the Coming Year."

Twelve office boys, twenty press agents, the boss, and your wife tell you the day the issue is published, "It was wonderful."

A week later you hesitatingly mention your "Christmas Issue" to a sales manager or an exhibitor and he says, "Are you going to have one this year?"

So this year we've given you a little froth, a few smiles—maybe—as little bunk as possible, and—"A Merry Christmas to You."

This issue also marks a change in the style of our editorials and the editorial page itself.

Based on this idea:

If we drop into the office of a film man to say, "Hello," we are fully aware of the fact that he does not expect—nor want—us to deliver a five-minute oration on "The Whichness of the Why."

And that is what any attempt at a ponderous weekly "single subject" is certain to become when limited by the boundaries of trade discussion.

But we do notice that the film man mentioned above does enjoy a random dialogue about this and that in the field, what So-and-So thinks about it, and what Somebody-or-Other is going to do about it.

In such chatter between film men every development is not a "Crisis for the Industry" and every proposal a "Problem That Must Be Certainly Grappled With."

So we are going to ramble on in conversational tone with a few views, a little news and more of personalities than anything else. Other people's personalities. Not the editor's.

Will Hays has put the American public's Christmas spirit to the test by his Santa Claus offering to Roscoe Arbuckle. What will the answer be?

Will Hays, master of mass psychology as taught in the political maelstrom, has put the lessons of his past to the crucial test.

The Christmas season, time of "peace on earth," the best of things to men of good will, has been chosen as the moment to pronounce forgiveness for Roscoe Arbuckle.

The industry can expect a variety of reactions, both within and without the fold. The loudest talkers and the most prolific letter writers in the ranks of reformers will probably be prominent with their denunciation. Many well-meaning exhibitors and others in the business, without giving consideration to Arbuckle's personal plight, will probably feel that the lifting of the ban will react harmfully on the screen.

Our personal feelings have undergone many re-

markable changes since the day that the Arbuckle scene was first set in a courtroom.

Principally because we have tried to keep from forming any prejudices of our own and to allow the attitude of the lay public to produce our conclusions.

And it is our sincere conclusion at this minute that the great masses of the American public harbor no spirit of vengeance towards "Fatty" Arbuckle.

There will probably be many to disagree with us on this. It can be no more than an opinion so long as mass psychology cannot be counted, weighed, and tabulated.

But to our mind, the question of the American public's willingness to allow Arbuckle an opportunity to earn a living is entirely separate and distinct from the question of the same public's later attraction to the name of Arbuckle on a billing.

That is a matter for the exhibitor to face with particular reference to the pulse and sensitiveness of the small slice of the public to which his own house caters.

Joe Gook says that "Prosperity Dinner" sometimes means Prosperity to the promoters thereof.

In the rush of sending a miscellaneous mass of news matter through the presses, Moving Picture World last week carried an account telling of a "Welcome Prosperity Dinner" announced for the Hotel Astor, with film men as the chief guests, speakers and all-around performers.

We were sorry to see the story in type ourselves, because it is our own opinion that the motion picture business has been over-banquetted and "over-speechified."

The promoters of the present affair may be very sincere and enthusiastic. We do not presume to say.

But while film men are perfectly willing to put a "Welcome" mat out on the front porch if Mr. Prosperity is coming our way, it is the writer's view that at two hundred and fifty dollars a table, twenty-five a plate, they are also killing the fatted calf. Handing back a lot more than Mr. Prosperity has yet given them.

Whenever you are certain the world is growing better and better in every way Frank Rembusch enters the office.

As we are impressing these words upon a none too spontaneous typewriter, the thought comes that no Christmas issue this year can be complete without reference to the general era of wonderful pictures, and returning prosperity for producers, distributors and exhibitors.

Then Frank Rembusch, of Indiana, is announced.

And Frank tells us that we are all wrong.

"The smalltown exhibitor is just getting by," says Frank. "And you can't say much more for the man in the larger communities.

"I know because I am running a string from auditorium size down to village centers.

"If it were not for my unusual buying power and the fact that I am working twenty-four hours a day myself I would never get away with it. Now what is the small town man doing who buys for only one theatre and often lacks the backbone necessary to combat the film salesmen?

"Film rentals are too high. And the producer is not getting the money. It is being eaten up in the forty to fifty per cent. selling cost."

Some exhibitors see more film salesmen in a day than they do patrons.

We always have to keep a wary eye on these exhibitors who talk a melody of "blues" because any wise theatre man will yield to the temptation to put in print a talk that will help his individual price arguments with the salesmen.

Rembusch, however, does not merely argue in words. He will let you see the books and prove his point by the figures. His views sum up in several high lights:

"The public shows its displeasure every time we attempt a few cents increase in admission price. They won't go higher."

"The war tax is taking just so much money out of the exhibitor's end. Mr. Public will pay just so much for his entertainment, whether it ends up in Uncle Sam's pocket or ours."

"Thousands of houses need new projection machines, painting, and general toning up, but the exhibitor has not been able to lay a cent aside for this in years. The eventual result will be disastrous."

"We called General Film a trust and felt oppressed. The truth is the pioneers were good business men. They knew that first of all the customer must make money. The result was that they made money and the exhibitor made it on a scale that will never again be equalled in this business."

"The good old days" is a popular song hit in the picture business as well as anywhere else.

Film men looking forward to the New York Censorship Board dying a painless and noiseless death are very apt to be disagreeably surprised.

We feel that censorship in the Empire State is doomed, but we also know that politicians do not give up jobs nor will reformers admit defeat without a battle and a real hard one.

Rumblings that we have already heard convince us that we are making no mistake in warning the industry that this fight will not be a walkover.

Just a thought that it is well to keep in mind.

Robert E. Welsh

The Film Horoscope for 1923

JANUARY——Will Hays, in speech before the Iowa Society of Los Angeles, declares that every day the picture industry is growing better and better in every way.

Loud rumblings in the neighborhood of Albany, N. Y., followed by appearance in Help Wanted Columns of three ads signed "Ex-Censor."

Continued zero weather lays magnates low with epidemic of "mysterious trips to Los Angeles." Four sales managers decide to look over the Atlanta territory.

All box office records at the Capitol, Rialto, Rivoli, and Strand, were broken to smithereens only four times. Each.

FEBRUARY——Will Hays, in a speech before the Assistant Property Men's Association, of Jacksonville, Fla., declares that every day the picture industry is growing better and better in every way.

Twenty film magnates suddenly recall the February of the "flu" year. Twenty panic-stricken film magnates hurriedly take up Doc. Coue.

Joe Glook, prominent executive, announces new long run record—"Only a Mother Could Love Her" being first picture in history to play Dannenburgh, Nevada, for two consecutive performances. Matinee and evening.

New advertising manager makes alarming discovery that newspapers give pages of space to baseball, which does not advertise and interests men only, with scant treatment for motion pictures—big advertisers with millions of followers. Consternation in newspaper circles over the discovery.

All cash receipts records at the Capitol, Rialto, Rivoli, and Strand, were smashed to pieces only four times. Each.

MARCH——Will Hays, in speech before the Step-Fathers Club of Oskaloosa, declares that every day the picture industry is growing better and better in every way.

Trade paper editors get their wires crossed and all run their annual "Percentage" editorial the same week.

Frantic editors trying to cover up slip a cog and all follow the next week with their annual editorial on "Censorship."

Editors come clean and in closing week of month select one of their number to write four editorials on "Cooperation and Confidence."

Ditto last paragraph January and February forecast.

APRIL——Ditto first paragraph January, February and March prognostications. Ditto last paragraph January and February.

Milton Mix, prominent film magnate, in exclusive interview for Moving Picture World, declares that "the story is the thing."

Milton Mix, prominent film magnate, in interview exclusively granted to Motion Picture News, announces that "exploitation is the answer."

Milton Mix, P.F.M., in exclusive interview secured at great pains by Exhibitors Trade Review, declares "The star is the cure for all box office ills."

Milton Mix, P.F.M., etc., ad lib., for Exhibitors Herald, says, "Let's have less Bunk in the trade papers."

Jack Whoozis, press agent for Milton Mix, drops dead at shock of having his salary raised.

MAY—JUNE—JULY—AUGUST —— Ninety-four and a half pictures advertised in trade papers with slogan, "Here's the wallop that will break the back of the summer slump!"

Fourteen thousand exhibitors, twenty magnates, and ten thousand assorted payroll decorators, decide that the picture business has gone to the dogs.

Somebody thinks up a new alibi for a trip to Europe and twenty magnates book passage.

Twenty sales managers take up fancy diving in order to keep up—or down—with the weekly collection figures.

Heat wave breaks and picture business comes back from the dogs.

SEPTEMBER——Never before in the history of the motion picture industry were so many big, super, marvelous productions put forth by so many companies.

The exhibitors don't know what to do about it.

Authoritative Wall Street rumor rumors that fifteen leading film companies are going to merge and that the new gigantic combine will employ J. P. Morgan as general manager of the Poster Department.

Authoritative Wall Street rumor authoritatively denied.

Picture business continues to grow better and better in every way. Not a week passes without four Broadway box office records being broken, smashed, and busted.

OCTOBER—NOVEMBER—DECEMBER——Ditto, ditto, ditto, ditto.

Letters to Santa Claus

The Magnates Were All Too Busy to Write Their Own Notes, So We Had the Job Done, With All Due Apologies, By a Mere Member of the World Staff

Adolph Zukor of Famous Players Lasky

Dear Santa:

If you find something in my stocking when you crawl down the chimney—don't get scared. It's only a few dozen of those small theatres you wished on me last Xmas. Take 'em back—I don't want 'em. All they ever got me was hard names, assorted brickbats and insomnia.

I have so many great writers, greater stars, and greatest directors, I don't know anything you can bring me—and I don't believe in you much anyhow. I have more confidence in Jesse Lasky and Sidney Kent.

But you might send me a nice, new, shiny adjective. "Famous Forty-One" was great, "Super Thirty-Nine" is better. Now if you got one something like "Sizzling Sixty-Six" slip it to me and I'll keep it happy till September.

P. S.—If you know the address of Al Black and Steve Lynch you might plug their stockings with those theatres. They believe in Santa Claus.

Adolph Zukor

Dear Santa:

Let the next Norma Talmadge picture pass the "Smilin' Through" mark.

Let the next Constance Talmadge keep pace with "East is West."

Let the next Chaplin make "Shoulder Arms" look like a flivver.

Let the next Ince have more thrills than "The Hottentot."

And so on, ad infinitum, whatever that means.

I'm not handing you such a difficult job at that, Santa, as you will admit if you've read Bill Yearsley's announcement of First National's line-up for the next six months.

Outside of that, fill my stocking up with a generous portion of Harmony. I don't need it now; got the greatest Harmony act working around here now that you ever saw. But a year is a long, long time, Santa, and you know how these co-operative affairs are.

Besides, I'm going to be too busy making good pictures to have any time for politics.

Richard A. Rowland of First National

J. A. Rowland

Arthur S. Kane of Associated Exhibitors

Dear Santa:

Send me the name of a first-run theatre in New York with the nerve to run a good picture as long as it will stand up—as they did in Los Angeles with Harold Lloyd's "Grandma's Boy."

You might stretch that request to include many other eastern cities along with New York.

Santa, can you imagine a theatre that will take a big picture off while business is still GOING UP? Well, that's what some of these exhibitors will do just because of "policy."

Pardon me if I seem to be trying to sell you, Santa, but selling is my business and I just can't help it.

Please don't think I'm a hog when you see two stockings hanging on my mantlepiece. I have a double identity and can use presents two ways—for Associated Exhibitors and Playgoers' Pictures.

If you can keep these identities straight you'll be doing better than a certain bone-headed trade paper editor.

Arthur S. Kane

Dear Santa:

Send me a picture that has—

A title with the box-office pull of "Rich Men's Wives;"

A story with the strength and artistry of "Shadows,"

And the sure-fire melodramatic hokum of "Thorns and Orange Blossoms."

Do that for me, Santa, and I'll say you're almost as good as Benny Schulberg. That's saying a lot because Benny turns the trick without me writing him foolish letters like this or hanging my stocking up.

Do that for me, Santa, and I'll tell you a funny story. You know, I've told funny stories to ten thousand exhibitors in the United States. And they always laughed. Even when I was telling them for Paramount.

I can even make Ben Amsterdam, Sam Zierler and Harry Charnas laugh. And they're hard-boiled.

You know it.

A. Lichtman

Al Lichtman of Lichtman Incorporated

from the Industry's Leaders

At That, It Isn't the First Time the Signatures Have Appeared Under Material Written By a Typewriter Pounder, But the Press Agents Never Kept It to 175 Words

William Fox of Fox Films

Dear Santa:

I need your help.

Please fix it so that the Shuberts, Erlangers, etc., can build at least a dozen more Broadway theatres this Spring and have them all ready for me next Fall.

I took over the White Way playhouses on a wholesale plan this Fall, to take care of all my big specials, but even with all the ticket windows I had working for me I didn't have enough. I suppose you noticed that announcement I made a week or so ago of six big specials that I have had up my sleeve all the time and haven't said a word about. These are big enough for Broadway but I ran out of theatres. So they go right to the exhibitors after the first of the year.

The New York dramatic critics are complaining that they have forgotten the sound of the human voice, so many of the legit houses are confined to my silent drama.

William Fox

Dear Santa:

I ask nothing for myself—all I ask is that you fill the stocking of every exhibitor in the country with "Plunder."

You can't give them a better present if you comb the earth—take my word for it. And that of the reviewers. Also that of P. A. Parsons. And anyone else you happen to meet.

I have a tip for you.

The other day I saw a letter in which a fellow asked you for an idea for a serial to run in fifty-two episodes and guaranteed to hold up to the end.

Tell him about Pathe News.

If you're real good to me I may fix it so that O'Flaherty will put you on the screen the next time he travels to Eskimoland.

Some of these other film men may not believe in Santa Claus, but I've seen "Nanook of the North" and I know there is a Santa Claus.

Elmer Pearson of Pathe Exchanges

Elmer Pearson

W. W. Hodkinson of Hodkinson Company

Dear Santa:

If you want to be real nice to me this Xmas give me a radio broadcasting set that will enable me to talk at one and the same time to the fifteen thousand more or less exhibitors, er, I mean, the fifteen thousand exhibitors more or less, er, you know what I mean.

Be sure it's a radio set that won't slur or cough on the word "Percentage."

If I can put that message over I won't ask you for anything next Xmas. I won't need it. I've got the pictures, got the greatest home office executive staff in my history, and a selling force that is stepping.

Of course, I can put that "Percentage" argument over in the trade papers, but the editors tell me no one reads those solid pages of type and it takes me two pages to tell 'em anything. If they hear my voice on the radio they won't realize how long my story is. But I can't draw a diagram by radio, can I?

W. W. Hodkinson

Dear Santa:

Just slip me a little legal advice, Santa, and I'll be satisfied—

If it was alright for Sammy Goldwyn to change his name couldn't we, individually and collectively, or whatever it ought to be, change our names to "Warner Brothers?"

It don't seem to make any difference anymore whether it's Harry, or Abe, or Sam, or who it is, half the men I meet say, "Hello, Mr. Warner Brothers."

We don't need any of your help this year, Santa, we're hitting on high. But just to show how generous we are, if you have any presents to spare you might slip a few to the poor loco bird who said five years ago that "My Four Years in Germany" was just dumb luck.

If there is anything left after that hand a lollypop to the gink who muttered that "Why Girls Leave Home" was another lucky accident.

We showed them how to set a pace and HOLD IT, didn't we?

H. M. Warner of Warner Brothers

H. M. Warner

Letters to Santa Claus

he Magnates Were All Too Busv to Write Their Own Notes, So We Had the Job Done, With All Due Apologies, By a Mere Member of the World Staff

Lewis Selznick of Selznick Company

Dear Santa:

I'm not much at asking for favors, Santa—I usually go after what I want—but if you have to be a good fellow you might send me a couple more sons who will develop like David and Myron.

I suppose you heard about "One Week of Love," and all the boosts those wise-cracking film men are giving Myron who supervised that knockout in its entirety? And you must have read that letter Rupert Hughes wrote him? He knows what he's talking about—that fellow Hughes.

Folks have called me "crazy" lots of time in this business and I've gone right ahead and "shown them." Well, the biggest things I've shown them are David and Myron.

Things are going so smoothly right now, Santa, that I got my fingers crossed and that makes it pretty hard to write you a letter. Besides, with David and Myron to make the pictures and Jack Woody to sell them I don't see much use for a Santa Claus anyway.

Dear Santa:

I don't know just how you can make this Xmas any merrier that it is just naturally going to be, or 1923 any happier a year than 1922 has been for Universal.

Why, didn't the editor of The World even go out of his way a few weeks ago in an editorial to register his admiration at the sustained level of quality Universal has maintained this year?

About the only thing I can think of that would make 1923 any more complete than 1922 would be a good fight.

Gosh, it has been years since I had a regular two-fisted fight—something that I could really scorch and sizzle about in those "Straight from the Shoulder" talks.

If you don't provide me with any better subject for argument I'll have to present my own by exposing those bunk Broadway showings and near-first-runs. I can tackle that now without having them say I'm jealous—my pictures lick that argument this year, don't they?

Carl Laemmle of Universal Company

Lewis Selznick Carl Laemmle

The Boss is Shy—Here's Grainger's Photo

Dear Santa:

Send me another Jimmy Grainger.

That would be enough for any good film company to get for Xmas—and I'm no hog. So I won't ask for anything else.

Any other Xmas I might have asked you for a few good pictures, but if you've been reading my ads and the Associated Press stuff Dietz and Bonns put over you know that this year I'm going to be there with all the good pictures I need. Wouldn't I have an awful nerve to ask for pictures when I have such whales as "The Stranger's Banquet," "The Christian" and "Ben Hur" coming along?

Still, if you insist, and really must give me something else you might drop Valentino in my Holeproof to star in "Ben Hur."

And please, Santa, PLEASE don't drop Sammy Goldwyn in my stocking. Give Sammy a nice little company of his own to play with. He's a good boy but we have more fun playing in our

F. J. GODSOL.

Dear Santa:

I have a hunch that it was Santa Claus that sent Louis B. Mayer to me a few months ago with Fred Niblo and Reginald Barker, so I don't suppose I can count on you to pay me another visit because it's Christmas.

But I'm going to hang my stocking up, anyway. I always hope for the best.

And they say I'm a pretty lucky boy.

Maybe you'll slip me another "Four Horsemen of the Apocalypse."

But don't start another war just to give me a pig picture, Santa, I don't as kthat much.

If you want to be real good and crown a few years good work with glory maybe you can convince that partner of mine, Nick Schenck, that the Talmadge girls and Buster Keaton wouldn't look bad under the Metro banner.

In a year or so, huh?

MARCUS LOEW.

Marcus Loew of Metro Pictures

from the Industry's Leaders

At That, It Isn't the First Time the Signatures Have Appeared Under Material Written by a Typewriter Pounder, But the Press Agents Never Kept It to 175 Words

E W Hammons of Educational Exchanges

Dear Santa:

The first Xmas I was in this business, Santa, I asked you to fill my stocking with plenty of good short subjects.

You came across.

The next Xmas I asked you to give me my own distributing machine so that I could follow up good short subjects with the right service.

You came across.

Xmas after that I asked you to send me a few thousand exhibitors who would be willing to pay real money for good short subjects.

You are coming across—with more and more every day. And you've even thrown in a lot of showmen with sense enough to feature good short subjects, beg pardon, *my* short subjects, in their advertising.

I'll say you're good.

I haven't the nerve to ask for any more. Unless you have an extra large, super-proportioned case to hold my growing collection of golf cups.

E. W. Hammons

Dear Santa:

I suppose every other letter you are getting, Santa, says "please send me this," and "please send me that."

Well, if the shock isn't too much for you I'm just going to tell you some things that I DON'T WANT YOU TO SEND ME.

First of all, don't send me any stars!

I got a lot of stars from you in my stocking every past Xmas and gave them a lot of attention, but when the year was all over I found it was "My Wild Irish Rose," "Black Beauty," "Dead Men Tell No Tales" and pictures like that that got me the money.

The stars are the bunk. I'm after good stories and box-office angles this year more than ever.

Also—don't send me any exhibitor deposit money. I don't need the money. I don't need a deposit if the exhibitor's name on a contract means anything, and I don't want the contract if it doesn't mean business. So there you are.

Albert E Smith of Vitagraph Company

Albert E. Smith

Hiram Abrams of United Artists

Dear Santa:

All I want for Xmas is an A. B. C. in every big first-run city in the country.

I don't mean a set of alphabet blocks, but booking combinations that will give the average exhibitor a chance to show the real big stuff (adv. for me) and give the producer a chance to get the money he should.

I don't like to be mean around Xmas time, but as far as I am concerned there are a lot of circuits and some one man towns that you can forget if you are extra busy and the reindeers grow tired.

I don't suppose I can expect many Xmas presents when I am already set to open the year with two royal flushes like "Robin Hood" and "Tess of the Storm Country."

But if you want to make the new year three hundred and sixty-five Xmas days for United Artists just slip the first Chaplin in my stocking. Oh, boy!

Hiram Abrams

Dear Santa:

Just because this is our first Xmas don't send us a lot of baby toys. American Releasing is a pretty lusty one year old infant and I don't want to give it any lolly-pops—it's only playing with he-man's size toys.

I guess you don't need to be told that after looking over the quantity of top-notch product we hit them with this Fall.

So the best thing you can do, Santa, is to imagine you are calling on me back in the old Paramount days—give me the same line of presents, only don't get the addresses mixed.

Just send me about forty like "Timothy's Quest" for the balance of this year and fifty more to carry next year's September to December period. What do you think of a twelve month baby getting one of its offerings right up there in the select "Big Ten" of the year?

Some baby, eh?

Walter E Greene

Walter Greene of American Releasing

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, regional news; T. S. da Ponte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

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Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

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Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

Ohio Censors Bar Love-Making Scenes from Films

LOVE-MAKING scenes, involving the love triangle, will be barred in the future by the Ohio Film Censors. Such an announcement was made on December 15, at Columbus, Ohio, by Vernon Riegel, director of education, and head of the censor board. This is one of the most drastic policies put in operation by the board, and is one of part of a general policy for love-making scenes. Riegel said:

"We shall be as liberal in our censorship in general, as is consistent with the proper performance of official duty, but there will be strict censorship of pictures involving love-making in the future."

If Riegel's words are carried out to the letter, it means that most every motion picture comedy or drama will feel the knife, for the great majority of films contains love-making.

This new order comes on the heels of action of the censors in rejecting several important pictures in which thousands of dollars have been invested. The two latest pictures to be rejected are Gloria Swanson in "The Impossible Mrs. Bellew" and Elsie Ferguson in "Outcast." It is possible the latter will be passed with eliminations. Dorothy Dalton in "The Siren Call" was recently passed after considerable reconstruction.

During the last six months, or since the row which resulted in Mrs. Evelyn Snow resigning, and Riegel taking charge, the following pictures have been rejected:

"The Alibi," "The Bootlegger's Daughter," "Father Tom," "Foolish Wives" (second time), "Heedless Moths," "Here Come the Girls," "Hypocrites," "The Knife," "The Impossible Mrs. Bellew," "The Law and The Woman," "The Love Slave," three chapters of "The Leather Pushers," "The Red Peacock," "The Storm Girl," "Striking Models," "The Weak-End Party," and "Whose Baby?"

It is possible that the new order by Riegel has some political significance, because a new governor goes into office January 1, 1923. The new governor, A. V. Donahey, is a democrat, while the present executive, Gov. Davis, is a republican. Riegel is a democrat, one of the very few held over when Davis took office.

"Just Like a Woman," First Picture of New Organization

By MARY KELLY

IN the name of a new picture corporation known as G. H. Haskins Productions, the "G" is for Grace. This should be a practical tip when you consider the title of the forthcoming picture, "Just Like a Woman." For the producer, author and director is a woman, and in her first picture she offers her personal conception of a modern girl. "Just Like a Woman" will be released by Hodkinson in February.

Grace Haskins is a new figure among producers. The last five of her twenty-three years have been spent in gaining a practical knowledge of the details of picture making. First, as secretary to Madeleine Travers and subsequently as an assistant in the editing and cutting departments of various companies, she studied the work from different angles.

"My observations while engaged in the various studios, convinced me that a large amount of expense is not necessary to make an attractive production. I set about my own production with a definite rule—economy. I looked over some of the used sets in the big studios and decided that with a little reconstruction, re-tinting and imagination it would be possible to transform them into something that would look like new. Since my picture has been completed, it has been appraised by old-timers in the industry. I have had the great satisfaction of having one of the best judges tell me that 'Just Like a Woman' has the appearance of costing two and one-half times what it did actually cost."

To inspire public interest in the picture, Miss Haskins is announcing a contest in which she will offer $500 to the one who can write the best story on the title, "Just Like a Woman.' This is open to everyone.

In view of the nature of this contest, she is not giving a detailed synopsis of the story of her picture. She is endeavoring to obtain a number of individual opinions on the subject before she discloses her own. The picture is a comedy drama, light in motive, and featuring Marguerite de la Motte.

Boston Theatres Robbed

Yeggs Break Into Four and Make Their Escape

Yuletide yeggs, seeking a little coin to tide them over the holiday season, paid their respects during the past week to several moving picture theatres in Boston and the vicinity, forcing open strong boxes in a half dozen different picture houses and making good their escape with several hundred dollars in booty. It appears quite probable that the midnight marauders entered the several cities and departed thence on night freight trains, as the picture houses, for the most part, were located near the railroad tracks.

The theatres which were robbed were the Dudley, Washington street, Boston; the Theatre Comique, Munroe street, Lynn; the Strand, Green street, Newburyport; the Palace, Broadway and Modern Theatres, Lawrence, and the Plaza at Salem.

With Warner Brothers

Watt L. Parker, for the past four years connected with the Select Pictures Corporation, most recently as advertising manager, has resigned to accept the position of advertising manager of Warner Brothers, with offices at No. 1600 Broadway, New York City. He assumed his new duties Tuesday, December 26.

Mrs. Goldman Dies

News of the sudden death of Mrs. Montague Goldman, wife of manager of the department of distribution of the Famous-Lasky Film Service, Ltd., of London, was received in New York by cable December 19.

Had It Wrong

A statement to the effect that the films of certain motion picture companies, members of the Motion Picture Producers and Distributors of America, had recently been barred from Mexico was printed, in error, in Moving Picture World's issue of December 23.

The companies named were Metro Pictures Corp., Warner Bros., Educational Film Exchanges, Select Pictures Corp., Goldwyn Pictures Corp., Vitagraph, Inc., and Famous Players-Lasky Corp.

It develops, however, that instead of being barred from Mexico recently, the facts of the case were that the embargo against them which had been made effective last April, was recently lifted.

Fighting Music Tax

F. J. Rembusch Also Leading Movement for Lower Film Rentals

F. J. Rembusch, the Indianapolis exhibitor, on his arrival in New York this week announced that he was leading an exhibitor movement to defeat the music tax and lower the film rentals. He condemned certain attorneys who had informed him that the music tax fight was useless and retaliated by "firing them and getting new counsel which is prepared to carry on a fight that is certain to eliminate this obnoxious tax."

His letter to Will Hays on the high rentals follows:

"When the Motion Picture Producers and Distributors formed a new company with yourself as president, the theatre owners rather believed that your purposes were mainly to bring more wholesome pictures on the market, and in this work you have well succeeded. We also hoped that your organization would work for the greater good of all branches of the industry as you promised to co-operate with theatre owners in every way possible.

"We anticipated that more equitable trade relations would result between your clients and the theatre owner and that an era of economy would result so that prices for pictures would recede so as to conform more nearly to our box office results, but our experience has been rather the opposite.

"Since the formation of your company picture prices have increased at a gradual and alarming rate, while the value of picture product has not increased, and our box office receipts have decreased. Furthermore, some of your companies have lately instituted other hardships, such as 'Block Sales,' which compels us to buy and book blocks of pictures at advanced prices, which are unreleased and unfinished, and the quality of which is unknown, instead of selecting only those pictures which we wish to buy. We are also denied the right to cancel, so necessary to our financial success and the satisfaction of our patrons, by the selection of suitable pictures for each particular locality.

"But above all, through the report system the film companies are giving each other information on their sales to us that enables producers and distributors to extract every dollar possible from the theatre owner. This report system is functioning through the weekly meetings of film salesmen and exchange managers, both in local districts and the sales heads in New York. This report system on sales is so accurate and highly organized that your companies know almost to a cent how much can be charged to the theatre owner for pictures and they invariably take it all. If the film companies owned our theatres they could not make greater profits. The film companies are receiving every dollar and more over our regular expenses for service and this is unfair.

"The theatre owner is operating either at a loss or barely paying expenses. All this I have verified in my own case and from other theatre owners and from information secured from the Federal Trade Commission, who are investigating this industry. We find that these conditions prevail everywhere in America. The public are also vitally interested in this question because of the high admission prices which we are obliged to charge.

"The producers are organized and the theatre owners are disorganized and you are in a very strategic position as sellers of pictures against theatre owners as buyers of pictures. A careful analysis of the situation brings us to the conclusion that whether unintentionally or surreptitiously your organization is dominating prices and trade conditions and really functioning as a highly organized picture monopoly. As such we must object to your organization and make every effort to protect ourselves. I am bringing this to your notice because I am absolutely sure that you, if you were aware of this condition, would use every means to correct it.

"I originated the 'Big Man Idea' when I proposed Mr. Taft to direct the theatre owners, some three years ago, and I believe the idea is good if properly directed. However, it seems to make a difference what branch has the big man, and we have no big man to champion our side of the case. I believe that you have no desire to work a hardship on the theatre owner, through the fact that we are unorganized and your clients are highly organized. I shall be very glad to hear your side of the question, and as the question is one affecting all theatre owners you can readily reply openly."

"P. S. From very accurate information on hand we know that the general cost of production has decreased. Inasmuch that the cost of film service has increased we naturally believe the film producers are making tremendous profits.

"If we are wrong in this statement then it is high time for producers to institute a system of economy and get away from the extravagant production costs.

"The fact that producers are able to continue to buy theatres and wage a double monopoly is also significant that they are getting the rewards that should be more fairly divided."

Christmas Greeting

CHRISTMAS of 1922 brings to me, and I am sure it brings to everyone in the motion picture industry, a sense of joy born of the certain realization that we are working with each other in a great service to Mankind.

The motion picture has carried the silent call for virtue, honesty, ambition, patriotism, hope, love of country, and of home to audiences speaking twenty different languages, but all understanding the universal language of pictures; it has brought to narrow lives a knowledge of the wide, wide world; it has clothed the empty existence of far-off hamlets with joy; it has lifted listless laboring folk till they have walked the peaks of romance and adventure like their own Main street, with laughing lips and healthy hearts; it has been the benefactor of uncounted millions.

To the men and women who are actually doing this great service of Motion Pictures I would voice the sincerest appreciation.

To every one in the industry I send Christmas greetings, and the earnest hope that their happiness may be as great as is my gratitude for their splendid co-operation.

WILL H. HAYS.

Will Help the Poor

Paramount Pep Club to Furnish Dinners and Toys for Children

Miss F. V. McGovern, chairman of the Educational and Welfare Committee of the Paramount Pep Club, has put her original idea of playing Santa to the poor families of New York into rapid action by obtaining from club members the names of unfortunate families whom the club will make happy on Christmas Day.

The poor children are to receive toys of every description as well as all kinds of eatables, such as turkeys, candy and dainties, canned goods, etc. Baskets will be made up by volunteers from among the club members.

There will be more than four hundred families in Greater New York that will receive from the Pep Club a substantial Christmas dinner.

Suit Discontinued

Action Over Alleged Stock Manipulation Now Out of Court

Justice George V. Mullen of the N. Y. Supreme Court has signed an order discontinuing the suit brought by the Triangle Film Corporation against Harry E. Aitken, Roy E. Aitken, Hyman Winnik and Joseph Simmonds.

The action was one of several that had been brought in the N. Y. Supreme Court over alleged manipulation of the stock of the Triangle corporation while defendants were officers and directors, and controlling factors especially the Aitkens in the Triangle corporation. It involved transactions on the part of the defendants acting for Triangle with other concerns including the Western Import Company, which Triangle alleged caused great losses to the Triangle Film Corporation.

"You Know Me, Al" Says Lee Moran

NEWSPAPER circles showed considerable interest this week when it became known that Ring Lardner, the well known humorist, had decided to enter the sphere of motion picture comedy with his celebrated baseball characters. Lee Moran is the fortunate comedian who has been selected as the ideal prototype of "Lefty" Keefe.

Lardner has come to the front with startling rapidity in the past five years and at present commands an unusual following in the magazine and newspaper fields. His characters have recently been introduced in cartoons and are already appearing in over a hundred newspapers.

Lee Moran has been a Universal comedy star for years but it is reported that the Lardner subjects are destined for distribution through other channels, the film rights being controlled by Moran and a newly formed producing unit.

Two Promotions

John P. Goring, the first man hired by Claud Saunders when the Paramount exploitation department was launched three and a half years ago, has been promoted to the staff of the Rivoli and Rialto Theatres where he will have an executive position For the last year he has been exploiteer in the Los Angeles' exchange.

Claud Saunders also announces the appointment of Arthur G. Pickett to fill the Los Angeles' post vacated by Goring. Pickett was publicity manager for the Rickard & Nace string in Phoenix, Arizona.

Thomas Ince Predicts Big Boom for Picture Industry

THOMAS H. INCE, whose latest feature, "The Hottentot," will be released by First National Christmas Day, believes that the picture industry is in for a boom that will last. In an editorial in the Ince publication, "The Silver Sheet," edited on the coast by Arthur MacLennan, Mr. Ince writes: "There have been booms in our industry, but just as the boom days of other industries have slumped into days of lessened popularity so have our periods of the unnatural growth fallen away—we had not built a firm foundation and our periods of hectic prosperity could not endure.

"But our day of enduring stabliziation is here. This season will see the screen permanently established!

"I am not concerned with the pessimistic reports of 'picture-goers' indifference'—'poor productions'—'nothing new in pictures'—'no new faces'—'necessity for mixed programs,' or any one of the countless phrases that are being uttered by individuals who do not appreciate the strides we have made in a few years.

"Such unintelligent mutterings are not consistent with the evidences to the contrary that are everywhere throughout the industry.

"Would business men of proved judgment such as Balaban & Katz launch such a house as the magnificent 'Chicago' theatre in the face of a possible waning popularity? And what of Colonel Fred Levy's new house, 'The Kentucky,' at Lexington—the 'Melba' in Dallas—John Kunsky's new Detroit Theatre — Sid• Grauman's 'Hollywood' — Gene Roth's 'Granada' in San Francisco—the splendid 'Eastman' in Rochester?

"And throughout America and the civilized world where American-produced pictures are being shown countless theatres have been launched during the past few months—all dedicated to the exhibition of motion pictures.

"Out of the general chaos in the motion picture industry immediately following the war—with its under-production and later its over-production—came a steady growth for our Art-Industry toward a permanent foundation. And I firmly believe this enduring foundation is now established.

"Never before have we had as many big splendid productions from American producers as are available in this season. Each producer seems determined to give the best that it is possible for his organization to achieve, whether it be spectacle, big drama, program picture or comedy.

"There is no need today for any individual connected in any way with the motion picture industry to make apology for a lack ing booked this season, and there will be more next year. This situation, alone, is answer sufficient to any mutterings concerning the one medium of expression that today entertains and educates millions throughout the civilized world.

"We will have pessimists within and without our industry—we may have censors or arbiters, for one kind or another, but the screen is established.

"My faithful hope of twelve years ago is my certain knowledge of today."

Better and More Varied Films for Xmas Season

By ELMER PEARSON
General Manager Pathe Exchange, Inc.

THE motion picture industry deserves a Christmas present this year, and there are many signs that Santa Claus hasn't overlooked that fact. The present is arriving on the installmant plan, in the shape of better quality and more varied production, with attendance stimulated accordingly. That the desired effect should follow so closely on the cause is sufficient warrant for our settled confidence in the future, and for a continuance of our efforts to supply the public with the most attractive examples of screen entertainment.

In claiming its share of credit for bringing about these improved conditions, Pathe is only reflecting the spirit of testimonials received from both exhibitors and patrons throughout the length and breadth of the land. In the field of comedy alone our efforts have set several new standards of the highest exhibitor value both present and prospective.

The new feature length comedies of Harold Lloyd are acknowledged to be at once the best and the most popular ever given to the picture-loving public. They establish Lloyd as the peer of the greatest living comedy genius, and in comedy creations which compare favorably in form and human quality with the best popular examples written for the stage. It has been noted that "Grandma's Boy" and "Dr. Jack" are doing more than any recent motion picture productions of any type to influence a better class and more general patronage of the screen. And Lloyd has only just begun this advanced stage of his extraordinary career.

In the too long neglected field of two-reel comedies we have started a consistent line of development which has met with hearty public encouragement. This is especially true respecting the outtput of two producing units at the Hal Roach Studios. It is our purpose to continue the development of the comedy field.

Exhibitors and the public are coming to recognize the short subject at its true worth. Along this line lies the biggest development of the motion picture industry. Whether it proceeds quickly or slowly depends largely upon the exhibitor. The moment he realizes the necessity of making a proper and substantial price distinction between good short subjects and mere fillers, attractive producer profits will result in tremendous improvement of product.

Total 110 Days on Loew Circuit

Prominent in the news of "Dr. Jack" bookings is Pathe's interesting statement of a happy program solution connected with showings of the Harold Lloyd comedy feature under contracts just made with the Loew Circuit.

Loew, the statement says, booked Will Rogers in the three reel screen drama of humor and pathos, "Fruits of Faith," to play all over the circuit with "Dr. Jack." The Rogers picture is announced for the Rialto for the week of December 31. Following this engagement, the Loew theatres will play the Lloyd-Rogers program uninterruptedly for a total of 110 days.

Fireless Film by 1925

If Bill Passes It's That or No Pictures Can Move

It certainly will be tough for exhibitors in 1925 if a bill introduced in the House by Representative Sanders, of Indiana, gets through their guard and becomes law.

They'll be prohibited from importing, mailing, shipping, sending, carrying and transportation of any film that is inflammable, likely to get hot and burst into a blaze, or, maybe, even get close enough to that state to sweat a little.

The definition of what may be considered an inflammable film is drastic. The pictures running now won't get within fifty miles of a railway or post office if the bill passes. They couldn't even be carried around in bomb-proof containers ten miles underground. The bill provides as a penalty a fine of not more than $1,000 or imprisonment for not more than one year.

Newlan T. Miller, State Fire Marshall of Indiana, asked Mr. Sanders to introduce the bill—and there it is. Indiana legal talent has drawn up a brief showing that the bill would be constitutional if enacted into law.

Inventors are said to be burning the midnight oil to perfect a transparent steel tape on which the photographed story can be etched or otherwise impressed in a manner fully meeting every exigency of the occasion; of course, nothing has been said in the bill as to whether the new restrictions will decrease film rentals or otherwise.

Legislation to prohibit the interstate transportation of film that can burn, flare, flame or otherwise cause heat or illumination has also been asked of Congress by the executive council of the Fire Marshalls' Association of North America. A memorial embodying the resolution was introduced into Congress by Representative Fuller, of Illinois.

Phil Masi Dies

Phil Masi, who has assisted Robert Vignola, Maurice Tourneur, George Archainbaud and Edwin Carewe in some of their biggest screen plays, died December 10 after an illness of one week. During his career in pictures Masi was associated with such stars as Mary Pickford, Elsie Ferguson, Marion Davies, Clara Kimball Young and House Peters.

Federal Support Pledged by Harding to Hays' Plan

President Indorses Development of Pedagogic Pictures

UNQUALIFIED approval of the plans of Will H. Hays, working with the National Education Association, to develop pedagogic pictures for the classroom is expressed this week in a letter from President Warren G. Harding to the president of the Motion Picture Producers and Distributors of America, Inc. In which President Harding pledges the support of the federal government to the movement:

My Dear Mr. Hays:

Your most interesting letter concerning the plans for co-operation between the Motion Picture Producers and Distributors of America, Inc., and the educational leadership of the country, is received and I am pleased, of course, to note this progress and to assure you of the co-operation of the Federal Department of Education. I am mindful, too, of the efforts being made by your association for the general betterment of pictures which is distinct contribution to the general good.

Your letter has prompted me to a little thinking-out-loud about the educational value and possibilities of the screen. Possibly in my inexperience and lack of technical information I shall sound extremely amateurish, so I apologize in advance for rushing in where wiser folks might fear to tread.

Your address to the National Educational Association has impressed me greatly; especially your conviction that the films represent an educational potentiality, despite that you are not quite sure how it is to be utilized. I have long been precisely of the same mind. Unquestionably, for the purpose of merely imparting information, the most effective approach to the mind is through the vision: "seeing is believing." Much of what we study rather mechanically and zestfully in youth and, therefore, rather futilely, might be made dramatically interesting if we could see it. Imagine how thrilling the study of geography would be if it meant actually touring the world, seeing countries, cities and peoples, and having the essential facts about them explained by qualified persons with the gift of being truly interesting!

Then imagine how inevitable would be the combination of studies in history and geography under such a plan! From my earliest thumbings of the Primary Geography and the Elements of History it has seemed to me that geography and history could not be taught properly in separate compartments. They naturally and inevitably belong to each other. Neither can be studied and assimilated properly without the other.

This notion of the fundamental oneness of these studies was, I think, impressed on almost everybody by the war. We were all compelled to be students of history and students of geography. We were made to realize how little we knew of either, and how absolutely necessary was a thorough understanding of both if we would truly understand the great things that were going on in the world.

It seems to me that the screen could be made an effective medium for illuminating our studies in history and geography. Next to studying geography by seeing the world, its people and its institutions, would be studying it with the aid of the moving picture. Next to studying history by the procedure of living through its epochs, its areas and its periods, would be that of seeing its actors and evolutions presented before our eyes.

These things, it has long seemed to me, might be accomplished by a proper use of the moving picture. I do not want to be understood as assuming that education can or ought to be made a mere pleasure, a titillation of the fancy, by making it too easy. I would not by any means turn the school room into a moving picture theatre and save the pupil from serious, hard, disciplining mental effort. On the other hand, I would use the picture as a means to enlist the pupil's interest in the real work that must be involved in acquiring any education worthy of the name.

Let me hasten to say that I have no formula for effecting a co-ordination of the printed page and the picture screen, in the process of education. I have some general ideas, however. I remember when I was quite young, somebody put into my hands a copy of Thackery's "Henry Esmond." I read it not merely as an absorbing interesting story but as a revelation of the life, manners and institutions of the early eighteenth century. I found myself hunting for books to illumine further the history of that period. I think the reading of that one novel did as much to give me a real interest in the study of history as any other experience of my boyhood years.

I do not know whether anybody has presented "Henry Esmond" in a screen drama. I do not even know whether, as a commercial proposition, it could be thus dramatized. I should think it could. Likewise I should think that if it were done in a series of reels, and if these, gradually unfolding the story, were interspersed with studies and lectures on the history of the period, it would constitute an ideal method not merely of imparting knowledge, but of inspiring a desire for more of it, to be gained through further reading and study.

Let me take another of my favorites among the historical novels. If we are to understand the present and attempt to conjecture the future of the world, we need to know a good deal about its backgrounds in the past. The Europe of the later middle ages, of the period just before and at the beginning of the Renaissance, would be wonderfully portrayed in a similar series of pictures dramatizing "The Cloister and the Hearth." I do not know whether anybody reads "The Cloister and the Hearth" any more, but I am sure that one family with which I am pretty well acquainted would be glad to patronize a combination of picture serials and really intelligent talks, with this story as the basis, and with the purpose of giving a real conception and understanding of the Europe of that epoch.

The other day there came into my hands a copy of Irving Bacheller's "In the Days of Poor Richard." You know what it is; an historical novel of the pre-revolutionary and revolutionary period in our country. I think the author perhaps overcrowded its pages in the attempt to introduce about all the great figures of those times. We saw King George III, as the incognito spectator of a duel on the outskirts of London; we were with Washington at the siege of Boston and during the campaigns in New York and New Jersey; we met Hamilton, and John Adams, and Benedict Arnold; we had a delightful picture of crossing the Atlantic in an old-time sailing ship; we saw the war between the Indians and the Whites in the great woods of what was then the Northwest; we listened to Mr. Adams' lectures on the political relations between the colonies and the mother country, and to General Washington's expressions of that wonderful, unswerving faith which he always maintained and which enabled him to lay the foundation of our republic.

Now, it seems to me such a book, not slavishly reproduced on the screen, but used rather as inspiration and general theme, might be made the basis of a most inspiring and illuminating treatment, for educational purposes, of the revolutionary period. I may confess that ever since I read Mr. Trevelyan's History of the American Revolution, I have wondered if some genius of the movies might not arise who could take Trevelyan's History, Paul Leicester Ford's "Janice Meredith," Parkman's Histories of the Indians, and, now, this Bacheller book and various others of the same sort, and prepare out of them a combined screen and lecture presentation of the dramatic things in our country's history. Its succeeding chapters, or reels, or whatever you moving picture people call them, could be interspersed with studies and lectures and made to produce a wonderful impression upon the student's mind of the events and their meanings.

It seems to me that I have read recently that somebody was movieizing Mr. Wells' "Outline of History." If I am mistaken I shall take the risk of saying, anyhow, that I think there must somewhere be a big enough genuis of the movies to accomplish this, and to make it an extremely useful work. Along with it I would like to see Mr. Van Loon's "Story of Mankind" handled in the same way. For the school room and the college, I would by no means confine the teaching of such subjects to the entertainment and incidental suggestion that the pictures would provide. I would supplement these with a great deal of very serious, very earnest, and perhaps to some people uninteresting study of books, maps and charts; with lectures and a carefully organized line of collateral reading.

If I have thus far confined myself to the possibilities of the screen in the study of geography and history, it is not because I doubt its usefulness in other directions. I cannot help believing that a properly directed corps of camera men might make a series of films, at, for example, the Bureau of Standards, which would be of the utmost assistance and inspiration in many scientific studies. That is just one suggestion; a score of others, more or less related, will readily enough occur to you. I suspect that a competent moving picture producer who chanced also to be a reasonably good amateur geologist would have no great difficulty devising a series of pictures that would wonderfully illuminate studies in that fascinating department of natural science. Again let me say, I would by no means eliminate the studying; I would at all times keep in mind that there cannot be real education without those efforts that train and discipline the mind and develop its powers of analysis and correlation.

Perhaps these rambling suggestions are without any value at all in connection with your efforts. Perhaps they will be rather amusing than useful; at any rate they represent the general notions of one who feels a real interest in the thing you are trying to do, and has a firm belief that somehow it can be done. I hope the co-operation of the moving picture people and the educators may find ways of producing the results which I know you have in mind.

Hays Gives Arbuckle Chance to Come Back; Protests Raised

WILL HAYS in allotting his Christmas presents did not overlook the unhappiest and most repentant man in the film industry. He injected the true Christmas spirit in his offerings by "forgiving and forgetting." He presented Roscoe (Fatty) Arbuckle with a real man's gift to a repentent sinner. He boldly challenged the public and announced he had "given Arbuckle a chance to make good." But he supplemented this announcement with the statement that this action did not constitute a reinstatement.

"The public will decide," he commented in Los Angeles late this week. "Mr. Arbuckle repents and has learned his lesson. He is entitled to a fighting chance. And permission to make the best of this chance is hereby given him. The public will give the verdict."

And that great jury—the public—is already deliberating. What the ultimate verdict will be time alone will decide. However, there was jubilation and condemnation. The clergy seemingly arose as a unit in opposing Hays' move. But that action did not come unexpectedly, for it was anticipated on the Coast that with Hays' announcement, would come attacks from the "reformers."

Jesse Lasky of Famous Players Corporation, on the Coast, issued a statement in which he said that that firm had no intentions of releasing any of the completed "Fatty" Arbuckle pictures that it has shelved since the Virginia Rappe incident. Joe Schenck, Fatty's pal, who has been caring for him since he was literally stripped of every cent he possessed in the world, is standing by the comedian, and will take advantage of Hays' proposition by giving Arbuckle a "fighting chance" and putting up the money to finance his productions.

The show world, in general, received Hays' announcement enthusiastically. There was not a single actor or actress in New York who did not rejoice with the comedian. But in other quarters opinion was divided. Representative officials of exhibitor organizations did not comment on the press reports, most of them preferring to wait. Others agreed with Hays that "any man is entitled to a fighting chance," but they did not care to be quoted or to make publicly known their identity.

Just what concern will release the proposed new Arbuckle films has not been made public, but one thing is certain and that is with Joe Schenck piloting him, Fatty will get a hearing, for Joe is the sort who finishes what he starts. However, as Will Hays announced, "the public will decide."

The first indication that forces other than producers and distributors may decide the fate of Fatty came on Thursday when the Federation of Women's Clubs for the Los Angeles district met and adopted a motion indorsing its previous stand taken shortly after the arrest of the comedian in San Francisco, in opposing his return to the screen.

Mr. Hays comment, prior to leaving Los Angeles for New York to spend his holidays with his family, said that Arbuckle had "gone straight" and promised to continue. The spirit of Christmas, he added was not the least factor in the decision.

Mayor Shanks of Indianapolis, and Mayor Lodge of Detroit, according to press despatches, ordered the chief of police of their respective cities not to allow Arbuckle films to be shown.

The Milwaukee Federation of Ministers also opposed the return of Arbuckle to the screen.

Just what the attitude is in other sections of the country was not clear at press time.

Cohen on Arbuckle Case

Telegrams Indicate "General Opposition" to Actor's Return to Screen

Sydney S. Cohen has issued the following statement:

"We at the national headquarters of the Motion Picture Theatre Owners of America were much surprised to learn of Will H. Hays' move to reinstate Roscoe ("Fatty") Arbuckle as a motion picture actor, as the same was revealed in the articles from Los Angeles in the newspapers today.

"As Theatre Owners, having the only direct contact with the public, we know of no new developments to change. the minds of the people on the Arbuckle situation. As the public alone constitute the judges of what should or should not appear on the screens, the American people will determine whether or not they want Arbuckle films. No act of any official can make up the public mind in this matter.

"Telegrams coming to the national office of the Motion Picture Theatre Owners of America indicate general opposition to the return of Arbuckle to the screen. We are now awaiting a more general expression of opinion in this relation, as the same is being obtained from the public by Theatre Owners in different states and districts."

Exhibitors Discharged

By Wire to MOVING PICTURE WORLD

Cleveland, Dec. 21.

All exhibitors except one, arrested violating the Blue Laws, were discharged on account of a lack of evidence.

Schnitzer Returns

J. I. Schnitzer, vice-president of the Film Booking Offices of America, returned to the home office this week from a trip to the R-C studios in California. Mr. Schnitzer accompanied P. A. Powers, F. B. O. managing director, to the Coast on a tour of inspection. Mr. Powers will remain at the studios for the time being, and will line up productions for the next year's schedule for F. B. O.

Departments Moved

The advertising, art and publicity departments of Select Pictures Corporation, for the past year or so located in the Hooven Building, 117 W. 46th street, New York City, have been moved to the Select home offices on the fourteenth floor of 729 Seventh Avenue.

Los Angeles Is Logical Production Center, Says First National

THE executive committee of Associated First National Pictures, Inc., officially ended their Los Angeles meeting on Thursday, December 14, and President Robert Lieber, Secretary-Treasurer H. O. Schwalbe, General Manager Richard A. Rowland and Moe Mark have left for New York.

Messrs. A. H. Blank and E. V. Richards have returned to their respective homes in Des Moines and New Orleans. Sam Katz is remaining in Los Angeles for a few days in order to enjoy a short vacation.

Before disbanding the First National officials gave forth the following statement:

"We have carefully gone over the entire production situation in Los Angeles, both with respect to our company and others. We have satisfied ourselves that Los Angeles is the logical production center of the universe and we have decided that the majority of our pictures will be made in this city.

"A great many independent stars, directors and producers have submitted propositions to us, many of which are under serious consideration and a few of which have already been accepted.

"We have decided, however, that we will not make any statement of our new acquisitions until we return to our home office in New York.

"The outlook for the future of our company, both from a distributing and exhibition standpoint, is exceedingly bright. We have lined up for our 1923-24 season the greatest number of box office attractions ever assembled under one company's banner.

"We want every independent star, director and producer to know and appreciate that Associated First National Pictures, Inc., has been and always will be, principally a distributing and exhibiting company and will always be receptive to making contractorial relations for high class film productions."

Rothacker-Aller Laboratories, Inc.
Hollywood, California

***Rothacker Prints** actually **cost less** in the long run than ordinary prints.*

*You **save** and are **safe** when you use **Rothacker Prints** because:*

Rothacker Prints represent all that is good in the negative, and are made not only to *look better* but to *wear longer*—

Proper color values in tints, tones and combination tint-tones are used *judiciously but generously*—

Every ***Rothacker Print*** is made on best quality stock by artistic experts, under ideal conditions and skillful supervision, *honestly directed*—

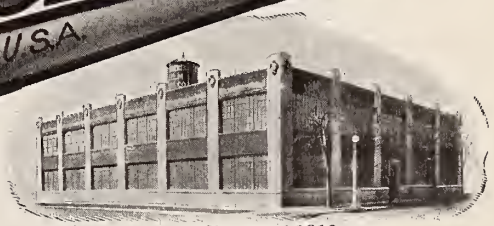
Continuity Sheets *furnished free* on each subject provide *economical* and *efficient* replacement service—

Every ***Rothacker Print*** is waxed; and, *no extra charge to* Producer, Distributor or Exhibitor—

All this, and more, *plus* the screen-security and business-comfort which goes with our known *ability, reliability and responsibility.*

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



Founded 1910
by
Watterson R. Rothacker

The laboratory with a conscience.

Looking Backward—and Forward

By ROBERT VIGNOLA
Director of Vignola Productions

LOOKING back over the year just ended, I cannot help but feel prideful that I am a part of this tremendous influence known as the motion picture screen. Notwithstanding that we have been maligned by the yellow journals, dragged through the mire of vilification by certain ladies and gentlemen of constricted mentalities, and otherwise slammed, sloughed, and sledged, we have managed to keep our heads high, our hearts keen and progress.

The large number of unusually fine pictures that the year 1922 has given to the world give ample attestation of the inevitability of the screen and of its destiny. It has proven that it is too big to be kept down, too deeply intrenched in the hearts of the public to be destroyed or even halted in its advancement, only so long as we give our best. The future of the motion picture business depends upon every man and woman who is a part of it, however small that part may be. Nothing can stop it as long as we continue to do our utmost to raise its standards, and we need have no fear of outside influences as long as we have our faith. When one considers the adversities we have had to overcome and the exceptional pictures that have been produced in the past year one cannot help but feel proud of the industry as a whole.

The achievements of the past year having been so stupendous, the question naturally resolves itself: "How must farther can we go?" This is difficult to answer. No one can foresee with any degree of accuracy what the future will bring in the way of screen development. But at the same time one would be narrow-visioned indeed to say that we have reached anything like perfection or that there isn't room, and much room at that, for improvement. If the growth of the past year is any basis of prognostication, the year 1923 should see some forward strides in the screen. Just what they will be is hard to say, but the standards will be raised, that's certain, and fine though the pictures of 1922 have been, I hope the pictures of 1923 will be even finer. This is an industry where progress means life. We cannot stand still and point to the past. We must keep moving forward, ever forward, if we are to achieve our destiny.

Another thing which I hope the new year will bring is a basis of understanding between the producer, the distributor, and the exhibitor. It seems to me that the whole trouble is due to the fact that the other fellow's problems are not understood or appreciated. Lack of under standing or interest has built up a wall of suspicion and mistrust which is keeping these three elements of the industry from getting together. This year I hope this wall will be dissipated and that this triumvirate will patch up all existing differences for the good of the entire industry.

With the ills within the industry cured and with all the elements that compose it standing together shoulder to shoulder there is no reason why the coming year shouldn't see the antagonistic influences from without put to rout. Then and then only will the screen come into its own.

Modification of Five Per Cent. Tax Asked by M. P. P. D. A.

MODIFICATION of the regulations surrounding the administration of the five per cent. film rental tax were sought on December 15 by Siegfred Hartman, representing the Motion Picture Producers and Distributors of America, who appeared before a board composed of six assistant solicitors of the Bureau of Internal Revenue to protest against the manner in which this tax was assessed from the time of its inception to its repeal on January 1, last.

Double Taxation

Mr. Hartman told the board that the methods followed by the bureau were, in effect, double taxation, in that frequently the same film paid two or more rental taxes. He declared that it was not the intention of Congress to permit double taxation when the revenue laws were passed, nor, in ordinary instances, is it the policy of the Bureau of Internal Revenue to permit double taxation. In substantiation of this contention he pointed out that the bureau itself, in the case of many other commodities, has made decisions which would prevent double taxation.

Under the regulations of the bureau the presumption is that any transaction between a producer and a distributor for films is primarily leases for exhibition, and that, therefore, all such transactions are subject to the tax. Mr. Hartman pointed out, however, that in many instances this is not really the case. A producer may turn out a picture, he said, and sell it to some other company for distribution; that company in turn may make leases to other persons, and those other persons may be the ones who really place the films in the theatres for exhibition. Under the regulations of the bureau the sale between the producer and the first distributor is taxed, and then subsequent contracts made by that distributor are also taxed. This same applies to the State rights method of distribution. It was urged that the regulations of the bureau should be so changed as to relieve from taxation the contracts made between a producer and a distributor where the distributor is not, in fact, the distributor who places the films in theatres for exhibition.

The Board of Solicitors has taken the case under advisement and will make their decision known to Mr. Hartman and his principals within a few days.

Kane Makes Appointments

Arthur S. Kane, president of Associated Exhibitors, made known this week the following recent appointments as sales representatives, reinforcing the staffs already at these branches: Milwaukee, Paul Lawler; Kansas City, J. C. McClure; Cleveland, R. E. Bishop; St. Louis, W. M. Light; Philadelphia, R. A. Burdge; Double "I", Harry H. Lasker; Minneapolis, A. E. Bernstein and Howard Carey; Buffalo, R. B. Matson; Milwaukee, H. A. Terry; Dallas, C. Berk.

To Show Relativity Film

Many Men of Science Will Attend Screening by Riesenfeld

The news that Hugo Riesenfeld will give the premiere theatre presentation of the Einstein Theory of Relativity early next month at the Rivoli and Rialto is creating daily a great interest in scientific and educational circles.

Fisk University in Nashville, Tennessee, has taken such an interest in the picture that it asked the chairman of its executive committee, William H. Baldwin, to secure it for presentation in that city. Mr. Baldwin, whose office is in New York, visited Nashville recently in the course of his activities, and found a great interest in the Einstein film manifested in the university, other educational institutions as well as among civic organizations, and was commissioned to secure the film.

Many local institutions of learning and many of the most noted scientists and engineers of the East have expressed a great interest in Mr. Riesenfeld's venture, and have accepted his invitation to attend the special showing before its public premiere.

The six associates of Prof. Einstein who were responsible for the production of the film are: Prof. S. F. Nicolai, Prof. H. W. Kornblum, Prof. C. Bueck, Prof. C. Santa, Prof. Rudolf Lammel and Dr. Herman Beck. Dr. Korblum lectured with the film at three performances in Berlin, there being no reading text in the production, the picture being used as a sort of gigantic, animated blackboard.

Misleading Reissue Charged

Federal Trade Commission Complains Against Signet Films

The retitling of an old film and its distribution without adequate indication of the fact that it is not a new picture is made the basis of a complaint which has just been issued by the Federal Trade Commission against Signet Films, Inc., of New York.

The complaint alleges that some time in 1915, the Intermotion Film Corporation produced a photoplay entitled "The Decoy," which was released through the Mutual Film Exchange for a number of months and was widely distributed by that exchange under that title. In 1920, the negative film of this photoplay was purchased for the respondent by one Ness Nagem, at that time secretary and treasurer of Signet Films, and on or about November 1, 1920, it is charged that Signet Films began the distribution of positive prints of the photoplay to exhibitors throughout the several states under the title of "The Faithless Sex" without disclosing to the exhibitors that the film was a reproduction and reissue of the old photoplay, "The Decoy." It is alleged that the advertising which accompanied the film was worded and designed in a manner calculated to mislead the theatre-going public into the belief that the photoplay was a new or different photoplay. This, it is charged in the complaint, was to the prejudice of the public and of the respondent's competitors and constituted unfair methods of competition under the Federal Trade Commission act.

The respondent has been given 30 days in which to file with the Commission an answer in writing to the charges in the complaint.

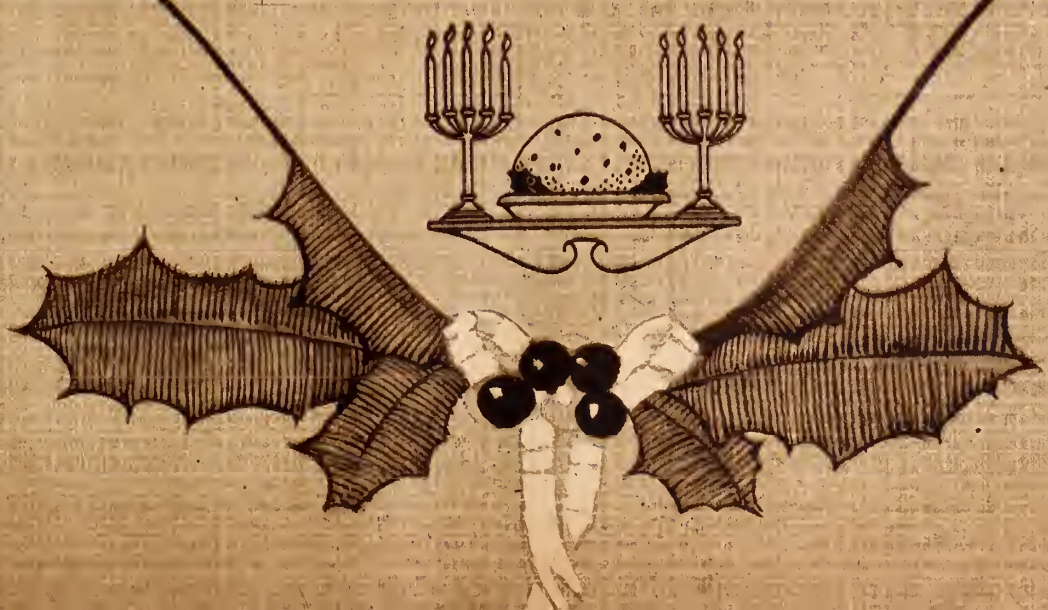
Made Business Head

In line with the redoubled efforts of Pyramid Pictures, Inc., to excel in the field of independent producing, A. N. Smallwood announces the appointment of William O. ("Billy") Hurst to the office of business manager of his organization.

The Holiday Season would not be complete for the Publishers and Staff of Moving Picture World did we not feel that our readers and friends realize to the fullest the good wishes we hold for their continued prosperity and success.

Cold type can express only the words; but the heart is in the words when we wish---

A Merry Christmas
and a
Happy New Year
--- to YOU.



To All My Friends: May 1923 Overflow with Prosperity
RUTH ROLAND

Seasonal Remembrances

from

Robert G. Vignola

S. S. Laconia cruising somewhere off the coast of Japan. Back home about May 1st

FRANK LLOYD

Supervised and personally directed

Norma Talmadge

in

"THE ETERNAL FLAME"

Jackie Coogan

in

"OLIVER TWIST"

and

"THE SIN FLOOD"

for Goldwyn

Coming: Norma Talmadge in "THE VOICE FROM THE MINARET"
In Production: Norma Talmadge in "WITHIN THE LAW"

FRANK LLOYD

also supervised and directed William Farnum in **"TALE OF TWO CITIES," "LES MISERABLES," "WHEN A MAN SEES RED," "RIDERS OF THE PURPLE SAGE,"** and Pauline Frederick in **"MADAME X,"** as well as other ***FINANCIAL*** and ***ARTISTIC*** successes!

FRANK LLOYD

has big plans for 1923! Stupendous features that will make screen history—and money for exhibitors!!

With best wishes of
CHARLES HUTCHISON

"CASEY JONES, JR."
an Educational-Mermaid Comedy featuring Lige Conley
with Peg O'Neill

"THE NINETY AND NINE"

a Vitagraph Special with Colleen Moore and Warner Baxter

Larry Semon in
"THE COUNTER JUMPER"
a Vitagraph Comedy

"THE OREGON TRAIL"

a historical picture Edward Laemmle is now making for Universal

Leo Maloney in "HERE'S YOUR MEN"
One of Pathe's Range Rider Series

"NO LUCK"

Educational Comedy featuring Lloyd Hamilton with Ruth Hiatt

"THE KINGDOM WITHIN"
Victor Schertzinger's picture for Hodkinson

Bull Montana in "A PUNCTURED PRINCE"
a Metro Comedy

Shirley Mason in "PAWN TICKET 210," a Fox Picture

"ALL THE BROTHERS WERE VALIANT"

a Metro Picture

Paramount's George Fitzmaurice Production
"KICK IN"
with Betty Compson, Bert Lytell and May McAvoy

HAL ROACH *presents*

Snub Pollard Comedies

Two reelers that are often the true feature of the show

Twice as long, and twice as good as the old one reelers that made comedy famous

THE OLD SEA DOG; "There are a lot of laughs in this."—*M. P. World.*

HOOK, LINE AND SINKER; "A wealth of good comedy material. Enough laughs to make it well worth while on any program."—*M. P. World.*

THE OLD SEA DOG; "Mirth provoking. Has clever gags."—*Film Daily.*

HOOK, LINE AND SINKER; "Actually funny, introducing new twists. Comedy is rapid and sure fire."—*M. P. News.*

365 DAYS; "You can bank on it to give satisfaction. It is like all Pathe comedies, satisfies, and that's what counts."—H. E. *Zeefeld, Lidgerwood, N. D.* (*Exhibitors' Herald*).

Pathécomedy

TRADE MARK

HAL ROACH
presents

Our Gang

Two reels

Little Kids in

Enthusiasm from Exhibitors

"Used 'One Terrible Day' with big special feature. Standing at the door asked my patrons how they liked the show. All said 'Fine' but not one failed to mention the comedy. Don't think there is an exhibitor who has seen this comedy that won't buy them all."—Will Stage, Liberty Theatres, Great Falls, Mont.

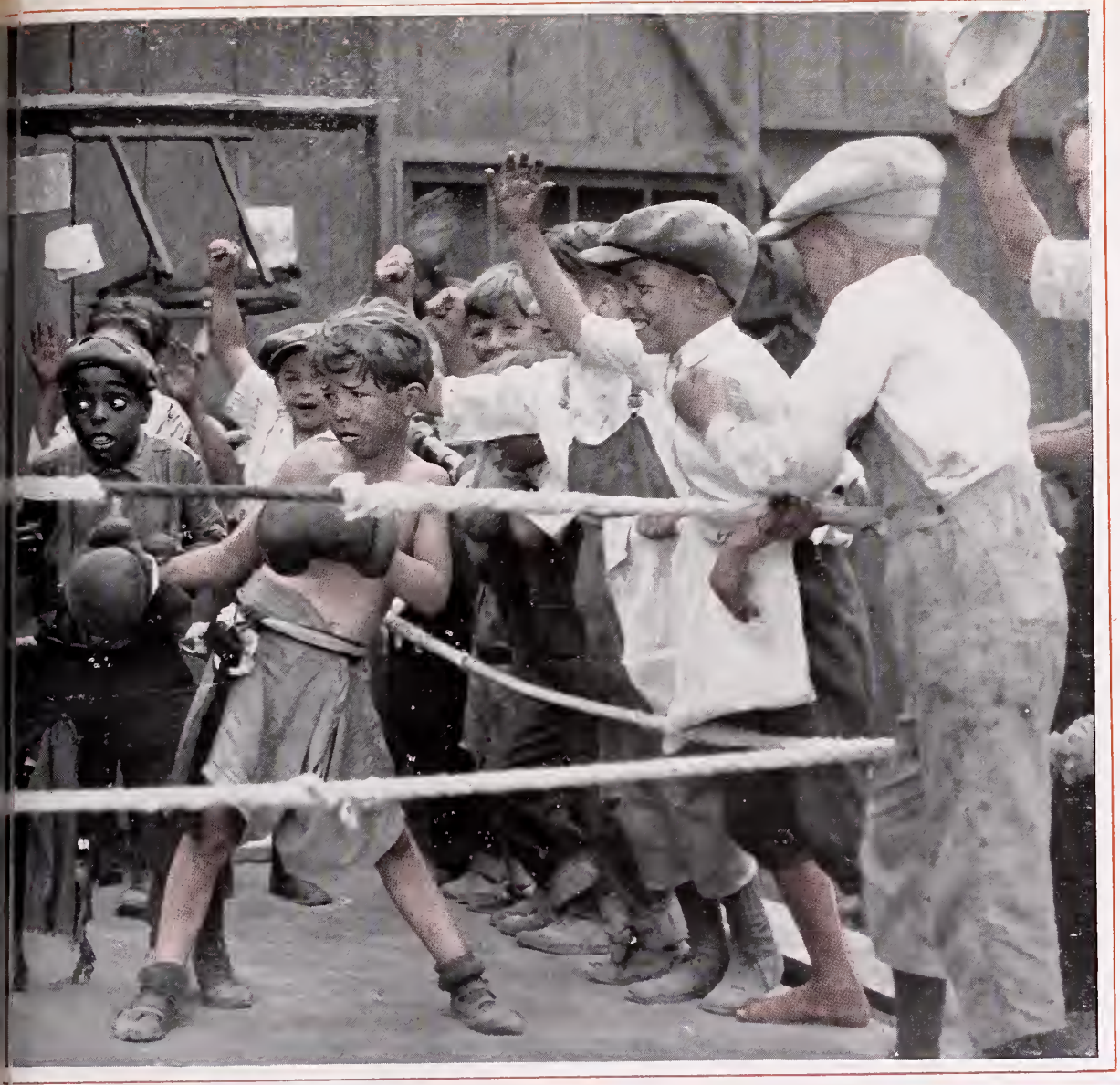
"'Fire Fighters' is one of best comedies we have ever seen. Appeals to all and has a wonderful variety of talent. The pet duck is a knockout."—Chas. Hyde, Grand, Pierre, S. D.

"Have shown two 'Our Gang' Comedies. Pleased 100%. Best comedies we have found."—J. M. Anderson, Community Theatre, Wesson, Ark.

"'Fire Fighters' a good buy. Clean and amusing." —Jack Tiller, Temple, McCook, Neb.

(Quoted in Exhibitors' Herald).

Pathécomedy
TRADE MARK



Comedies

each

Big Comedies

Enthusiasm from reviewers

"'Young Sherlocks' as a laugh-getter is a corker. This series has won praise from daily and trade press. This picture will delight the kiddies and amuse the grown-ups immensely."—M. P. World.

"Third 'Our Gang' keeps clean, wholesome amusement at the boiling point....Will appeal to every mother....Very amusing entertainment."—M. P. News.

"'Fire Fighters' is so spontaneous the high jinks seem to evolve from the youngsters themselves.... There is real humor here. There is also a place on every exhibitor's program for such wholesome ideas."—M. P. News.

"Third 'Our Gang' Comedy is most enjoyable. It should not be overlooked."—Film Daily.

Pathécomedy

TRADE MARK

Hal Roach Comedies

The standard one-reel comedy release

Little straws which show the way the comedy wind is blowing

LATE HOURS; "This is a knockout. Our patrons went wild over it."—*A. Troyer, Lyric, Rugby, N. D. (Ex. Herald).*

TAKE NEXT CAR; "Clever comedy business and funny gags make it amusing and entertaining."—*Film Daily.*

SOAK THE SHEIK; "Lively and interesting. Above the average."—*Trade Review.*

SHIVER AND SHAKE; "Plenty of action, number of laughable situations. The comedy is kept at the boiling point."—*M. P. News.*

SHIVER AND SHAKE; "Will provoke a lot of laughs. Fun is fast and furious. An excellent comedy that will please about any audience."—*M. P. World.*

STAND PAT; "An amusing comedy with clever gags, bringing more than average laughs."—*Film Daily.*

OUT ON BAIL; "Audiences will be thoroughly satisfied with this one, which contains a lot of good humorous material."—*Motion Picture World.*

Pathécomedy

TRADE MARK

Industry Cases Pending

Important Matters Before Federal Trade Commission

Several cases of considerable interest to the moving picture industry were pending before the Federal Trade Commission, Washington, D. C., at the close of the fiscal year on June 30, last, according to the annual report just submitted to the President.

Among the cases then pending was that against the Sanger Amusement Company, in which it was charged with stifling and suppressing competition.

One of the most important cases ever taken up by the commission was pending at the end of the year, that against the Famous Players-Lasky Corporation, the Stanley Company of America, Stanley Booking Corporation, Black New England Theatres, Inc., Sanger Amusement Company, Southern Enterprises, Inc., Adolph Zukor, Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, Stephen A. Lynch, Ernest V. Richards, Jr., in which charges of unfair methods of competition were made in that the respondents Famous Players-Lasky Corporation, Adolph Zukor, and Jesse L. Lasky had combined and conspired to secure control of and monopolize the motion picture industry, and to restrain, restrict and suppress competition.

Another case, of indirect interest to the industry, was that against the Chamber of Commerce of Missoula and its officers, directors and members, and the Northwest Theatres Company, in which it is charged that unfair methods of competition were resorted to.

Exhibitors Put Up Fight

Industry Battles Against Censorship Before Missouri Constitutional Convention

Final efforts of the motion picture industry to gain immunity from the possibility of censorship legislation in Missouri by specific prohibition in the proposed new Constitution will be made during the coming week at Jefferson City, the state capital.

The Constitutional Convention is sitting as a committee of the whole, and is considering various matters. Former Congressman M. E. Benton is chairman of the committee.

The friends of the screen, led by L. M. Henson, of Poplar Bluff, and Paul S. Conwell, of Kansas City, are endeavoring to have Section 14 of the bill, relating to free speech, changed to include freedom of the screen as well as a free press. The committee has recommended that the section be permitted to stand as it is in the present Constitution. That does not embrace the screen, having been written in 1876, long before motion pictures were dreamed of.

Reported to Be Excellent

New Raw Positive Film Makes Its Appearance Here

A new raw positive film that advance reports say is an equal of the best on the market, is being imported from Italy. It is manufactured by Fabbrica Italiana Lamine Milano, which the name of its factory in Ferrania, near Genoa. The plant is said to be equipped with the most modern facilities.

Louis Berizzi, vice-president of the Italian Discount and Trust Co., New York City, is president of the Commercial Fibre Co. of America, Inc., sole distributors of F. I. L. M. in the United States. G. Zezza is manager of the raw film department of the Commercial Fibre Co. John A. Kent is handling the sales.

Graham Tells of Growth of Paramount's English Business

JOHN CECIL GRAHAM, managing director of the Famous Players Film Company, Ltd., and Famous-Lasky Film Service, Ltd., the British Paramount organizations, accompanied by Mrs. Graham and their daughter, Dorothy, is in New York on his annual visit to the home office of the Famous Players-Lasky Corporation. Mr. Graham will remain in New York until the first of the year for a series of conferences with E. E. Shauer, director of the foreign department, regarding distribution plans for Paramount pictures in Europe during the coming year.

As on other occasions in the last few years Mr. Graham has returned to the United States with the greatest praise for the development of the motion picture industry in Europe and especially in Great Britain. The next few years, in his opinion, promise to bring still greater growth and prosperity for the industry in Great Britain.

"The outstanding feature of the motion picture industry in Great Britain during the last twelve months has been the reduction in the length of time between the American and British release dates," said Mr. Graham. "The state of affairs which has existed since the war has steadily improved under the operations of the law of supply and demand and during the coming year we will be able to bring our schedule within from six to eight months of the release date in this country. When one recalls that this difference in schedules was often from one to two years for a period of several years one can begin to appreciate the changes that have taken place abroad.

"In compliance with the requests made by some of the first run houses we made plans some weeks ago for the immediate release of four Paramount productions, 'The Young Diana,' 'Bought and Paid For,' 'The Good Provider' and 'Saturday Night.' These pictures have been greeted with the greatest enthusiasm and interest and are duplicating their success in America. 'Blood and Sand' also was shown in the Scala Theatre to large crowds despite the fact that during the run London was experiencing one of its worst fogs of the year.

"The British showmen are showing a constantly increasing interest in exploitation.

"In France we held the first sales convention of our organization there at the same time as the Paramount gathering in Los Angeles. Sales representatives from all of the French branches met in Paris to discuss plans for the releasing year and to make preparations to meet the increasing demands for Paramount pictures. Paramount's French business has shown most satisfactory gains during the first year of the organization and the coming year should witness still greater growth. Preparations have been completed for extensive exploitation of Paramount pictures in Belgium, Switzerland, Egypt and Morocco during the coming year."

Fox, Goldwyn, Universal and Vitagraph Going Smoothly

FOX, Goldwyn, Universal and Vitagraph are getting under way in the new exchange building at New Jersey avenue and K street, Washington, D. C. Construction of this building was recently completed and the film companies moved in as soon as possible. None of the companies named have completed the outfitting of their quarters but have made excellent progress in getting their offices in shape to handle their business in an efficient manner.

All of the exchanges are so situated that practically all of the offices and workrooms are brightly illuminated by daylight. Supplementing the natural light is an extensive system of electric illumination. The building is as near fireproof as human ingenuity can make it.

One feature is the all-steel adjustable paper racks with which each exchange is supplied. Another feature is the driveway which runs on two sides of the building and which, with the two streets, makes a complete circle around which the mail and express trucks can go to the rear entrances to the exchanges to collect and deliver shipments of films.

Each of the four exchanges has features of its own to fit peculiar needs or the ideas of its occupants. For instance, in the Universal exchange additional precautions have been taken to prevent fires in the shipping and examination rooms.

Taking the several exchanges alphabetically, the first one is that of the Fox Film Corporation, presided over by George A. Roberts, assisted by J. Dermody. It is the largest of them all, both floors of the building, with frontage on both New Jersey Avenue and K Street, is occupied by it. As one enters this exchange he finds himself in the exhibitors' reception room where there are chairs and tables for the use of visitors. On either side of this reception room are the offices.

Next comes the Goldwyn exchange, located on the second floor at the other end of the block. This exchange is presided over by Walter J. Price. It is equipped throughout with mahogany furniture. Particular attention has been paid to the workrooms. Mr. Price had the wall locations changed in order to obtain a better lay-out and everything is so arranged as to make for the greatest efficiency.

Quartered on the first floor of the section occupied by Goldwyn is located the exchange of the Universal Pictures Corporation. The Washington branch manager is Harry S. Brown, who came recently from Cleveland. Furniture and fittings are of golden and quartered oak and very attractive. The general layout of this exchange is similar to that of the others. It has its two vaults constructed in conformity with the new fire regulations, the projection room and operators' booth, with storage space beneath the latter for film cans and cases.

The fourth-named exchange is that of the Vitagraph Film Corporation—of which Eugene Wilson, one of the deans of the local industry, is manager. It is already running like clock-work, and is handling its business expeditiously.

Judge Lindsey Denounces Censorship as Un-American

CENSORSHIP of moving pictures is attracting more attention from public organizations in Ohio than ever before. This is no doubt, because the newspapers have been condemning the idea with increasing vigor day by day. In Cleveland within the last month, there have been more than a dozen meetings of organizations where film censorship was discussed, and in half of these speakers from other centers have denounced it.

The Chamber of Commerce, with a big audience present, listened to J. D. McGuire, of the National Board of Review, tell about how it works in Ohio and Pennsylvania. His talk was illustrated by pictures which had been barred from these states. He was immediately invited, and accepted, to another meeting which was arranged two weeks later by the Cleveland Cinema Club.

Judge Ben Lindsey, in speaking before the Cleveland Ad Club, took occasion to tell what he thinks of film censorship, by denouncing it as un-American. He said:

"There is a disposition in the country today toward a dangerous kind of paternalism. The tendency is to let the state do too many things for the individual, to prepare the path for the youth, when we should prepare the youth for the path.

"For this reason I am opposed to movie censorship. It promotes intolerance. Homes, schools and churches have failed with the modern youth, and they are seeking false remedies for their failure, but such things as censorship, instead of being remedies, are absurdities."

Senator James J. Walker, of New York, addressed a large gathering at the City Club, Saturday, December 16. His subject was "Censorship—100 Per Cent. Un-American." This address was an answer to one made last spring to the City Club by Mrs. W. H. Sharp, a member of the Ohio Censor Board.

Crowds Greet Opening of New Schenectady Theatre

REPRESENTING an investment of more than $500,000, and embodying the last word in construction and equipment, the State Theatre, of Schenectady, N. Y., the latest link in the chain of theatres operated by the Mark Strand Company, of New York, was opened last Saturday night under ideal conditions. Lieutenant-Governor-elect George R. Lunn, and many other notables in the political, theatrical and civic life of the state, were present. From a theatrical standpoint, the opening of the new house was of great importance, attracting exhibitors and others associated with the business, from all parts of the state.

Saturday night's opening was by invitation only. Long before the appointed hour, crowds began to assemble in the lobby of the theatre. Following an organ recital, beginning at 7.30 o'clock, and lasting for an hour, during which time the house rapidly filled, there was a short overture, preceding a program of entertainment arranged by Edward L. Hyman, of the Brooklyn Strand. Edwin O. Weinberg is managing-director of the house.

The entrance to the theatre is through a long marble lobby which was filled with many floral tributes for the opening. These included floral horseshoes from the First National and the F. B. O. and from Joseph Field, as well as magnificent baskets of flowers from the Albany Film Board of Trade, the Associated Exhibitors, Warner Brothers, and others. The theatre has a seating capacity of about 2,200. The program of the evening was made up of a music-film entitled the "Arabian Duct," a Topical Review, which included a choice bit from Howe's Gems of American Scenery, a solo by Miss Eldora Stanford, a personal appearance on the part of Wesley Barry, who made a short speech, a comedy entitled "Fresh Fish" and the feature of the evening, "Grandma's Boy."

St. Louis Theatre Owners to Join Distributing Company

A NUMBER of the smaller picture houses of St. Louis and vicinity are expected to purchase stock in the $5,000,000 Theatre Owners' Distributing Corporation launched in Chicago December 13 by Sidney Cohen and his associates.

Joseph Mogler, president of the St. Louis Motion Picture Exhibitors' League, and Fred Wehrenberg, vice president of the league, attended the Chicago meeting and pledged themselves to come in. Mogler owns three houses, the Mogler, Excello and Bremen, while Wehrenberg's houses are the Cherokee and Melba. Wehrenberg is also president of the Exhibitors' Service Exchange, distributors, which is owned by the proprietors of twenty-seven theatres.

There is a possibility that the St. Louis exhibitors' distributing organization will be taken over by the new national body. An organizer will come to St. Louis within the next few days to inform members of the St. Louis Motion Picture Exhibitors' League of the aims and purposes of the new company, and to interest them in the sale of stock.

Wehrenberg and Mogler are very enthusiastic about the new organization. They say that while a general distribution of pictures will not be attempted before September, 1923, it is possible that some outstanding features may be obtained in the meantime.

Mogler said that conditions are such at present that it is impossible for outlying theatres in large cities to pay the prices demanded by big producers for pictures and show at the present admission prices.

Stereoscopic Pictures

Are to be Seen Upon Screen With Aid of Televiev Device

After two years' experimentation, Laurens Hammond, a young Cornell University graduate, has perfected an electrical invention called the Televiev, and it is now to be introduced as a theatrical attraction at the Selwyn Theatre beginning Wednesday, December 27.

The Televiev is an instrument attached to each orchestra chair and is synchronized in harmony with special projection machines as to enable the spectators to see Nature in solid form instead of pictures on a screen. In other words, this device introduces to the world of science and amusement that which we have been pleased to call stereoscopic movies.

Every seat in the Selwyn Theatre will be equipped with the Televiev instrument.

Following the opening on Wednesday evening, December 27, the Televiev performance will be given twice daily, at 2:30 and 8:30.

Elects Officers for 1923

Plans Dinner and Dance to Be Held in January

Annual dinner and dance of the F. I. L. M. Club will be held January 13 at the Majestic Hotel. The following are in charge of arrangements: W. E. Raynor, Harry Thomas, Tom Murray, Samuel Zierler and J. Weinberg.

At a meeting of the club held at 1520 Broadway, December 13, the following officers were unanimously elected for 1923: Samuel Zierler, Commonwealth, president; William E. Raynor, Pathe, vice-president; Henry Siegel, Select, second vice-president; Joseph Ungar, First National, secretary; Louis Rosenbluh, Fox, treasurer; Harry Thomas, Arrow, master of ceremonies.

Comes East on Trip

Myron Selznick, president of Selznick Pictures Corporation, arrived in New York from the company's West Coast studios in Los Angeles, Friday, December 22 on a short business trip. "Rupert of Hentzau," the mammoth production from Sir Anthony Hope's immortal romantic novel, which the Selznick company are producing with a lavishness calculated to make it one of the greatest sensations of the motion picture industry to date, and Robert W. Chambers' "The Common Law," are both in production on the Coast, requiring President Selznick's most careful attention. His trip east was made necessary in connection with these two big productions.

Editor Called to Coast

Harold J. McCord, of the Selznick Pictures Corporation's staff of film editors and cutters, left New York on Saturday for the company's West Coast studios in Los Angeles on call of President Myron Selznick to assist in the work now in progress at the studios on "Rupert of Hentzau" and "The Common Law." Mr. McCord's endeavors will be confined largely to the editing and cutting of "The Common Law" as it is being produced.

French Agent Here

Jacques Edelsten, general manager of The Films Erka in Paris, has arrived in New York on the steamer Paris and will remain here one week in consultation with Goldwyn officials. The Films Erka is the representative of Goldwyn Pictures in France.

Mr. Edelsten said that his company had released eighty-five pictures during the past thirteen months.

Chicago Gets Premiere of Ince Feature

Thomas Ince's big racing picture "The Hottentot" a First National release with Douglas MacLean and Madge Bellamy in the big roles will have its premiere showing at the Balaban and Katz Chicago Theatre, on Christmas day, and after playing there Christmas week will be seen during the New Year week at the Tivoli and the Riveria, also Balaban & Katz houses. The feature is booked to show at The Strand, New York, late in January.

"The Hottentot" as a stage play was one of Willie Collier's greatest successes. Alan Dale called it "Broadway's Finest." Allison Smith in the N. Y. Globe wrote: "The Hottentot is the funniest play in years." Renold Wolf in the New York Telegraph wrote: "A thousand laughs in The Hottentot."

Films Exploit Industries

Department of Commerce Productions to Enhance Prestige Abroad

Several moving picture films, depicting the operations of important industries, have been completed by the Department of Commerce, according to the annual report just made public by the Chief of the Bureau of Foreign and Domestic Commerce.

The work in connection with the motion picture activities of the bureau, for the purpose of exploiting American industries abroad, was started on January 1, 1922. Since that time four films have been completed—"The Story of a Watch," "The Story of an Electric Meter," "The Story of an Automobile" and "The Story of Compressed Air." The total cost of these has been approximately $75,000, this sum having been expended by the various industrial organizations that have co-operated with the bureau. The Government was subjected to no expense whatever in the production of the films, other than the salary and incidental expenses of the single engineer in charge.

Four other films are under way and will be released probably within a short time. They are "The Story of Paper," "The Story of Waterpower," "The Story of Transportation" and "The Story of Steel."

The films made under the supervision of the Department of Commerce are to be circulated through the Government agencies in foreign countries, as well as to numerous civic and educational organizations which have used such films extensively in the past. The work is carried on under the personal direction of M. F. Leopold, engineer of the United States Bureau of Mines, who has been assigned to the Bureau of Foreign and Domestic Commerce by a co-operative arrangement between the two bureaus.

"Movies" on Train

The Chicago and Alton Railroad will have picture shows every afternoon on limited trains between Chicago and St. Louis and return. George J. Charlton, passenger traffic manager, says they will rent film like regular exhibitors.

Kane Sees Big Advance in Industry During Year 1923

BASING his optimism partly on the phenomenal advance made by Associated Exhibitors, Inc., since he became president of the organization not quite ten months ago, Arthur S. Kane is enthusiastic in predicting that the year just ahead will be a notable one for motion pictures.

"No year ever started under more favorable conditions than are prevailing at the present time," said Mr. Kane in a conversation this week. "The answer of the industry to such criticisms as have been launched against it has been the opening of the 1922-23 season with a far greater number of outstanding attractions, photoplays that are meritorious from every point of view and have proved real triumphs, than have marked any previous season.

"There is every reason to believe that the determination to maintain this high standard is fixed and definite. Those of us who know something of the plans of producers, and of features which are being projected, are justified in believing that great attractions will continue to be the rule rather than the exception. In consequence, I feel safe in predicting that, not only will the advance now under way continue, but that it will gather impetus as it progresses. Hence, even were the trend in the entire business world not in the direction of a complete restoration of normal conditions—and it is, unquestionably, we in the motion picture industry would have good reason to greet the new year in a spirit of enthusiasm.

"When I assumed the active direction of Associated Exhibitors, last March, I announced that the policy of the organization was to obtain and release the pick of all independently produced features; that insistence would be placed on the selection of absolutely clean photoplays, not only because of our unyielding preference for products that are wholesome and decent, but also because of the proven superior box office value of films of this character.

"Associated has never swerved an inch from these principles and the results have amply vindicated the conviction expressed at that time. The reception universally accorded 'Grandma's Boy,' Harold Lloyd's first five-part comedy, was impressive evidence of the public's reaction to such a policy. This feature scored one of the most notable triumphs in film history. Not only did it have a phenomenal run of 19 weeks in Dr. Breckwedel's Symphony Theatre, Los Angeles, but it smashed records in cities, towns and villages in every part of the country.

"This passing year witnessed also Florence Vidor's elevation to stellar rank by Associated Exhibitors, a move which the public acclaimed heartily. Each of her features has brought many recruits to her host of friends and admirers. Another item on our list of successes is the series of pictures featuring Leah Baird, and among attractions introducing other popular players and winning wide approval have been 'The Woman Who Fooled Herself,' with May Allison and Robert Ellis; 'Till We Meet Again,' with Mae Marsh, and 'Breaking Home Ties.'

"'A Bill of Divorcement,' starring Constance Binney, and just now being released, is typical of the outstanding features to which I referred a few minutes ago as making the 1922-23 season notable.

"The early months of 1923 will see the release of productions by a number of other stars whom Associated has recently enlisted under its banner. Madge Bellamy is now preparing to begin the first of a series of pictures for us, as is Douglas MacLean, and there is assurance that each of these artists will produce the finest features in which either has ever appeared. Madge Evans, under the auspices of Edgar Selden, will produce for us a number of popular works, starting with Paul Dresser's 'On the Banks of the Wabash.' With such an array of talent added to Associated's already long list of popular stars, do you wonder that I face the future with equanimity?

"During 1923, Associated Exhibitors will traverse the same path it followed in 1922, but its operations will be on a broader scale than ever, as these evidences of expansion indicate."

Introduces Bill Providing More Theatre Tax Exemptions

REPRESENTATIVE CLARENCE MacGREGOR, of New York, has introduced a bill increasing the exemption of theatre admission from the tax provisions of the revenue act from 10 cents to 25 cents. Mr. MacGregor states that he has introduced this measure at the request of the motion picture exhibitors of Buffalo, which city is in his Congressional district. He points out that the small theatres throughout the United States have been hard hit during the business depression and the removal of the tax on admissions of 25 cents and under would materially assist them at this time.

Asked as to what chances the bill would have of passage at this session of Congress, Representative MacGregor points out that it will depend largely on the support given it by the people, and particularly by those engaged in the motion picture industry. "In any event," he declares, "we ought to get rid of the special taxes on special industries, as rapidly as possible. There is no reason for taxing one industry and not another. The motion picture industry would be greatly revived if we could eliminate some of the taxes levied against it. I want to develop sentiment in order to bring the matter before the Ways and Means Committee with a view to securing hearings on the measure. I have asked officials of the Treasury Department to furnish me with data as to the difference that would be made in the Government revenue in the event that Congress should agree to my bill.

"I think the motion picture industry should be assisted all possible, because it is one of the greatest educational factors we have, especially with respect to the outlying districts where the young people of the various communities can get instruction and entertainment which they would not otherwise receive, and therefore the industry should be fostered."

REGIONAL NEWS AND GOSSIP

EDITED BY SUMNER SMITH

A Christmas Message to Exhibitors

SHOULD the Regional News and Gossip Department be renamed the Exhibitors' News and Gossip Department? We'd like to have the opinions of exhibitors on this. This is their own department, and shouldn't it be named for them? We have used "Regional" because the news comes from everywhere in the U. S. A., but that idea seems, to us, really of secondary importance.

What do you think of the new style? We've graduated from four columns to three, which means a much more easily readable page. This will be a permanent feature; it means that this genuine exhibitor department, the first and only one in any trade paper, is here to stay; that it will continue serving exhibitors to the best of its ability until Gabriel blows his trumpet. We know from letters already received, that this will be real Christmas news to exhibitors, and we are proud of it.

Some film folks said exhibitors didn't give a particular darn for any news but that involving picture values, that gossipy items about what their brothers are doing wouldn't be warmly welcomed. Those skeptical persons are proved all wrong by the reception exhibitors have accorded their department. We knew that would be the case, because in this day of exhibitor organization and increasing exhibitor strength through organization, the theatre men are vitally concerned in what their brothers are doing. They have met each other at conventions and know each other as human beings, not merely as names, and they want at all times to keep in touch with each other.

That is our chief mission here—to enable exhibitors to keep in personal touch with each other. There are other missions, not yet fully developed, such as affording exhibitors the opportunity to swap opinions through this department, and they will be realized in due time.

We want to take this opportunity to thank exhibitors for the interest in and support of this department. It's young but lusty, and we have great hopes for its future. With continued exhibitor co-operation the battle will be to make it better and better, week after week—and never "good enough."

A Merry Christmas and a Happy and Prosperous New Year to you all.

Five Theatres Burned in $10,000,000 Oregon Fire

All eyes have been turned toward Astoria, Oregon, since the magnitude of the $10,000,000 fire, which wiped out the business district and a portion of the old residence district over an area of thirty square blocks was first reported December 8. Messages of sympathy and aid were sent by naval radio from the Seattle Chamber of Commerce, and like action taken by similar organizations in other cities. The fire got beyond control by eating under the pilings upon which the city is built on the banks of the Columbia River.

Looking at the terrible disaster from one trade angle alone, it sums itself up in the total destruction of five theatres: the Astoria, a legitimate house; the Columbia, a small 10-cent theatre, and the new Blue Mouse, the Liberty and the Star theatres, all owned and operated by the Astoria Amusement Company, of which John Hamrick is managing director.

Mr. Hamrick received the news at his desk in Seattle. Disposing of important matters requiring his immediate attention took until train time. He taxied to the depot through a blinding snowstorm, arriving ten minutes late for the 1:30 train. Chartering another taxi, Mr. Hamrick beat the train to Tacoma, where he boarded it, arriving in Astoria in the evening. Here he learned that due to the prompt and untiring efforts of Arthur Hile, his local manager, all office records had been saved. In addition, every print was rescued, being moved four different times to a place of safety. The mechanism out of the Blue Mouse Simplex machines was also removed to safety.

Mr. Hamrick has just returned to Seattle. He reports that the spirit and courage of the stricken people is remarkable. Out of the still smoldering ashes of the old Astoria, they are eagerly planning the erection of a better city. In co-operation with the mayor and leading citizens, who are planning the immediate erection of a temporary community center, removed a short distance from the scene of the fire, as soon as the location is decided upon, Mr. Hamrick will build a temporary Blue Mouse, seating 1,000, and has promised a finer theatre will be raised out of the ashes of the beautiful house, so lately opened.

Mr. Hamrick's message to the people, which reached them through the medium of large advertisements in the first papers to be printed following the disaster, was one of confidence and co-operation, carrying his personal pledge of sympathy and faith in them, and by its simple dignity was carried far above the plane of an ordinary commercial advertisement.

Mr. McRae, of Issaquah, Wash., is reported to have taken over the Glenn Theatre, formerly operated by R. H. Glenn.

Reports have been received here of the total loss through fire of O. Peitrich's Rex Theatre, Vale, Oregon. Mr. Peitrich does not know at this time whether he will rebuild.

According to a wire received from J. J. Parker, owner of the Majestic, Portland, where "Doctor Jack" is in its third capacity week, patrons were standing in long lines for the last show in the ninth day, and the first two weeks' receipts about equalled the four weeks' receipts of "Grandma's Boy," which recently showed at the Heilig.

It has been cold in Seattle, but that is nothing to the winter experienced by exhibitors in other parts of the Pacific Northwest, according to correspondence received along the row. Many are complaining that it is the coldest winter they have ever experienced in the business. And many of the Northwesterners will swim through torrents of rain to see a picture, while one measly icicle will keep them indoors over the fire.

R. L. Ruggles, of the Liberty and Dream Theatres, Chehalis, Wash., is in Seattle for a couple of days.

For its entire circuit, the Blue Mouse Theatre Co. has booked the F. B. O. product, consisting of features and comedies, which include Carter de Haven and Plum Center comedies and Travelaughs. The Film Booking releases will probably be alternated with the United Artists' product which has also been booked by the same circuit.

Jack Allender and wife and "Young Jack" are in Seattle from Spokane for a few days. Mr. Allender, who operates a circuit, has again taken over the Liberty in Moscow, Idaho, recently sold to C. A. Coates.

R. K. Dunham was scheduled to open his new Rex Theatre, Mount Vernon, Dec 16 The new house is built upon the site of the old one, which was completely demolished to make way for it. It seats 450.

The Coliseum Theatre management announces the acquisition of M. Jacques Beaucaire as orchestra leader.

One Is Identified

Editor, Regional News and Gossip:

When reading your esteemed magazine of December 23, my heart leaped with joy when I saw on page 716 at the bottom of the sheet, the film beneath which was the notation "Who can identify the two films shown here?" It brought back to my mind many pleasant memories, one of which was the excitement of being almost trampled upon by the horses that could hardly be stopped in front of the camera.

This picture was taken twenty-seven years ago, in 1895, by Messrs. Lumiere, Lyons, France, and was entitled "The Charge of the French Cuirassiers." I was the assistant to the camera man. We showed this picture with several others, but always kept this with one other, "The Arrival of the Train in La Ciotat," for the last, as they had the real punch. The people who sat close to the screen, fell back in their seats when the horses made their mad rush towards them on the screen.

At that time we did not change the program as often as we do today, and I showed these pictures throughout Europe and Asia for three years.

Very truly yours,

F. DOUBLIER.

General Manager, Palisade Film Laboratories, Inc., Palisade, N. J.

Noisy Chicago Gum Chewer Is Arrested in Theatre

An interesting as well as amusing case was tried by Judge Jacobs in his police court last week. Phil Brodsky was arrested for chewing gum too loudly in a Loop movie and vaudeville house on the complaint of a woman. She complained that Philip cracked his gum so loudly she could not hear the music. After the experts were through with their arguments, the judge decided to let the defendant off with a lecture on the art of silent gum chewing.

The new year will open at the Chicago Theatre with the first offering of the prize photoplay, "Broken Chains," which won the $10,000 prize offered by the Daily News of this city in competition with thousands of other photoplays that were entered in the contest from all parts of the world.

The Ascher Palace Theatre at Peoria is now showing a unified program of five acts of vaudeville and feature photoplays. This is a radical departure from the previous policy of the house and business has been above expectations.

The big event of the week here was the organization of the Independent Exhibitors' Association at the meeting held at the Sherman and now the Row is waiting for the next move of the co-operators.

William H. Malone is going to build a new theatre and office building at Park Ridge of the latest fireproof construction, and the best equipment will be used in the new structure.

Harry Lubliner and Joseph Trinz, of Lubliner and Trinz, have closed a contract with Paul Sternberg and his twenty-seven piece orchestra for a long time engagement starting at the Pantheon on December 24.

This city will have a civic theatre in the near future, and a strong organization is being recruited to back up the enterprise. Donald Robertson will be art director.

Manager Nelson of the Star Theatre at Quincy has booked "The Kentucky Derby" for a showing, and he expects to do an S. R. O. business, as Charley Dazey, the author of the play, is a native son.

Vaudeville as well as films are drawing the crowds on Roosevelt road. Both the Central Park and Broadway Strand are using standard vaudeville acts with their photoplays to fill the houses, especially on Sunday and holiday shows.

Charley Cohen has reopened the Colonial Theatre at Kendallville and made several improvements in the house.

A new theatre and store building will be erected at Whiting on 119th street, seating 1,000. Malton and Blakunka are the contractors.

Another theatre is rumored for the Rogers Park district, as this is a section of the city that is growing rapidly and there is always room for one more.

L. O. LUKAN

Leaves First National Western District Management to be General Manager of John Hamrick Theatre Circuit

Elmer Benesch will soon install a Kimball organ in the Bell Theatre, and is making other improvements in the house that will add to its popularity.

Abe Gumbiner has taken over the LeGrand Theatre on North Clark street and will make some improvements in the house.

Andrew Karzas, of the Woodlawn Theatre, one of the live houses of the South Side, is at the head of the company that opened the neew Trianon ballroom, which is considered one of the finest dance palaces in this country. The boys are pulling strong for the success of the new enterprise.

Andy Gump is coming into his own in the movies, as a company has been formed by Sam Van Ronkel, Charles Sincere and Harry C. Levinson under the name of The Gump in the Movies Corporation, with offices at 29 South La Salle street. The capital stock is $150,000.

Competition among the movie houses at Bloomington is quite keen these winter days. Almost every one is showing some novelty, musical specialty or presentation to bring in the crowds. Last week the Rialto had a mind reader as an extra attraction, the Castle had illustrated organ recitals, the Majestic had three acts of vaudeville, the Irving strong musical programs under Director Porter Phillips, and all this in addition to feature films is going some for a city the size of Bloomington.

R. G. Liggett Extends Exhibitor Greetings

R. G. LIGGETT, president of the Motion Picture Theatre Owners of Kansas, and an exhibitor of Kansas City, Kan., has sent out his greetings of the holidays through the press. Parts of his greetings follow:

"We are thankful for the business we have enjoyed during the past year. We are thankful the public appreciates the many new, modern and luxurious theatres that have been built to educate, edify and amuse the ever-increasing theatre goer. We are thankful for the rapid strides being made by the producer in perfecting bigger, better and cleaner pictures. We are thankful for the general upward trend of the industry, despite the many adversities and abuses we have suffered. Our silent progress can only be appreciated by those who are particularly interested in our efforts and accomplishments.

"The officers and directors of the Motion Picture Theatre Owners of Kansas will continue in the future, as in the past, to be of greater service to their fellow members. The coming year will mark the epoch of one of the most constructive programs ever attempted in the history of this organization. We have hopes and ambitions of building one of the strongest Motion Picture Theatre Owners' organizations in existence, and to this end we are working.

"In order that we accomplish this achievement it is necessary that we continue to have and hold the undivided co-operation of every exhibitor. United we stand—divided we fall! An injury to one is the concern of all.

"Let us keep faith in our work; keep our feet on the ground and our eyes on the stars. It is up to us exhibitors to set the pace—the theatre is the barometer—and we hold the key to the barometer—let's go!

"In closing, I would be very ungrateful indeed, if I did not extend thanks to the exchange managers for the excellent co-operation they have given our association. We hope for a continuation of their good will and respect."

Buffalo Exhibitors Elect Al Beckerich President

Al Beckerich, manager of the Loew State Theatre, Buffalo, N. Y., has been elected president of the Buffalo Theatre Managers' Association, the membership of which comprises both the picture and legitimate houses. Other new officers are: Fred M. Shafer, manager of the Lafayette Square, vice-president; W. W. Bradley, of the Joseph H. Schuchert Enterprises, secretary and treasurer. The new board of directors has the following personnel: Henry Carr, Shea's Court Street Theatre; John R. Oishei, Shubert-Teck; Dr. Peter C. Cornell, Majestic; Jules H. Michael, Regent; Arthur L. Skinner, Victor, and Elmer C. Winegar, Elmwood.

The board of trustees of Fredonia, N. Y., has put the ban on Sunday shows. The action followed the reading of several protests from clubs, churches and others and the protest of the ministers of several of the town churches.

Herman Lorence, manager of the Bellevue Theatre, Niagara Falls, N. Y., put over some fine ads in the local newspapers when he presented "If I Were Queen." Being so near the Canadian border and catering to a large number of Dominion residents, he headed his ads, "Royalty Coming!" The rest of the ads were built with this idea in mind.

One of the finest projection booths in Buffalo is that in the Lafayette Square where A. A. Geddis is in command, assisted by Leo Hilbert and F. C. Stevens. Mr. Geddis has been with M. Slotkin and his house for some fourteen years. The booth has two latest type Simplex projection machines, Brenkert double lens stereopticon, spotlights, its own ventilating system, lavatory. In fact, it has everything but the fur-lined bath tub. Many Lafayette patrons have commended the management on the excellent projection.

Mrs. Bruce Fowler, wife of the former manager of the Buffalo Elmwood and now manager of the Indiana Theatre, Terre Haute, Ind., is in Buffalo and Niagara Falls for the holidays. Bruce writes local friends that he also is coming "home" to spend Christmas, at least.

A. A. Fennyvessy, Rochester theatre owner, was in Buffalo to visit M. Slotkin, president of the Monument Theatre Corporation, last week.

Vincent McFaul, manager of Shea's Hippodrome, Buffalo, is making plans for Christmas week at this famous theatre. The feature will be "The Impossible Mrs. Bellew," and there will be a jazz band, special organ music by Albert Hay Malotte and a brilliant stage setting. Business continues S. R. O. at the "Hip."

John Amendola, manager of the Amendola, Niagara Falls, N. Y., announces that the stage will soon be moved back to make room for 400 additional seats, which are required because of the greatly increased business.

Dave Walsh, manager of the Little Hippodrome, Buffalo, was struck by an automobile last week. He suffered a broken shoulder. The driver drove away after the accident, failing to stop to aid the injured man. His identity is unknown. Mr. Walsh is one of the pioneers in the Buffalo picture world.

Howard F. Smith, manager of the Palace Theatre, and Dewey Michaels, manager of the Plaza, were in Chicago last week to attend the meeting of M. P. T. O. A., at which the Theatre Owners' Distributing Corporation was formed.

Fire damaged the lobby of the Imperial Theatre in Painted Post, N. Y., last week. The loss is small.

Charlie Hayman, president of the Cataract Theatre Corporation of Niagara Falls, operating the new Strand and Cataract, has returned from a trip to New York to look over some of next year's product.

M. J. Schine, of the Schine Theatre Enterprises, was a Buffalo visitor last weekend. He visited several friends along Film Row.

Charles Smith, of the Shattuck Theatre, Hornell, N. Y., will give his patrons "Dr. Jack" as a Christmas present. Mr. Smith is the first exhibitor in western New York to secure an approved contract on the new Lloyd comedy.

Walter Hays, vice-president of the Mark-Strand interests, after attending the opening of the new State Theatre in Schenectady, N. Y., rushed to New York to take over the work of Max Spiegel, who has suffered a nervous breakdown.

Herbert N. Birchall, formerly organist at the Elmwood, Buffalo, has been engaged to play the new organ which has been installed in the Regent Theatre, Dunkirk, N. Y. The opening recital was given last Sunday.

A Universal Release

AN EFFECTIVE DRAPERY SCHEME FOR "UNDER TWO FLAGS"

The Albemarle Theatre, Brooklyn, did not make too heavy a display, but by separating the flags got a completely dressed lobby with very little bunting and one cutout. The house has the advantage of a handsome lobby.

Atlanta

Manager De Sales Harrison, of the Howard, is receiving congratulations on the way his Atlanta Journal essay contest on the rival attractions of Rodolph Valentino and Ramon Navarro has worked for his picture, "Trifling Women." Mr. Harrison claims that his theatre is playing to a heavy masculine business.

Manager T. R. James, of Loew's Grand, is very busy preparing for the Follies—of which more anon—which he will present at his theatre early in January. The Grand is playing to its usual good business.

Manager "Pat" Patterson entertained the Better Films Society of Atlanta recently at a showing of "Oliver Twist," and was rewarded by the unanimous indorsement of the picture.

There have been women's fashion shows with lovely languid-looking ladies as models in Atlanta—but it remained for Manager W. R. Bedell to stage the very first—so far as we know—fashion show for men, which he did in connection with the showing of "A Tailor-Made Man," to the great assistance of the box-office receipts. Manager Bedell is a Tech man, and so he was able to enlist the services of "models" from the Tech Glee Club, and the "fashions" were furnished by one of the most exclusive men's shops in town.

Manager James Jackson's Tudor Theatre is one of the brightest spots on Peachtree Street these days, by reason of the brilliantly illuminated marquee as well as by his pictures and the attractive theatre itself. These rainy, cold and dreary afternoons, when it gets dark about 4 o'clock, Manager Jackson turns on the "juice" in the marquee-lights and considerably cheers up the populace with the ensuing warm light.

Manager W. T. Murray, of the Alamo No. 2, is proving himself a daring exhibitor. His theatre has heretofore had a policy of three changes a week. Recently he held over a picture for three days, then for four—and his boldest stroke came this week, when he booked "The Four Horsemen," which is about a fifth-run in Atlanta, "to run as long as it draws the business," with a minimum date of one week.

Manager John N. Thomas of the Vaudette reports good business—no startling news. Which is a report that a lot of exhibitors would be tickled to death to hand out regularly.

Manager G. M. Phillips, of the Strand, Atlanta, used a shadow-box and cut-outs to excellent effect in erecting a lobby display for "The Man from Hell's River" that was a winner. Manager Phillips has a long line of effective displays to his credit, by the way.

Manager Darley, of the Alpha, is playing three serials a week—"The Radio King," on Mondays and Tuesdays; "The Jungle Goddess," on Wednesdays and Thursdays, and "Buffalo Bill," on Fridays and Saturdays, and reports that, while "The Radio King" is quite popular, he believes that "Buffalo Bill" is the most popular of the three and the best drawing card.

Many Managerial Changes Reported in Pittsburgh

Several changes in the theatrical firmament are reported from Erie, Pa. J. E. Rainey has resigned as manager of the Rialto, and John Sanford has gone from Wheeling, W. Va., to manage the Erie house. Mr. Fordham has been transferred from the Perry Theatre to the Strand, and Nick Wagner, formerly First National exploitation man in Pittsburgh, is now managing the Perry. The last-named two houses are controlled by the Rowland and Clark interests.

Florence Elfenbein, well-known Pittsburgh organist, has gone to Erie to officiate at the organ in the Perry Theatre there.

The Rialto has disposed of its orchestra, and hereafter pipe organ music only will be used.

Bert Newton has been spending much of his time at Sharon, Pa., since the opening of the Columbia Amusement Company's new Columbia Theatre there. Bert is publicity man for the company, with headquarters in Erie.

Harry Thomas and his son, Paul, the exhibitor-druggists of Greensburg, Pa., have returned to the drug store and the theatre after several days in the woods chasing deer. We have not learned whether or not they had any luck.

The new State, being built by Frank Fairgraves, is to be opened on Christmas Day. The State will seat 1,100 and is located on Eighth street, between Peach and State.

And we mustn't forget Fred Gohrs, hustling manager of the Aris Theatre in Erie. Fred is busier than ever and the Aris is always crowded.

Lewis Farro, of the New Majestic, Bentleyville, Pa., has sold his house to Reuben Soltz, formerly of the Majestic, Fifth avenue, Pittsburgh. The Majestic is a brand new theatre which Mr. Farro has never opened, seating about 500. Mr. Soltz opened the house on December 18.

Some more Erie news. One evening recently there were so many film people in the lobby of the Columbia that it looked like a convention. There was in one group, O. A. Potter, head of the Columbia Amusement Company; W. E. Minton, house manager; Brown of Goldwyn; Miller of Vitagraph; Cooper of Paramount; Hogan of Universal; Shulgold of F. B. O.; Sammy Steinberg of the S. & S. Film & Supply Company, and J. E. Rainey, former manager of the Rialto at Erie.

H. D. Wells, owner of the Spencer Theatre, Spencer, W. Va., is in a serious condition as a result of having been bitten by a copperhead snake. He was working in the attic of his theatre and suddenly felt a stinging pain in his ankle, but thought nothing of it until a few minutes later, when his shoe burst from the swollen foot.

On December 11, Philip Reich celebrated his thirteenth anniversary at the helm of the Auditorium Theatre, Meyersdale, Pa. That's a long stretch at one house.

The Grand at Somerset, Pa., has been entirely remodeled and is now under the management of the Ridenour brothers, of the Photoplay Theatre at Rockwood. Business is good, the boys say.

The Richman Brothers have purchased the property on which stands the Century Family Theatre which they are operating on the North Side, Pittsburgh. The cost is said to have been $50,389.

Ralph Meyers, one of the old-timers in the picture business in this territory, as well as having been on the road for local film houses, is again back in the business after having deserted it sometime ago to enter the automobile business. Ralph is managing Mr. Kelly's Superior Theatre at California and Superior avenues, North Side, Pittsburgh, and began his new duties on December 11.

Ralph began many years ago when he conducted the Olympic Theatre at Emsworth, and then in turn he controlled the destinies of the Lyric, Mt. Washington; Palace, Homestead; Strand, East Liberty, and the American, Fifth avenue, Pittsburgh. He was also on the road for the Goldwyn and Vitagraph exchanges here.

R. J. LaVoise, who left the Cameraphone Theatre, East Liberty, in October to be a Washington Goldwynner, has returned to his former position.

Joe Stanson, better known among the film folks as "Buck," is no longer manager of Ed Harvey's big theatre at Woodlawn, Pa. At the present time Ed is taking care of the management of the house himself.

Charlie Schatz, of the Park and Lyceum theatres, Meadville, is confined to his bed with a severe cold and touch of influenza.

F. C. Smoot, of the Smoot Amusement Company, Parkersburg, W. Va., was a recent Pittsburgh visitor. Other recent exhibitor visitors from West Virginia were Jos. Solomon, of Clarksburg; George Shafer, of Wheeling, and T. J. Gallaher of Fairmont.

Detroit Showmen Uncover Unscrupulous Practices

Following the big success of "Shadows," an Al Lichtman production, at the Broadway-Strand Theatre, Detroit, the week of December 3, one of the most unscrupulous bits of film practice ever attempted in this territory has come to light.

A postal card bearing the signature of a Detroit exchange was sent out to presumably all the exhibitors in this region, as several of them have already shown the card to Jess Fishman, manager of the Standard Film Service, distributors of the film in Michigan. The card was worded as follows:

"'Shadows' is playing the Broadway-Strand, Detroit. You can book 'The Shadows' at your own terms from us."

Receipt of the card started a storm of protest and several members of the Motion Picture Theatre Owners of Michigan bitterly denounced the guilty exchange. The members of the board of directors of the M. P. T. O. of Michigan are expected to take some drastic action, inasmuch as it is felt that if this occurrence was overlooked, many theatre owners may be hoodwinked into buying inferior attractions bearing similar names.

W. S. McLaren, president of the M. P. T. O. of Michigan, Claude Cady, of Lansing, and J. C. Ritter were in Cleveland during the week of December 11, where they conferred with Sydney Cohen, president of the M. P. T. O. A.

Dave Rennie, 31 years of age, was found guilty in Recorder's Court on December 15, of having hurled the bomb that shattered the Chopin Theatre, 7320 Michigan avenue, Detroit, on the morning of May 1, 1922. He was remanded for sentence.

Rennie was blown into the street and his clothes torn to shreds by the force of the explosion, which occurred at 6:30 A. M. A passing workman lost the sight of one eye as a result of the explosion, and another was hurled across the street by the explosion. Both of these men were important witnesses for the prosecution.

Stanley Oleszkowicz, owner of the theatre, had been having trouble with the Motion Picture Machine Operators' Union over the employment of his two sons as operators. Rennie was a picket for the union, which had protested the theatre owner's action.

A First National Release

ONE MORE MERCHANDISE HOOK-UP FOR "LORNA DOONE"

First National Exploitation tied up everything from biscuits to baby food, but the Strand Theatre, Niagara Falls, found one more chance, and hooked a confectioner to a special candy in an ornamental box. It won four stills and a card.

St. Louis Awaits Erection of $400,000 Film Building

A five-story building housing a theatre seating 1,200, seven stores and forty-eight apartments, will be erected at a cost of $400,000, on a lot 143 feet by 110 feet on the south side of Delmar boulevard, 400 feet west of Limit avenue, in University City, a St. Louis suburb. The purchasers are Harry J. Cohen, Charles S. Bowman, Walter A. Hays and Joseph H. Grand. The theatre will contain a balcony.

The rapid increase in the population of University City has been the incentive for the promoters to erect a structure of the kind contemplated. University City is without a first-class picture house.

East St. Louis may have a $750,000 theatre and office building in the very near future. Several prominent business men have approached Harry Redmon, owner of the Majestic Theatre, Collinsville avenue, near St. Louis, on the subject. Redmon has a frontage of 83 by 175 feet. With an adjoining 50 feet it would be an ideal spot for a structure of the kind contemplated.

Tentative plans prepared by an East St. Louis architect call for a 2,200-seat theatre, containing a balcony and an eight-story hotel or office building. Redmon has long planed to eventually replace the Majestic with a more modern structure. He was the pioneer exhibitor of East St. Louis.

The Illmo Amusement Company has added another house to its string, the Princess, Macon, Mo. Wallace Akin will take charge as manager on January 1. The new owners will spend a few thousands in improvement. Two hundred additional seats will be installed, giving accomodations for 700. Akin has been traveling for Select. His vacancy will be filled by J. F. Duthrie, who has worked for several exchanges in this territory, at present being with Vitagraph.

Some of the out-of-town exhibitors seen here recently were J. F. Whalen, Old Monroe, Mo.; R. E. Adkins, Lyric, Elksville, Ill.; F. M. Francis, Lincoln, Charleston, Ill.; Charley Law of Pana, C. Henderson of Paducah, Ky., and Paul Zurilla of Memphis, Tenn.

Arthur Schoenstadt, owner of the Atlantic Boulevard Ashland and Brighton Park Theatre of Chicago, was a St. Louis visitor, spending two weeks here with friends and playing golf.

L. J. Bulger, of Marshall, Ill., has sold his theatre to Mr. Fundis of that city.

Fred C. Ditzenberg, owner of the St. Clair Odeon, East St. Louis, Ill., while booking pictures at the First National office, had his automobile stolen.

The Main Theatre, Anna, Ill., has been purchased by the Illmo Amusement Company of St. Louis. The name will be changed to the Yale Theatre. Lou Wagner, now in charge of the Yale Theatre, Shelbyville, Ill., probably will take charge of the Anna house.

The Illmo Amusement Company, organized a few weeks ago, now has three houses and is dickering for two more. Its houses are the Yale, Shelbyville, and the Yale, formerly the Princess, Macon, Mo. All bookings for the Illmo houses will be made through the St. Louis office, 3330 Olive street.

Wallace Akin is manager of the Macon house. The company is spending $2,500 for improvements to that house, which has been closed for two weeks. New projection equipment and 200 additional seats have been purchased.

Coolness on the part of the attendants prevented a panic in the Lyceum Theatre, Poplar Bluff, Mo., December 11, when fire broke out in the Borth Drug Store, next to the show.

Someone cried fire when smoke came into the theatre and for a second it looked like a panic might result, but the theatre employes quickly took charge and had the audience of some several hundred file from the house without any being hurt.

The theatre was slightly damaged. The drug store was destroyed.

Among out-of-town exhibitors seen along the St. Louis Picture Rialto during the past week were: R. E. Atkins, Elkville Theatre, Elkville, Ill.; Carson T. Metcalfe, Opera House, Greenfield, Ill.; Billy Mueller, Jefferson Theatre, Jefferson City, Mo.; W. A. Boyd, Louisiana, Mo.

The Star Theatre, Quincy, Ill., has arranged to have Charles T. Dazey, author of "The Suburban" make personal appearances during the run of "The Kentucky Derby" at that house. The Universal feature will be shown for five days commencing December 19. Dazey lives in Quincy.

Joe Hewitt, owner of the Opera House at Robinson, Ill., entertained his old side-kick, Barney Rosenthal, a few days ago, for the first time in ten years. Eighteen years ago the pair of veterans worked together in the old General Film Company's exchange at Chicago, Ill., and although their visits are often far between they have always kept in touch by letter or through their mutual friends.

The Opera House, Newton, Ill., has reopened and will play road shows only. A local banker is the backer of the venture.

Callers of the week included: John Pratt, Fulton, Mo.; A. C. Norwein, Bonne Terra; Elmer Brient, Illinois Theatre, Centralia, Ill.; James Lowry, Star Theatre, Highland, Ill., and Charles Luttrell, Majestic, Jacksonville.

John Reese, of Wellsville, Mo., who was elected to the Missouri Legislature in November, came in to arrange his programs for the next three months so he will have nothing to worry about when he goes to Jefferson City in January.

The Exploitation Backfired

Mayor Neal, of Oswego, put his foot down most emphatically this past week on sensational exploitation of motion pictures in his city, with the result that the Schine Theatre in that town was forced to cancel a showing of "The Outcast." Furthermore, the Mayor made it plain that he would not tolerate any such sensational advertising.

The trouble started with a sensational suicide story, hatched up by an exploitation man, who hoodwinked the citizens into thinking that a young girl had drowned herself in the river at Oswego. A suitcase had been planted on the river bank. In this was found a young girl's clothes, her picture and a pathetic letter to her sweetheart to the effect that she was an outcast and was ending it all. The story of the suicide quickly spread over the city and was carried in the newspapers. As soon as it was learned that the picture entitled "The Outcast" was to be shown at one of the Oswego theatres, the police got busy.

Many sympathetic women called up the city hall and shed many a tear over the sad story of the tragic death of the young girl. When found that they had been the victims of overdone exploitation, they were indignant. The affair was called to the attention of the Mayor, and as a result "The Outcast" was cast out of Oswego.

Cincinnati

Gifts Theatre, one of the larger downtown houses, has been purchased by Jules Frankel, who controls a number of picture and small time vaudeville houses hereabouts. Considerable secrecy attended the negotiations and the original rumor was that the purchaser was I. Libson, who operates virtually all the first run houses in this city. Frankel, however, has assumed active charge and will not change the policy.

The Lyric, a pretentious house located at a strategic point in the heart of the Vine street business district, in which McMahon and Jackson have been running pictures for the past two seasons, has passed to the control of Ralph Dunbar, who will install his own company for a season of operatic repertoire, opening Christmas day. The Lyric was the home of Shubert road attractions prior to the McMahon and Jackson incumbency. "The Headless Horseman" is being shown as the final picture.

Once again the iron hand of the Ohio board of censors is being felt. "The Impossible Mrs. Bellew," starring Gloria Swanson, was recently cast into outer darkness by the august body of picture potentates at Columbus, while last week "The Outcast," featuring Elsie Ferguson, came under the ban. The latter picture was booked and heavily advertised by the Palace here for December 17 opening, but "The Daughter of Luxury," with Agnes Ayres, was hurriedly substituted.

Montana

At the Broadway Theatre, Butte, Mont., Tuesday afternoon, December 5, the M. P. T. O. of Montana, new unit of the national exhibitor organization, met to elect officers and perfect the organization. Merle Davis, general manager of the Ansonia Amusement Company, was elected president. F. A. Bodecker, of the Ellen Theatre, Bozeman, was made first vice-president, and E. Lake, of the Lake Theatre, Baker, second vice-president. The treasurer is William A. Woolfall, live Butte exhibitor. Albert Nadeau, of the Blue Bird Theatre, Anaconda, is secretary. The board of directors is composed of James H. Rowe, Butte; W. B. Harding, Dillon; E. P. White, Livingston, and Rolla Duncan, Billings.

The Montana organization immediately affiliated with the M. P. T. O. A. Merle Davis was elected executive committee member of the national body. Over fifty exhibitors registered at the meeting, which was called to order by A. J. Moeller of New York, general manager of the M. P. T. O. A.

Arthur Hile, formerly manager of the Ansonia Amusement Company, Butte, has wired Merle Davis of the Ansonia that Mrs. Hile and son and he are safe at Astoria, Ore., but the three theatres are a total loss in the Astoria fire. Mr. Hile left Butte this fall to assume charge of the Astoria division of the John Hamrick chain of theatres which have their headquarters at Seattle.

Albany Exhibitors Urged to Watch Film Shipments

Exhibitors in the Albany, N. Y., section have just received a letter from the Albany Film Board of Trade, which, if followed, will go a long ways toward righting a situation which has existed for some time past, and which has been a hardship to more than one exhibitor through the negligence of others in shipping film on time.

It appears that there has been a tendency on the part of some exhibitors to hold over film, apparently forgetting that some other exhibitor probably has the same picture booked for the next day. Fortunately there are not very many such fellows in the Albany territory, but the few who do exist are responsible for much of the confusion which the Board of Trade would like to see cleared away by the first of the year.

In some instances, exhibitors, forgetting to ship the film, have blamed the express or other carriers. It is expected that the letter will bring about a remedying of the condition.

Lewis Fischer, of the Playhouse in Ticonderoga, was in town this week, and even to the exchanges admited freely that business was topnotch.

J. Broff, of the Lyric in Albany, is smiling all over these days on account of good business, and that in face of the holidays. Mr. Broff has just booked a couple of serials, "Buffalo Bill" and the "Radio King," for early showing.

In Ballston Spa, N. Y., there is talk now of putting in an anti-Sunday motion picture ticket in the field for the village elections next spring. This move is being engineered by those who are not satisfied with the recent referendum vote in the village on Sunday movies. Members of the village board will seek re-election next spring, and have already said to have agreed to stand or fall on their action in granting Sunday shows.

The Leland in Albany has a cat which is very fond of the movies, particularly those which portray animal life. It is nothing uncommon to see "Tabby" perched on the arm of some seat, watching a picture as it passes before her on the silver screen. In fact, the cat is one of the prized possessions of Oscar Perrin, manager of the house.

Syracuse decorators are busy at the Graylin Theatre, in Gouverneur, preparing it for the opening early in January. The house has been undergoing extensive repairs. Rubber flooring will be used for the main portion of the house, as well as the lobby. The house is being run by Harry Papayanakos.

The majority of Albany's theatres have already assumed their holiday decorations, those at the Leland and Strand being particularly attractive.

Still the annual meeting of the Albany Theatrical Managers' Association is being postponed from time to time, and it now looks as though it would not be held until some time in January.

William Berinstein was up from New York this week and closeted at the Colonial for some time with George Roberts, his local manager, in going over preliminary plans for the new $200,000 house which he will erect at once in Little Falls.

Practically all of the local exhibitors have paid their compliments to Edwin Weinberg, through visiting the State, just opened in Schenectady.

The Leland did exceptionally well the last three days this week with a Tom Mix special, "Do and Dare." In fact, Thursday's receipts were ahead of a similar Thursday when "Under Two Flags" was played.

The Castle Theatre in Norwood, N. Y., was destroyed by fire last Saturday. The house was owned by William Greig, who bought it about two months ago and was living in apartments above the theatre. The loss was about $10,000, with $5,000 insurance.

The Avon in Watertown, N. Y., ran an "old clothes matinee" this week in connection with the showing of "Oliver Twist." The contributions were many and were turned over to the Salvation Army. Each child who brought a bundle containing at least one article that could be worn, was admitted free.

Up to the present time Albany exhibitors have had no difficulty in obtaining sufficient coal to heat their houses. Soft coal, however, is being used in all of the places, and according to some of the exhibitors who like to take a slam at the exchanges, the coal is worth more than some of the film.

The Women's Club of Albany has just formed a new department, to be known as "Better Films," and will work for better photoplays. Mrs. Henry Streibert is chairman of this section. Members are being asked to make a report on at least one picture a year.

Pictures costing huge sums and requiring many months to make are frequently injured in their finer portions through hoodlums who apparently delight in laughing at just the wrong moment. This was apparent the other night, when "My Friend, the Devil" was being shown at the Leland. A stiff fine, or a few days behind the bars would help to convince such persons that hundreds of others in an audience, having paid their admission, are entitled to the full enjoyment of a picture.

C. W. Reese, a theatre proprietor of Clayton, N. Y., was in Utica this week, appearing before Federal Judge Cooper in answer to an indictment charging him with falsifying returns in his theatre tax. Mr. Reese explained that the return had been made out in wrong form and without an intention of cheating the government. He was fined one dollar.

Some of the best publicity ever seen in Ticonderoga is being turned out these days by Harry Filkins, who runs the Rialto in that village. Mr. Filkins isn't a bit partial to any picture and is cashing in heavily through a little extra work and gray matter on his part.

Charles Sesonske, of the Nova Operating Company, of Watertown, featured in an automobile smashup this week. While his car was badly smashed, Mr. Sesonske escaped injury.

Milwaukee

Fire which on December 6 destroyed the Eagles Clubhouse in the heart of the downtown district, temporarily tied up one picture house and one vaudeville theatre, almost a block away.

At the Garden Theatre, Third street and Grand avenue, managed by Leo A. Landau, the water that rushed in through an abandoned tunnel reached a depth in the basement of eight feet, according to Henry Taylor, house manager. All lights in the house were darkened when the switchboard was submerged and only through the combined efforts of firemen and theatre employes was the work of draining accomplished so as to allow the program for the day to start only several hours late.

Scrub women at work in Ascher's Merrill Theatre, managed by Ralph Wettstein, upon being told what had taken place at the Garden, only a few doors away, dragged musical instruments and a valuable curtain from the low orchestra pit to higher ground in the lobby. This precaution proved unnecessary later when it developed that the tunnel did not connect with the Merrill.

Probably the hardest hit of the buildings in the vicinity was the Majestic Theatre, Milwaukee's skyscraper and home of the junior Orpheum circuit. When the lights were dimmed in his theatre by the water rushing into the basement, Harry Billings, manager, resorted to torch and lanterns to keep his show running. Elevators in the building were put out of commission and tenants were obliged to walk the fourteen floors.

A Pathe Release

CUTOUTS OF LLOYD SOLD "DR. JACK" IN PORTLAND, OREG.

The Majestic Theatre used three, two of which can be seen on the sidewalk while the third was perched over the box office. We think the sidewalk signs would have worked better on the marquise, to supplement the electrics.

Debonair Brooklyn Manager Dolls Up His Women Ushers

Eddie Hoffman, the debonair manager at Loew's Brevort Theatre, Brooklyn, sprung a new one Sunday night. All his women ushers were dressed in new uniforms, a light gray set off with pink tassels down on the side (his own idea by the way), and he was tickled to death. Ed was also all set for the occasion by appearing in a brand new Tuxedo, while in his buttonhole he wore the inevitable white carnation. He is surrounded by a fine staff and is a great man to keep a house in order.

Harry Seglin has taken over the Strand Theatre, corner Washington avenue and Lincoln place, Brooklyn. This house was formerly owned by John Whipen. Mr. Seglin has made many changes and has everything running in fine order. His partner in this venture is Mr. Pear, owner of the Avon, Ninth street and Fifth avenue.

Frank Pleseia, who was for many years connected with the Rose Theatre at 118th street and Third avenue, New York City, is now manager of the Victoria, 1368 St. John's place, Brooklyn. Frank doesn't change a bit. He still has that diamond horseshoe pin and that big ring he bought in Harlem and there are no silver threads among the gold.

Some years ago when what is now called North Beach (then Bowery Bay), Bill Stanley had charge of one of the Big Casino's there. The act was known as The Stanleys, and some act it was, too. We are reminiscing about Mill Stanley, manager of the Victoria in 125th Street. Bill's been in the show business easily fifty-three years, and to look at him today one would think it was just a few weeks ago. Well, he's up there on the job and full of pep, and there is very little that escapes his eagle eye. He says that he only had one run-in in all his life with any man, and that was when he got the tiger and the zebra mixed up on Noah.

John Green, who opened the Troy Palace Theatre and who afterward took the management of the Cleveland Theatre on Pitkin avenue, is now in full charge of the Court Theatre at South Third street, Brooklyn. This house is one of the finest of its size in this part of the city.

Leon Greenfeld, owner of the Eden Theatre, 201 Atlantic avenue, will shortly open the Atlantic Theatre at 70 Atlantic avenue. This house will undergo many changes and it will be a complete fireproof building. A large lobby will also be added, and when completed will cost $15,000.

Bill Sheehy, manager of Gates Theatre, formed a year ago what is known as Loew's Gates Theatre Employes' Mutual Association, and on Tuesday night they held their first entertainment and ball at Trommer's Hall, Bushwick avenue and Conway street. Several small affairs had been held, but it was decided to do greater things, "big time stuff," and that's how everything turned out.

The Nostrand Theatre, Nostrand avenue near St. Marks avenue, has increased the strength of the orchestra.

Manager Robinson, of Proctors 125th Street Theatre, near Lexington avenue, is a great believer in exploitation and is the promoter of many novel ideas for the front of the house. He is always doing something that will catch the eyes of his patrons. Just now he also is helping needy families to have a Merry Christmas.

"Pop" Fulmer, of the Elite Theatre, 2705 Pitkin avenue, owns and runs that place with his two sons. 'Member him as one of the old timers? Yes, away back when they used to run the reels in a burlap bag and start to rewind them on a lead pencil. "Pop" and his sons have made many alterations both in the place and in the running of the house, and with his knowledge of the business and an excellent run of pictures he's got them coming.

Marcus Loew Withdraws from Field in Windsor, Ontario

Marcus Loew has withdrawn from the theatre field in Windsor, Ontario, the Capitol Theatre Company of Windsor having taken over the Loew Theatre there on December 11. With the change in control, the Loew house has been re-named the Capital Theatre but it has no direct relationship with the chain of Capitol theatres operated throughout Canada by the Famous Players Canadian Corporation, it is intimated

On the same date the Capitol Theatre Company also took over the Windsor Theatre which was previously controlled by Allen Theatres, Ltd. Simultaneously, the Empire Theatre, Windsor, was closed permanently, those in control of the Empire being identified with the Capitol Theatre Company.

The policy of the new Capitol Theatre management will be to present both film features and vaudeville with the general admission for afternoon shows of 16 cents and that for evening of 37 cents.

The Loew Theatre in Windsor was built only three years ago when Loew houses were erected in London and Hamilton, Ontario, the idea being to split playing weeks for the vaudeville with London. The Loew Theatre at Hamilton was recently acquired by the Famous Players Canadian Corporation, being re-named by the latter corporation and having Oral Cloakey, manager of the Capitol Theatre at Winnipeg, as manager.

The withdrawal of Marcus Loew from Windsor and the closing of the Empire Theatre there has not occasioned real surprise because it has been generally argued that Windsor, with its 45,000 population, has been "over-seated." The Allens disposed of the Windsor Theatre at Windsor some time ago.

The interesting announcement has been made at Toronto, Ontario, that Sam Garr has bought back the National Theatre, Yonge street, from Sol Allen, brother of Jule and J. J. Allen, who was reported to have purchased the house some few months ago. The National is a medium-sized downtown house that has been operated successfully for some years. Mr. Garr has also purchased the People's Theatre, Toronto, also in the downtown section, for the presentation of pictures and vaudeville.

With the appointment of Oral Cloakey, former manager of the Capitol Theatre, Winnipeg, Manitoba, as manager of the new Capitol Theatre, Hamilton, Ontario, there have been several other changes in the management of theatres under the control of the Famous Players Canadian Corporation. H. M. Thomas, general supervisor of theatres for the corporation, who has been the resident manager of the big Capitol Theatre in Montreal, has taken temporary charge of the Capitol at Winnipeg while Harry S. Dahn, manager of the Capitol at Regina, Sask., has been made manager of the Montreal Capitol.

John Hazza, manager of the Capitol at Calgary, Alberta, is being transferred to Toronto, the headquarters of the corporation. Leonard Bishop, treasurer of the Winnipeg Capitol, has been transferred to the Calgary Capitol to relieve Manager Hazza. H. A. Bishop, a brother, has been appointed treasurer of the Winnipeg Capitol, after many years in railroad work at Winnipeg.

Gilbert Smith, a Winnipeg theatrical man, has been appointed manager of the Regent Theatre, Winnipeg, one of the newer houses of the Manitoba capital.

All exhibitors and exchange managers of Montreal, Quebec, were scheduled to get together for an annual love feast at Ciro's Cafe, Montreal, on Christmas Eve. Those in charge of the annual function were George Rotzky, manager of the Allen Theatre, Montreal, Maurice Davis, representing the exchanges, and H. M. Hooper. The picture men are to forget all business for the nonce and enjoy a real old-fashioned banquet and cabaret program—such as the law prevailing in Montreal will permit.

The Victoryscope Theatre, Montreal, has been sold to A. Blanchard by J. Astaphan, former proprietor. This is one of the older houses in the city.

Indiana

Bloomington's new picture theatre, the Indiana, operated by Harry P. Vonderschmidt, of Washington, was formally opened last week with "The Storm" as the feature. The opening was a huge success, capacity crowds attending each of the two performances.

The theatre is built of yellow pressed brick, seats 1,300, has three heating plants each of which can be operated independently of the other, and is attractively decorated in ivory. The cost of the building and equipment is estimated at $90,000. Harry M. Palmer, of Washington, is managing director.

Petitions asking the enforcement of the Sunday closing laws against owners or operators of picture theatres in Richmond were circulated in many of the city's churches, Sunday, and it is understood several thousand signatures were obtained. The movement is said to be backed by the Richmond Ministerial Association. Four picture theatres and one vaudeville theatre have been operating in Richmond on Sundays without interference for the last several years. It is understood the ministers intend to submit the petitions to the mayor and prosecuting attorney with a request that the law be enforced.

Wabash bids fair to rival the "Deserted Village" in popularity if someone has the inspiration to chronicle the Sunday "blue laws" that are now in force there. As a sequel to the agitation over the opening of picture theatres on Sundays, the authorities have ordered the law enforced in regard to all other business and as a result restaurants and churches have been the only places open on the last two Sundays. William and Perry Dickson, proprietors of the picture theatre which caused the rumpus, say they will not operate the theatre on Sunday as long as the law is enforced against other businesses.

There is already much "crabbing" on the part of some of the group which was so insistent on the theatres being closed, and it is believed the Dicksons will soon be able to give as many shows as they please without any complaints resulting. The ministers, of course, are much elated over the situation.

Revivals Help Yankees Beat Toughest Show Week of Year

New England exhibitors beat the so-called "toughest show week of the year" by billing revivals of big productions of bygone days. Particularly true was this in Boston, Providence, Lowell and Springfield. In fact, in the Rhode Island capital, two opposition houses billed revivals. William Mahoney, manager of the Rialto, topped his week's bill with "Four Horsemen" and much to his surprise his business on Monday and Tuesday was almost as great as the house record for that period. A couple of blocks away, at the Victory Theatre, "Way Down East" was brought back.

Providence, R. I., exhibitors this week forgot their show business for the time being to give most of their time to putting over the annual minstrel show of the Providence Lodge of Elks, No. 14, at the Elks' Auditorium. The committee in charge of the affair, the proceeds of which will be donated to the Christmas basket fund for the poor, was headed by Martin Touhey, manager of the Emery Theatre, while William Mahoney, of the Rialto, was treasurer.

As was exclusively published in this department last week, the Shubert-Majestic Theatre will revert back to its original owners, the Emery Brothers, on January 1 and several weeks later will re-open with a first-run picture policy. The stage will be renovated and a fifty-piece orchestra installed. High class incidental entertainment will be given to strengthen the picture showing. William Mahoney will in all probability put on the shows. The house is now playing Shubert attractions.

The Victory Theatre on Sunday evening, December 17, staged a special benefit for the Providence News' Christmas fund. Something like $700 was realized from the donations made at the door. "Notoriety" was held over for the occasion. The theatre was crowded and several hundred persons were disappointed in not being able to get into the house.

Local children's revues are quite popular in New England theatres. These are being used for box-office attractions with unusual success. Edward Fay is putting on a "Local Follies" at Fay's Theatre, Providence, this week. Nothing but local talent is being used.

"Robin Hood" opened at the Park Theatre, Boston, Monday night to one of the biggest and most distinguished audiences that has ever attended a first night at that house. The picture is here for an indefinite engagement, its stay depending entirely upon how long the picture draws paying business.

"Lights of New York," Fox's latest melodrama, opened at the Modern-Beacon Monday night. This is a Gordon establishment that is plugging hokum pictures. Next week the Ivan Abramson picture, "Wildness of Youth," is to be shown.

It has been definitely decided by the Providence, R. I., exhibitors that no midnight shows be given Christmas eve, although there is a probability that special shows will be given after midnight, January 1.

In connection with the very successful run of "When Knighthood Was in Flower" at the Park Theatre, Boston, the management of that theatre has directed attention to the highly important work done by Edwin Mochary, the manager of the attraction, as one of the big factors in this success. Upon him fell the responsibility of refurnishing and preparing the theatre for the picture's reception, and the most notable work he accomplished in this direction was highly appreciated by both the management and the public who have thronged the popular playhouse during its run.

Boston picture interests were much interested to learn of the marriage of Jack S. Connolly, formerly secretary to ex-Congressman William H. Carter of Massachusetts and now assistant to Will H. Hays, with headquarters at Washington. He has married Miss Helen Maule of St. Louis, Mo., daughter of Mr. and Mrs. Frank Maule. They were married at Rockville by the Rev. John R. Henderson.

Panic was narrowly averted Friday, December 8, when a fire started in the projecting booth at Shea's Theatre at Fitchburg, Mass. Frank L. Healey, the proprietor, spoke to the audience in a reassuring manner and quieted their fears, while two of the city's firemen, who were attending the show on off time, extinguished the flames. Traynor Brown, the operator, was badly burned about the face and hands and was sent to the Burbank Hospital. About 1,000 feet of film was destroyed.

The Strand Theatre of Worcester affected a tie-up with the Worcester Telegram by which a coupon clipped from the latter is redeemable for 5 cents at any matinee, except on Saturday or a holiday, in the purchase of a floor seat. The Telegram is advertising this nickel saving as worth while in this season of Christmas shopping, and, incidentally, in calling attention to some of the notable screen productions which are in prospect at this theatre.

The Rialto Theatre at New Bedford lost two films by theft recently. Two youngsters who had attended an afternoon performance grabbed the films, after the performance was over, and coolly walked off with them. The janitor of the theatre witnessed the theft and gave chase, but the boys escaped. The missing films, which are valued at $100, are "The Bond Boy" and "A Matrimonial Boomerang."

The management of the New Bedford Theatre is successfully catering to the large Portuguese population of the Whaling City, and last week presented before large-sized audiences the famous Portuguese picture, "Amor da Perdicano." This picture is based on the novel of the same name, written by Camilo Castelo Branco, who is considered among the foremost of Portuguese authors. The screen version was made by the Invicta Film, Inc., of Oporto, and its interpretation and scenic backgrounds were left entirely in the hands of Portuguese artists.

On last Sunday afternoon and evening, at the same theatre, "Tempesatades da Vida," ("The Storms of Life"), another Portuguese moving picture, was shown successfully. This photoplay was written by Augusto de Lacorda, who plays the role of Pedro Arraes. In addition to the photo-drama, there was a special film showing the flight of the Portuguese aviators, Gago Coutinho and Sacadura Cabral, from Lisbon to Rio de Janeiro.

The Daylies Theatre, at the North End, New Bedford, was opened to the public the latter part of last week under most successful auspices. The initial head-liner was "Deserted at the Altar." A $10,000 organ is one of the many attractions. Paramount and First National pictures are to be shown.

Manager Perkins of the Empire Theatre of New Bedford took advantage of his showing of "Clarence" to extend a cordial invitation to every man in New Bedford beaing the name of Clarence to attend the Monday evening performance as his special guest. Cards, business letter-heads or other identifying matter were all that was necessary to obtain the tickets. The tie-up proved highly successful.

Fire caused damage estimated at $60,000 to the opera house on Water street at Gardiner, Me., late last week. The loss fell on the Russell Amusement Company which used the greater part of the building as a picture house, and upon Claude S. Smith & Co., dry goods dealers, who had a store on the ground floor.

Henry J. Long, formerly an operator at Haverhill and secretary-treasurer of the Haverhill union of operators, was arrested at Springfield last week and returned to Haverhill to answer to a charge of larceny of the union's funds to the amount of $300. He denied his guilt and maintained that the shortage in his accounts was due to his good nature in marking dues of members paid, when they were short of money, rather than see them ousted from membership for non-payment.

The motion picture as an adjunct to a political campaign may not be anything new, but James T. Purcell, candidate for the Boston City Council, introduced a novelty into his campaign last week by touring the city and giving a motion picture show in each of the twenty-six city wards. A parade of 125 automobiles, all illuminated with red flare torches, started from Post-office Square, in the center of Boston's business section. Included in the procession was a big truck carrying a searchlight and the motion picture apparatus, and another one carrying a fifty-piece band. Large crowds turned out at every stop, and the parade dispersed in Newspaper Row shortly after midnight.

The Norwich Palace Theatre Corporation of Norwich, Conn., has recently been incorporated under the laws of Connecticut to operate the Palace Theatre, that city. The capital stock of the new company is $150,000 and it will commence business with $35,000.

The incorporators are Abram A. Spitz of the Spitz Theatre interests, Providence, R. I.; Charles H. Stedman and Herbert M. Leron.

Baltimore

The Metropolitan Theatre, North avenue at Pennsylvania, has been completed after the plans of Otto Simonson & Co., architects, and was opened to the public on Saturday afternoon, December 16. The approximate cost, including the entire building construction containing a number of stores, floor space, bowling alleys and billiard rooms and the theatre equipment, was $325,000.

The building and theatre project was built by Baltimoreans with Baltimore capital. The officers of the Metropolitan Theatre Company operating this theatre are: Dr. Frederick W. Schanze president; August Malthan, vice-president; John Ament, secretary, and J. Alan Fledderman, treasurer.

Dr. Schanze will manage the theatre. Bernard Depkin, Jr., will direct and stage the presentation of the shows. Mr. Depkin is well known as an exhibitor and also operates the Boulevard, Forest Park, Pimlico and a number of other theatres in Baltimore.

"One Week of Love," starring Elaine Hammerstein, was the opening attraction. It was continued as a first run attraction for the entire week, beginning December 18. A private show for invited guests took place on Friday night, December 15. William F. Broening, mayor of Baltimore, and his family were present, as well as other notables.

The seating capacity of the Metropolitan is 1,450 and there is a balcony. There are two entrances, one at the corner of North and Pennsylvania avenues, the other on North avenue.

San Francisco's Film Men Off to Quiet Wild Ducks

C. C. Kaufmann, of the Gem Theatre, Colusa, Cal., was a recent visitor on San Francisco's Film Row, and as a result of his report that wild ducks are so numerous that they disturb the peace of the community, several film exchange managers and salesmen have found that their presence is urgently required in the Sacramento Valley territory. Mr. Kaufmann has purchased the equipment of the Lyric Theatre at San Rafael.

Ed. Stark, of the Opal Theatre, Hollister, was a visitor in San Francisco early in December. He remarked that while the name of this house might seem an odd one, it was, nevertheless an asset, having been used for many years.

W. H. Poole, an exhibitor of Klamath Falls, Ore., was a recent visitor at San Francisco, arranging bookings for 1923. A fire occurred recently in his projection room, but the loan of a machine was secured and shows were presented with but little interruption.

A surprise party was tendered Ellis Arkush on the evening of Deeember 11 by the management of his Burlingame Theatre, thirty-five employes from the four houses in which he is interested being present. He has theatres at Palo Alto, Redwood City, Burlingame and San Mateo. The surprise dinner was held just before his departure on an eastern trip for the holidays.

C. A. Sweeney, who has theatres at Boulder Creek and Brookdale, Cal., was a recent visitor at San Francisco and announced that he had ciosed his houses for two months, owing to the rainy weather.

F. N. Nishioka, owner of the Ryan Theatre, Fresno, Cal., sailed recently for Japan on a visit.

Francis Egan, who recently purchased the Liberty Theatre at Lemoore, Cal., has since had the misfortune to lose his home by fire.

The Glade Theatre at Lindsay, Cal., is being remodeled under the direction of Arthur Wobber.

The Hayward Theatre, Hayward, Cal., is being enlarged and a gallery added. Shows are being presented in a temporary location while the work is under way.

J. J. McNamara, who was building a large picture theatre at Martinez, Cal., passed away recently. He was a newcomer in the amusement business, but was well known in Martinez.

L. R. Crook, for many years with the Turner & Dahnken Circuit and later with the T. & D. Jr., Circuit, has organized the National Theatre Syndicate and has opened offices in the Loew Theatre Building, San Francisco. He has since sailed for Honolulu on a business mission.

M. L. Markowitz, head of the New York and San Francisco Amusement Co., which operates the Strand Theatre, San Francisco, has decided to install a musical comedy company commencing December 23, but will continue to make use of moving pictures.

Pantages Theatre, Oakland, Cal., has added feature pictures to the regular vaudeville show, the first offering being "Glass of Fashion," featuring Irene Castle.

The Balboa Theatre in Westwood Park, San Francisco's famous scenic residential district, will be formally opened on December 23. The house is owned by Samuel H. Levin, former owner of the Haight and Coliseum theatres.

J. G. Von Herberg, trustee of the First National Film Co., was a visitor at San Francisco from Seattle, early in December.

Alex. Salomon is promoting a project for the erection of a 1,300-seat theatre at Lodi, Cal.

The Golden Gate Productions, Inc., has entered the moving picture producing field at San Francisco and has opened offices in the Chronicle Building. The officers are: L. S. Jennings, president; E. M. Levin, vice-president, and Mark E. Levy, secretary-treasurer. J. L. Dewey is production manager and Walter Law is supervising director.

Circle in Kansas City Has Narrow Escape from Panic

The Circle Theatre, a Kansas City suburban house, was threatened by fire Tuesday night, December 12. Shortly after the second evening show had started, fire was discovered on the stairway leading to the basement in the front part of the theatre. D. J. Steel, manager, instructed ushers to open side and rear exits and then walking to the center of the stage he announced that the show would have to stop. He also requested the patrons to use the open exits in leaving the theatre.

The audience was calm in leaving the theatre and many did not know that the building was on fire until they reached the street. No one was injured. The fire started when flames from an oil-burning furnace set fire to a pile of papers. Very little smoke entered the auditorium, but considerable damage was done to an adjacent drug store and two suites of rooms on the second floor.

W. L. McDowell recently sold the Bancroft Theatre, a suburban house of Kansas City, to L. A. Wallace.

J. E. Albright, who owns the Community Theatre at Holt, Mo., was a visitor at some of the film exchanges the early part of this week.

Charley Sears, Lee Jones and Tom A. Wasgein of the Sears and Jones Circuit, were also in town doing some Christmas film shopping.

Robert Rhoades has leased the Gillham Theatre, Kansas City suburban house, to the Gillham Amusement Co. Mr. Rhoades has been with the Gillham for nine years and it is rumored that he intends going to California for a long rest.

Judd and Rardin of the Orpheus Theatre at Excelsior Springs, Mo., were in town.

C. W. Hunt of the Rex Theatre at Higginsville, Mo., was another exhibitor who dropped in.

The future of the Doric Theatre, which was damaged to the extent of $60,000 in a large explosion two weeks ago, is still uncertain. Sam Harding, who has the lease on the theatre, which is a downtown house, has not decided whether or not he will repair the building for theatre purposes. The theatre has been closed all season, but was sublet a week before the explosion.

L. A. Wagner of the Princess Theatre at Eureka, Kas., was another visitor this week. Mr. Wagner was doing his Christmas shopping early.

E. L. Balfour, who has the Orpheum Theatre at Springfield, Mo., was also a caller.

C. E. Cook, manager of the M. P. T. O. of Kansas; Clair M. Patee, Patee Theatre, Lawrence, Kas.; A. F. Baker, Electric Theatre, R. G. Liggett, Gauntier Theatre, and M. Van Praag, Art Theatre, all of Kansas City, Kas., made a trip to Chicago last week. It was purely a business trip, but they did find time to visit some of the larger picture theatres in Chicago.

Recent local visitors were: S. A. Davidson, who has the Princess Theatre, Neodesha, Kas.; Edward Boylston, of the Victorian Theatre, Hiawatha, Kas.; A. Baber, of Edgerton, Mo.; Pete Evans, of the Liberty Theatre, Cherryvale, Kas.; John Courter, who owns the Courter Theatre, Gallatin, Mo., and Clair M. Patee, of the Patee Theatre, Lawrence, Kas.

North Carolina

The grim monster, influenza, which stalked throughout the land with such disastrous results in 1918, is again prevalent in many cities of North Carolina. Statesville and High Point, it is reported, have been closed for some days, all theatres, places of amusement, etc., being forbidden to open. In many other cities, including Wilmington and Charlotte, it is prevalent but has not become widespread to such an extent that authorities have deemed it necessary to take such stringent measures.

The large Academy Theatre, Charlotte, was burned to the ground early Sunday morning, December 17. The entire building was a total loss, even the walls crumbling into the street in a fire that for hours threatened a big portion of the downtown business section. It is in the same block with the Imperial, Broadway and Ideal, neither of which, however, was damaged. The Academy was the largest theatre in Charlotte, under lease to Southern Enterprises, Inc., and was playing a combination program. Announcement as to whether or not it will be rebuilt could not be obtained this week.

Charlotte entertained many of the Carolina exhibitors during the past week, the occasion being the annual ceremonial of Oasis Temple of the Mystic Shrine, many new candidates crossing the burning sands. U. T. Rice, of the Piedmont Amusement Company, Winston-Salem and Marsh Morrow, of the White Way, Dun, N. C., were among the number. A large majority of the exhibitors of North Carolina are Shriners, and Brother E. F. Dardine, who was chairman of the entertainment committee, of course, looked out for the comfort of his brother exhibitors. Dardine has the record of having been on nearly every entertainment committee ever named in Charlotte.

H. H. Anderson, who formerly owned a chain of seven theatres in the two Carolinas, has moved his residence from Hamlet to Charlotte, and it is rumored will at an early date announce the acquisition of another theatre circuit.

H. B. Varner, of Lexington, secretary of the North Carolina M. P. T. O., was in Charlotte the past week on business in connection with the mid-winter convention. "Our organization has a larger membership right now than ever before," declared Mr. Varner.

J. E. Simpson, of Gastonia, was a caller on Charlotte's Film Row the past week.

Film Exchange Personalities

Albany

Goldwyn opened offices in Albany on December 18, occupying quarters in Broadway, vacated last week by Select. Charles Walders is in charge of the exchange. Gilbert Becker, who was office manager for Select, in Albany, will remain with Goldwyn. At the present time, there are about a dozen exchanges located in Albany.

William Allen, salesman for Universal out of here, returned Saturday from a two-weeks' swing through Northern New York, which brought with it plenty of good business. According to Mr. Allen, 90 per cent of the houses in the north country are doing a good business these days.

"Pop" Filkins, who works out of Albany for Merit, has just completed a successful trip through Western New York in promoting Betty Blythe specials. Mr. Filkins is booking "How Women Love" heavily over the circuit.

Vic Bendell, who has been with Goldwyn out of Albany for eight years, has just connected up with F. B. O.

Harry Bernstein, of Buffalo, who took the place of M. A. Chase as manager of Universal's territory, including Albany, spent two or three days this week in the Capital City.

Few exhibitors are visiting the exchanges these days. The majority drop into town during the early fall and book up for the entire winter.

Henry E. Wilkinson, former manager of Select's Albany office, just closed, will remain in Albany, however, as a sort of resident manager for the company, although the shipping will be done from the New York and Buffalo offices.

Local exchanges are hard hit for coal these days and many are being forced to use buckwheat coal. In a way, the exchanges are not faring as well as the theatres.

Marie Wheeler, managing Merit's exchange in Albany, and who has the distinction of being the only woman managing a film exchange in the state, has just booked one of the post-nature storiettes at the Mark Strand here for Christmas week. These storiettes are being shown at the Capitol, Rivoli and Rialto theatres in New York City.

Universal's office in Albany has taken on a holiday aspect with its red shaded lights and window decorations.

Word reached Albany this week that Nu-Art had closed its Buffalo office and joined hands with Grand and North, to be known from now on as "The Bond Company." Past and future releases of the two companies, however, will be distributed through the former offices of Grand and North in this city.

"One Week of Love" has just been closed for twelve towns by Henry E. Wilkinson. Mr. Wilkinson has also booked this Selznick special, together with "Pawned," over the entire Myer Schine circuit. "One Week of Love" will be shown at the Leland in Albany for a straight week beginning January 8, while the Lincoln, in Troy, will run it between Christmas and New Years. Mr. Wilkinson left Saturday to spend the week-end in New York, as the guest of Charles O'Reilly, president of the Motion Picture Theatre Owners of the state.

Gilbert P. Josephson

Buffalo

Gilbert P. Josephson has arrived in Buffalo to take charge of exploitation at the F. B. O. exchange. Last week he advanced on Lockport, N. Y., and put over the first co-operative page ad ever used in the Lockport *Union-Sun* and *Journal* in the course of his campaign on "In the Name of the Law," which he aided Manager Robert Kane put over at the Hi-Art Theatre. Mr. Josephson just now is busy getting out some very attractive lobby displays on "The Third Alarm," and when some of these are set up in front of local theatres they sure are going to attract attention.

J. D. Mooney has resigned as local sales manager for Associated Exhibitors and has gone to Cleveland to enter the independent exchange business. He has been succeeded here by Harry E. Thompson, who has been with Hodkinson in New York.

Manager Earl Kramer has engaged "Vic" Bendell as a member of the F. B. O. sales staff covering the Syracuse territory. Walter Bengough is no longer associated with the F. B. O. staff.

Henry W. Kahn, manager of the Metro office, has cause for joy at this season of the year. The two weeks just closed have been called Kahn weeks. The salesmen made special effort to get business. They did. They sent in a record amount of it and now it looks like Henry has got to give the boys some decorations for the Christmas trees.

The happiest guy along Film Row these days is one Gene Markens, member of the First National sales staff, who has won third prize in the recently closed sales contest held throughout the country. The prize consists of some 150 iron men, with which Gene expects to buy Buffalo.

The Universal sales staff has lost Charles Faust and J. G. Fater. Neither have as yet announced their plans for the future.

The Goldwyn exploitationist, Irving Zeltner, is in New York for the Christmas holidays which he is spending with the home folks.

Basil Brady and Louis Schindler, of the Pathe office, are also in Gotham.

The Carolinas

J. U. McCormick, Charlotte manager for Select, announces the closing of his office on December 16 He states, however, that he will still reside in Charlotte, handling this territory for both the Atlanta and Washington offices of Select.

Wm. Conn, well-known film man, has recently opened an office in Charlotte for F. B. O. He announces all prints working and success for the new office beyond his fondest expectations.

M. J. Sparks is packing a portfolio through the Carolinas in the interest of American Releasing Corporation.

George V. Atkinson, prize salesman of the Pathe office, Charlotte, is concentrating at present on Pearl White's new serial, "Plunder," and reports 100 per cent. bookings so far.

E. F. Dardine, manager of the Charlotte Universal exchange, was chairman of the entertainment committee for the annual ceremonial of Oasis Temple, Mystic Shrine, held in Charlotte during the past week.

James B. Buchanan, Pathe's cameraman in the Southeast, recently shot some wonderful mountain scenes in North Carolina around Chimney Rock, which are being shown in Pathe Review.

R. D. Craver, of Charlotte, has purchased "Sure-Fire Flint," starring Johnny Hines, for the southeastern states.

T. A. Branon, general manager of Eltabran Film Company, Charlotte and Atlanta, has spent the past week in the Charlotte exchange.

San Francisco

The annual meeting of the San Francisco Film Exchange Board of Trade was held December 8 when officers for the ensuing term were chosen and changes made in the by-laws. The new officers are: President, Sidney Goldman, of the Film Booking Offices; vice-president, Morgan Walsh, of the Federated exchange; secretary, G. C. Parsons, of the Goldwyn Pictures Corporation, and attorney, Milton A. Nathan. A general meeting will be held each month at the Whitcomb Hotel, and all claims and routine business will in the future be handled by a board of governors, consisting of the officers and two additional members. The outside members chosen for the first term are Carol Nathan, manager of Universal, and W. A. Crank, manager of the American Releasing Corporation.

The American Photo Player Company, which has occupied temporary quarters at 134-146 Golden Gate avenue, since the disastrous fire of a few months ago, will shortly return to its old home at 109 Golden Gate avenue, San Francisco, reconstruction work being well in hand. More space will be occupied than formerly.

Manager W. A. Crank, of the San Francisco branch of the American Releasing Corporation, has added three new salesmen to his staff. These are Gust. Oren, who will cover Northern California; E. W. Kruckeberg, who will visit exhibitors in the Bay territory, and Stuart A. Findlay, who will now [illegible] San Joaquin Valley field.

Pittsburgh

H. M. Wilkinson has just been appointed exploitation director at the Pittsburgh First National exchange, succeeding Nick Wagner, who has gone to Erie to manage Rowland and Clark's Perry Theatre there. Mr. Wilkinson comes here from New York where he was employed at the First National home office. However, he is well known in the local territory, having served in a similar capacity for the Silverman Brothers at the Strand Theatre, Altoona. He is an old-timer in the show game, and consequently he is well-versed with the various problems that confront the exhibitors, especially in the exploitation end of the business.

Messrs. Alexander and Davis, of the Columbia Film Service, Inc., Pittsburgh, took a day off recently to go hunting in the wilds near Prospect, Pa. During their absence, another partner, Ed Lebby, was in charge of the office, and he says he was worried all day for fear that the boys would shoot each other. But nevertheless, they returned safe and sound to the city—each with one rabbit.

Abe Steinberg, manager of the S. & S. Film & Supply Company, is a proud daddy, Mrs. Steinberg having presented him with a seven-pound baby girl a few days ago. Congratulations, Abe!

A. F. Marrone, formerly installation man with the local U. T. E. office, has resigned his position, and accepted a similar one with the S. & S. Film & Supply Co.

Robert Smeltzer, eastern division manager for Pathe's is spending a few days in Pittsburgh at the local exchange branch. Wesley C. Bachmeyer, Metro division manager, was also a recent visitor.

Sam Fineberg and Guy Ainsworth, of the Hodkinson exchange, recently drove to Pittsburgh from Erie on a wet day in the former's Durant car. Roads were bad, and Sam was not satisfied if he was not "doing forty." Guy says it takes a lot to make him squawk, but he came pretty close to a little squeak.

The Universal exchange held a trade showing at the Cameo Theatre, Fifth Avenue, Pittsburgh, on Sunday afternoon, December 17, at which there were about 700 people, exhibitors and their families. The principal attraction was Frank Mayo's "The Flaming Hour." Also shown were opening episodes of the new serials, "Social Buccaneer" and "Around the World in 18 Days"; also one of the "Leather Pushers" series and some of the comedy shorts.

Cleveland

William Skirball, distributor of Warner Brothers' pictures in Ohio, has pulled off a big stunt by engaging Wesley Barry for personal appearances, beginning with the Allen Theatre Christmas week. "Heroes of the Street" will be shown.

Carl Mechener, who has been shipper for Metro, has been promoted to booker in the Cleveland exchange. Sam Gorrel, the booker, has become assistant manager of the Kansas City Select exchange.

General Sales-Manager E. W. Saunders and W. C. Bachmeyer, district manager for Metro, were in Northern Ohio last week, calling on theatres in Cleveland, Canton and Akron.

Maurice Safier is the new manager for the United Artists exchange in Cleveland, succeeding King Evans, who was transferred to Canada.

Chicago

The Universal premiere of "The Flirt" to the trade was pulled off at the Randolph Theatre last week and a large number of the exhibitors and trade folks were on hand for the showing, under the direction of Sales Managers Herman Stern and J. Lesserman.

Charley Heede is now with the Goldwyn office in the sales department and B. T. Phelps has joined the sales staff of Progress Pictures.

The trade showing of "Thunder," latest Pearl White serial, was pulled off at the Illinois Theatre and the trade was out in force for the first look.

Exploitation Manager Bonns will direct the campaign to put over the Goldwyn Daily News prize photoplay, "Broken Chains," and Walter D. Neal, publicity manager of the Chicago office, is already at work on the details of the campaign.

Louis Kramer, of the F. B. O. office, is kept busy these winter days with plans for publicity of the various attractions handled through the office here and had a large crowd out for the trade showing of "Thelma" at the Barbee Loop Theatre last week. J. J. Lynch is now covering Indiana territory for the office and expects to put over a lot of business before the year is gone.

Jeff Lazarus has resigned from Associated First National Pictures and about the first of the year will assume charge of Sid Grauman's publicity on the West Coast.

The new offices of Famous Players-Lasky at Peoria, Ill., are busy with business of the territory and the men who have been transferred there from other branches are hard at work to make a record for the first month the office has been in operation. The personnel of the new branch is as follows:

Milton M. Hirsch, branch manager; Joseph Griffin, accessories manager; Jack Frost, booker; W. G. Carmichael, salesman; A. W. Frieml, salesman; L. C. O'Connor, salesman; H. D. Charness, salesman.

Dan Roach, manager of the Chicago exploitation department of Famous Players, is away on a two-weeks' trip to Charlotte, S. C., on business and Will Danziger is keeping the boys keyed up on the latest publicity angles in the territory during his absence.

The new Peoria office of Paramount pictures under Milton Hirsch is a busy place these days and the staff of bookers and salesmen are hard after the business. The new office takes in some of the best towns in the state, such as Springfield, Jacksonville and Quincy.

Atlanta

H. W. Clark, of Goldwyn, is the recipient of the sincere sympathy of all his friends on the death of his four-months'-old daughter, one of twins. Mrs. Clark died a little over three months ago. Mr. Clark is cashier of the Goldwyn company and one of the best-liked men on Film Row.

Hugh Cardoza, one of the best known men in the film game, and who is at present exploitation representative for Associated First National is seriously ill at an Atlanta hospital.

There is a temporarily vacant office in Paramount's luxurious quarters in the Howard Theatre Building. Dan Michalove has gone to New York for a short business trip.

Hugh Manning, of the Manning and Wink combination, was glimpsed on Film Row last week.

St. Louis

Well, Jimmy went and done it. Some thought it wasn't possible, but it was. During the past week James H. Bradford, road salesman for the local American Releasing Corporation branch, officially announced his marriage in Minneapolis, Minn., on August 7, last, to Miss Etta Stannus, of Quincy, Ill.

Little Daniel chased Jimmy all over the world before he finally shot an arrow into him. The pursuit took him through Mexico, Hawaii, Philippines, Japan, China, Canada and even California. But what the movies and straight theatricals couldn't accomplish, the combination of oil and a pretty, winsome girl brought about.

It will be recalled that Jimmy deserted the pictures for a brief period last year, going to Quincy to become manager of the Quincy Oil Corporation. Well, that is what done it. While working about specific gravity, etc., Jimmy met Miss Stannus, who is the daughter of Mrs. F. E. Stannus, of Quincy, and the balance is now history.

Al Lichtman, of the Al Lichtman Corporation, was the guest of Harry Weiss, First National manager, during a brief stay in St. Louis.

Another First National visitor was S. Keeley, of the Service Division, Department of Distribution, Associated First National Pictures.

H. S. Brown is in St. Louis in the interest of the Tri-Art Pictures. This company's product is founded on famous paintings and are two-reels each. Brown expects to spend several weeks in this city. His product is being handled through W. W. Hodkinson Corporation. Four of the series have already been released. "The Bashful Suitor," the first of the series, is being shown at the Del Monte Theatre.

A Paramount Pep Club has been organized by the local Paramount workers. Each Monday evening is devoted to an entertainment and dance. The latest Paramount pictures are included on the program and after refreshments dancing is enjoyed.

James Gregg, Fox salesman, lost his daughter, Delores, 12 years old, during the past week. The child had been sick only a short time.

Canada

The second annual convention of the Famous-Lasky Film Service, Ltd., distributor of Paramount releases in Canada, was held at the King Edward Hotel, Toronto, during the week of December 11, with C. E. Akers, general manager of the Canadian exchange, presiding. The Paramount policy for 1923 was outlined and a declaration of plans was made.

Mr. Akers declared that although film conditions throughout Canada are steadily improving, they were not yet entirely removed from certain false standards which prevailed until a year or two ago.

The convention was attended by managers and chief salesmen of the six branches of the Canadian company at Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. Heads of various departments from the home office in New York were also present to gain first-hand impressions on conditions in the Dominion.

A feature of the convention was the publication in the Toronto Telegram of a Paramount page on December 16, showing the Paramount releases which were being played at ten of the theatres operated in Toronto by the Famous Players Canadian Corporation for the week of December 18.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

How An Exploiteer Feels About Eggs; Pathetic Letter From a Field Worker

ABOUT two weeks ago Harold F. Wendt, now an exploiteer for F. B. O., dropped into town and of course came in for a call. And one of the things he wanted to know was why business was so patchy.

"I hit one ton," he explained, "and things could not be better. Ten miles away and they have crepe on the door and immortelles on the box office. Another fifteen miles and business is good again."

We explaned that a great deal depended upon the manager, particularly in a one-house town. One man makes business; the other kills it.

Hence These Tears

And a couple of days later Max Rosenfield was showing a letter from a field man to the home office explaining why he did not get results in a certain town. It is so typical of a certain type of alleged manager that we got permission to publish it, without identification marks.

The exploitation man had jumped forty or fifty miles to help a smaller house put over "When Knighthood Was in Flower." He had with him a doll used for contest schemes, and an abundance of pep. When he sat down to type his letter to Leon Bamberger, he still had the doll, but his pep was exhausted.

This house is in the average sized town able to support two newspapers. It has established industries and a largely non-foreign population. The reason business was poor is shown in this letter:

A Tale of Woe

"I got there around ten o'clock Thursday morning—with the doll—my head full of ideas, and all cocked and primed to 'put 'er over.' There was no one at the theatre. I waited a few minutes and then got to scouting around on a little 'asking for the manager' trip and found that he had gone out of town for a few days. I wrote him a letter asking him to give me a little co-operation, almost one week ago. His landlady told me she knew he was gone for over Sunday.

"The theatre is run by two men and I then tried to locate the other one, but no luck, so I sure had to do some thinking. I had been there before and I knew how tight he was and I thought it best to get his or their authority to spend a little money.

Know Nothing Usher

"Finally the usher came around and I asked him about getting hold of the operator. He was dumb. Had been there all his life and did not know where we could find the operator. Well, to make a long story short, I fooled the entire morning away trying to get started, so by afternoon I was absolutely disgusted, but I took it upon myself to spend some money for him. So I arranged with the evening paper for that resemblance contest, giving away prizes of $5, $3, $2, and a couple tickets. That is not much of an inducement, but I was afraid to say more for fear he would object.

"Next I got the Superintendent of Schools and found that they were having a teachers' convention. Teachers from the county there, so I had them arrange their schedule so as to be the guest of the theatre for Saturday morning. I knew how he was on tickets so I didn't do a thing with the newspaper ad or the doll.

Both Hard Boiled

"About four fifteen the OTHER manager came down and to begin with he said he was too busy to monkey with me. Finally I got to talk with him and tried to explain the thing to him. He said he couldn't do a thing without ———, the one who is away. I talked with him for some time and he assured me of the fact that they would not buy the doll, and that they would absolutely not give away any, ANY free tickets. So at last I sprung the screening on him, and you should have seen and heard him rave: 'NO, I WON'T have them in my house. WHAT, that many people to see a picture when we are trying to get all we can.' There would have been possibly sixty teachers.

"I tried to show him the value of the advertising from newspapers and etc., but he said: 'NO, he WOULDN'T have such a thing.' So all I could do was to forget the screening. I am very hard to get sore but from then on in my Irish-Scotch or whatever it is, was up. I realized that I was up against some miser, and a damn fool. They may be getting business but why not try to get more.

Took An Appeal

So at last I thought I would go over his head and I had the operator try to find the other man. I thought perhaps he would give me authority for something at least. I talked to him for about five minutes and he said he could not do a thing while he was away.

"I am not trying to spend exhibitors' money and I always prove to them that I am not, but you know there are times when a man must spend a little. What could a fellow do when you were working with a man who wouldn't spend twenty dollars and a few free tickets and his house for a screening for a picture like 'Knighthood?' So all I did was to arrange the resemblance contest and I have my doubts that he will carry it through, because the paper he does all his advertising with would not take it so I went to the other paper which liked it fine."

A Week for a Day

When David Chait, of the Palace Theatre, Flemington, N. J., saw that he was playing "The Song of Life" during "Apple Week," he hooked the First National to the campaign. Repeating the slogan that an apple a day keeps the doctor away, he announced that all patrons must bring three apples, which were donated to a Children's Home.

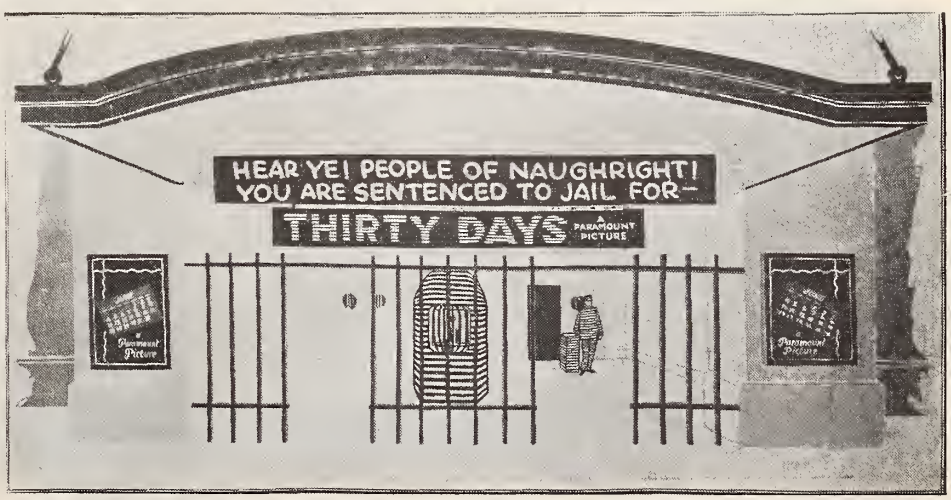
Behind the Bars for Thirty Days

Mindful of the success of the "Gilded Cage," the Paramount lobby suggestor repeats the idea for the new feature, "Thirty Days." Just why the box office should be put in convict stripes is not apparent, but the black and white is not going to hurt the effect in the least. The ticket box and the doorman are done up to match.

The beauty of the idea is that it makes a good flash at a very small cost. The sawmill can supply the rods cheaply, or you can plane down one by twos to get eight sided rods that will be close enough, and the lumber can be stored and used again in slightly changed form for other pictures.

Of course the sign is changed to suit the name of the town. Naughright is merely put in as a horrible example. It is too small to have even a lockup, let alone a picture house.

If you want to build up the idea you can put in cells with cutout star prisoners and introduce other small refinements. Paramount merely offers the bare idea.



A Paramount Release

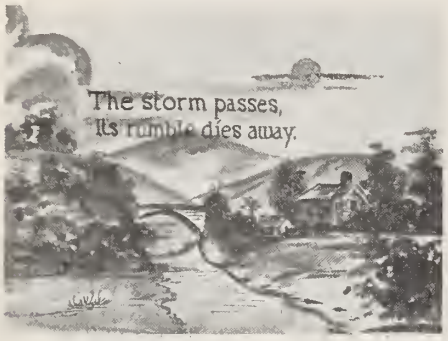
A SUGGESTION FOR A LOBBY DISPLAY ON "THIRTY DAYS"

It is merely the gilded cage with the gilt taken off, and you can build up the idea with many touches according to your familiarity with penitentiaries. Your own town should be lettered instead of Naughright on the banners.

Had Organ Prologue for Universal Play

Prologues cost money and are not always worth the money they cost, but the Tompkins Theatre, Colorado Springs, used an organ prologue instead of a prelude for "The Storm."

Joe Koehler, the manager, planned a set of seven slides to be run in conjunction with a descriptive piece played by the organist, Frank W. Thomas. The first slide announced the original composition, "The Passing Storm," and the others were descriptive of the phases of the composition as shown by the slide reproduced.



A Universal Release

ONE OF THE SLIDES

These slides were specially painted, but often this cost can be dodged by lettering old prints and making slides from these, or making straight slide reproductions and then lettering in, where it is desired that the print be not defaced.

It is not necessary to write an original composition. There are a number of storm selections available, such as the overture to William Tell, and similar descriptive music may be had for other titles.

The idea gives a prologue value without prologue cost, and Mr. Koehler has made a distinct contribution to theatre economics.

London Makes Record Selling 'Foolish Wives

The most elaborate campaign for "Foolish Wives" was that planned for the London run at the New Oxford Theatre by Edwin J. Smith, managing director of European Motion Pictures Co., and our own Ben Grimm.

Included in the street work were an even dozen masked girls who paraded the streets in costumes duplicating one of those worn by Maud Earl in the play. Lettered sashes were their only advertisement and they got so much attention that the police requested the management to keep them off certain streets where traffic jams were likely to result.

Somewhat similar was a parade of seven short skirted shop girls, each carrying a hat home to "Foolish Wives." They got even more attention than their longer skirted sisters for obvious reasons.

The same seven girls were also used to paint a gigantic sign in reproduction of one of the plan book advertisements. The work was laid in by professionals and the girls put on the finishing touches and were not urged to great speed.

A bus load of a dozen von Stroheims were sent around the city, and two others manoeuvered around in a three-wheeled car, covering the outlying districts, and a crowning stunt was selling one of the daily papers on printing the story of the play and announcing it on the contents bill. The news vendors are not allowed to cry their headlines, but are given posters about the size of one sheets on which the leading items are listed. The headline for the star was "'Foolish Wives' Crowd the New Oxford," startled the conservative Londoners.

The ever popular sandwich men were employed in large numbers and electric signs occupied some of the best locations.

It was one of the most ambitious campaigns ever worked anywhere, and it put the picture over to enormous business for a number of weeks.

Publishers Aid Film Publicity

Crosset and Dunlap, who publish the popular edition of Hungry Hearts, are doing practical publicity work for the Goldwyn picture in the shape of two window cards supplied all dealers handling their publications. It is not necessary for the theatre to land the cards on the dealer. All the house had to do is to ride on the publicity.

A Goldwyn Release

ONE OF THE CARDS

The larger of the two cards is shown in the reproduction, being done in red and black, the red so sparingly used as to get the best result instead of reducing to the level of the usual two-color card where each color fights the other. This card is about 14 by 23 inches. The other is slightly smaller and carries for illustration the front cover of the jacket. Both will help the sale of the play. Make certain, if you book the play, that dealers know in time to procure the cards if they have not received them, but the idea is to put them to all dealers at once.

One man's meat may be another's poison. Suit your exploitation stunts to the class of patrons you most desire to attract. Know the tastes of your clients.

A Universal Release

A FEW OF THE ELABORATE EXPLOITATION STUNTS FOR FOOLISH WIVES IN LONDON

Edwin J. Smith, managing director for the European Motion Pictures Co., the English Universal company, planned a number of stunts which equal the best we have done over here. The top row shows the shopgirls with hat boxes for "Foolish Wives" and twelve perambulators dressed as is Maud Earle in the play. The shopgirls were also used to paint a gigantic sign, and twelve von Stroheims were given a bus ride

A First National Release

ENLISTING THE MAYOR REVIVES A HACKNEYED STUNT

First National Exhibitors hate to let go of an idea. Now they are pinning the old clothes stunt to "Oliver Twist." The Liberty Theatre, Kansas City, enlisted the aid of the mayor to give a new bounce to the timeworn idea.

Max Doolittle

Max Doolittle, a member of the exploitation staff of the Famous Players-Lasky, died at his home, 1179 Churchill avenue, St. Paul, Friday, December 15. Working out of the Minneapolis office through Minnesota and the Canadian territory, he contracted pneumonia some months ago and several times his life was despaired of, but he was gradually regaining his strength when an intestinal complication set in.

Max Doolittle first came into prominence through his work in the Des Moines territory, and his work in obtaining from the local papers a stirring testimonial as to the value to the paper of the various theatre hook-ups was a signal aid to exploiters in all sections of the country, who were enabled to use these letters to convince their own publishers.

He was an active and aggressive publicity man, inventing a number of the now standard stunts, including the automobile doorknob and the milk bottle card. For a few weeks he was brought into New York in an effort to put the Criterion Theatre into some semblance of life, but lacking the co-operation of his associates, he was again transferred to the field.

Personally he was one of the most likable men in a business where an agreeable personality is almost a requisite, and he numbered his friends by the hundreds. He was married and is survived by his widow, but had no children.

We feel a sense of personal loss in the passing of Max Doolittle, for he was one of the best of the clan, and his passing is a distinct loss to the industry.

Changed the Design

On the 24-sheet for "The Cowboy and the Lady" are these two characters in larger than life size. Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., cut them out for either side of the lobby and then ran real rope from the cowboy's hand to the neck of the lady, spelling out the title of the play in its transit across a backing board. It cost only $6.

Made Patrons Laugh and Got Their Coin

Roy Smart, of the Noble Theatre, Anniston, Ala., took advantage of the first cold snap, plus the coal shortage, to get out a novelty herald on Calvert's Valley.

It was headed "This thrilling motion picture free" and went on to tell of the feature and the supporting reels then added that the pictures, the music and all of the comforts of the house were absolutely free, BUT—he was charging regular prices to keep his patrons warm for ninety minutes.

The exact text reads: "But—we will charge you 5-10-20 or 25 cents for keeping you warm for 90 minutes on this, the coldest day of winter, and that's cheaper than you can keep warm at home. Come down to the Noble and be comfortable while you enjoy the big picture program—absolutely free."

Save that for a real cold snap.

These stunts have a real KICK in them. They bring in the customers.

Eighty Cent Lobby for "Burning Sands"

Using the red and yellow bunting from "The Sheik" for "Burning Sands" enabled C. A. Crute, of the Lyric Theatre, Huntsville, Ala., to put the receipts up 30 per cent. on an investment of eighty cents.

He changed the style of the drape, to gain a new effect, and burned a flasher sign in a pile of sand in the lobby, the letters showing only when the current was on. Cutout letters for the title, lighted with red, threw their glow upon the sand pile and helped the effect. This was the only lobby lighting.

Special hand lettered cards were used for window work with a number of insert cards and all paper was posted a full week in advance.

Two Printings

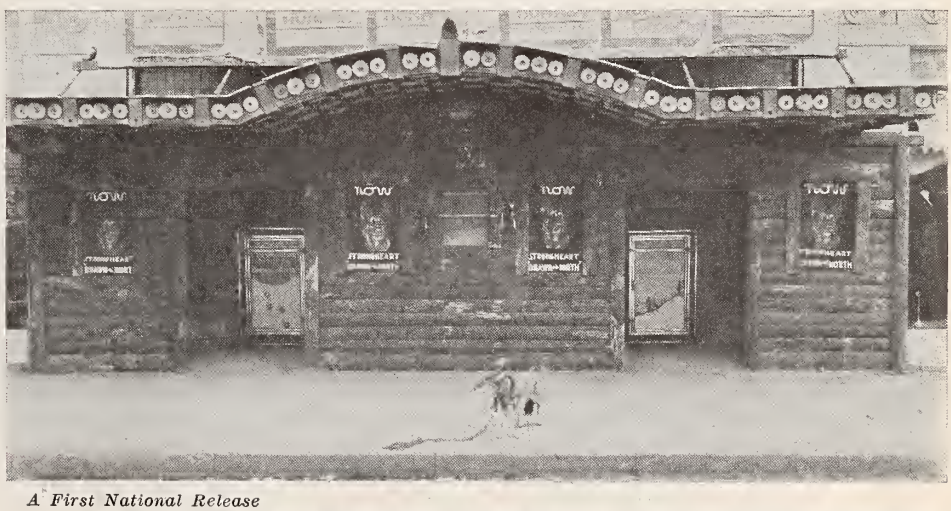
A number of theatres are using a booklet with the rather unoriginal "What I Know About Women," this time by "Nero." It is stale stuff, but it seems always to get over. Most of these are four page cover and four pages white insert all blank except the cover and the house page.

The Apollo, Indianapolis, prints the cover and the third cover page, which involves two printings, unless the cover is supplied ready printed by the Fox exchanges. It would be better to print the front and back covers and omit the inside pages.

Fine Slab Front on "Brawn of the North"

Dignity combined with effectiveness characterizes the front used by C. R. Sullivan, of the Fair Theatre, Amarillo, Texas, on "Brawn of the North." This is built of slabs, with a window for the box office and four panels for the posters, also framed in slab. It is one of the best designs for a log front that we have ever reproduced.

In the foreground is shown a chained wolf which is the mother of two wolf-dogs very like "Strongheart." For some reason they do not show in the photograph, but they were chained to the curb on either side. They got a great deal of attention which was transferred to the picture, for the first instinctive act was to compare them with the posters shown on the front. Police dogs can be used where wolf dogs are not available, but it is better to cage them, for their own protection as well as that of the public.



A First National Release

MOTHER AND SONS WORK FOR "BRAWN OF THE NORTH," BUT—

The two wolf dogs, ringers for Strongheart, were not included in the photograph for some reason. This simple yet handsome front was conceived by C. R. Sullivan, of the Fair Theatre, Amarillo, Texas, for the First National release.

Made Extra Drive on "Prisoner of Zenda"

Raymond Willie, of the Palace Theatre, Dallas, Texas, wanted to see what he could do with "The Prisoner of Zenda," and he helped his publicity promoter, George D. Watters, extend himself.

A hardware concern was building an extension to its establishment, and they sold the billboard rights to the Palace. This gave a stand which will take five twenty-four sheets comfortably and six with a little crowding. It was between two of the principal business thoroughfares and had the additional attraction value that attaches to any building operation. The first use of the stand was to put up five twenty-fours for Zenda in two styles.

At the same time an animated display of the castle was made for the foyer. This was as large as a six sheet and showed two circular towers with an arched gateway between. This was backed by a second gate in the distance and a straight backing of purple velvet beyond the second opening. The moving figures were worked between the first and second planes and clever lighting enhanced the effect.

On the playing date this display was moved into the lobby and at the same time a larger castle was built on top of the canopy. This gave a balcony effect and displayed six cutouts from the posters against a backing of royal purple velvet. Purple gold was the general decorative scheme. The towers were fifteen feet in height and made a fine display up and down the street. With a soloist from the Chicago Opera Company to augment the feature, there was no trouble in bettering business by a third; a sizable increase in so large a house.

PRISONER of ZENDA
PALACE THEATRE
EX 'NGRAMS THE PRISONER OF ZENDA
LICE TERRY AND LEWIS STONE
DURA DE PHILLIPPE SOPRANO
OF THE CHICAGO GRAND OPERA C

A Metro Release.

BUILDING A PALACE FOR THE PALACE THEATRE, DALLAS

This display for "The Prisoner of Zenda" was built out over the marquise. The cutout characters are shown against a drape of royal purple velvet, and highly illuminated at night. It is simple in construction, but very effective.

Good Gravy for Program Display

Eddie Hyman went up state the other day to stage the first show for one of the new Mark-Strand houses. The Brooklyn manager is usually selected to put on the opening shows for the out-of-town houses, and he put together a splendid program.

One of the items was a creeper title with copy which promises to be so useful that we annexed a copy. It can be adapted to houses already opened by cutting out references to the first performance. Save it up. You will need it some time. It runs:

TO OUR PATRONS:

It is our promise to give you every time you visit this theatre, a program built along the same entertainment principles as the one you have just honored by awarding it your plaudits. This theatre—just dedicated to your pleasure—will pursue a policy of presenting distinctive photoplays from the realm of romance, drama and comedy. These attractions will be the big productions, featuring the leading stars. In addition to the best in the world of screen amusement, the latest in musical novelties and other attractions such as have just pleased you, will be a part of every program in this theatre. Please regard our first program as an advance notice of many pleasant hours to come.

Tied to Y. M. C. A.

The Tacoma branches of the Y. M. C. A. have an annual Father and Son week. Ralph Winsor, of the Colonial Theatre, not only ties the Y. M. C. A. to "Remembrance" for this special week, but he went after "Rotary and Kiwanis" and the churches and tied them all to the Y, and so to the showing of "Remembrance." Then gift dealers were tied in from that angle and not only gave their windows, but contributed to a co-operative page, as well.

If you have no such week, it is a simple matter to work on the Y secretary if you begin early enough.

Window Worker Is New Japanese Idea

Window displays are old stories in most countries, but Japan has just surrendered to the Oriental Harry Swift, who in this instance happens to be Hugo Amberg, Japanese representative for Universal.

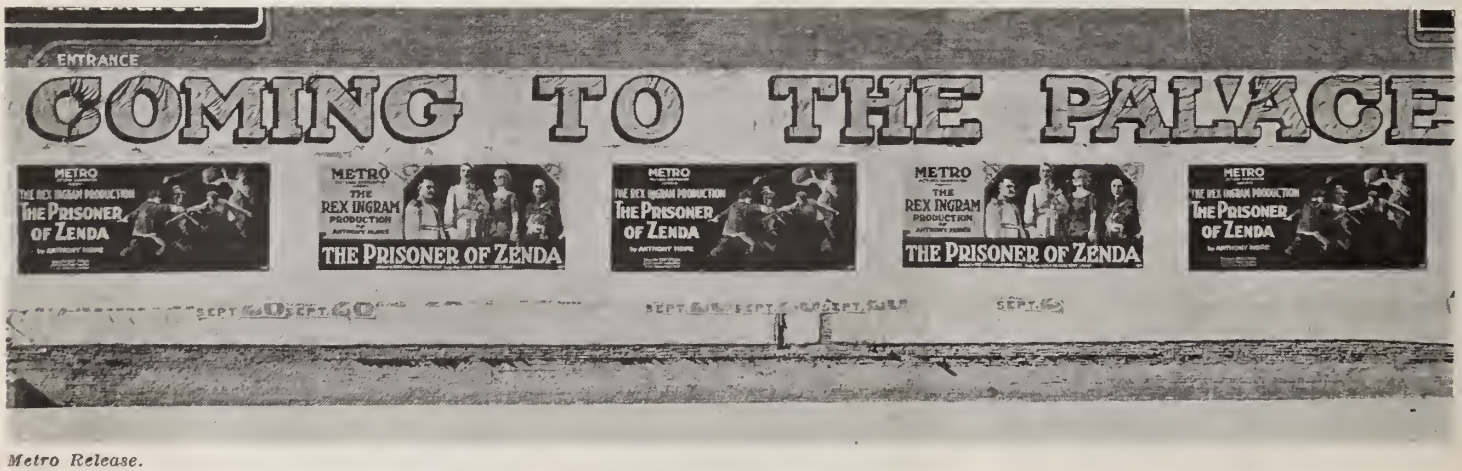
He worked what is believed to be the first window display in Japan on "Foolish Wives" with a set of four oil paintings, and the statement that "Foolish Wives" are those who do not use Hoshi Thiol as their household remedy.

Hoshi is a prosperous pharmacist and he did so well with his Thiol sales that he wants to hook in again. It always works.

Add This One

Add to the "blind" man who would give a thousand dollars to see a specified picture, the convict perambulator whose sign announces "I broke jail to see ...."

This was worked by Roy L. Smart, of the Noble Theatre, Anniston, Ala., on "A Connecticut Yankee" and gives a new aspect to the old idea.



A Metro Release.

MAKING THE MOST OF A PREFERRED POSITION AT THE PALACE THEATRE, DALLAS

Everyone stops to look at a building excavation, and Raymond Willie, Manager of the Palace Theatre, Dallas, Texas, and George D. Watters, his publicity manager, landed this stand, which is visible from two of the principal business streets, employing five of the 24-sheets issued for "The Prisoner of Zenda" as their first stand. It was the finest location in town.

A First National Release

FREE TICKETS WITH LORNA DOONE HATS IN OKLAHOMA

The Odeon Theatre, Bartlesville, hooked a merchant to the Lorna Doone hats and gave him tickets to be presented each purchaser. Two hats and you could get a pair, and the hats cost only $1.98. That's cheap enough.

Howard Anniversary Hooked Up to Candy

De Sales Harrison, manager of the Howard Theatre, Atlanta, did something worth while when that star of the Southern Enterprises came to an anniversary. He wanted something that would mark the event apart from the house advertising, and he made a connection with Nunally's, the "Page and Shaw of the South."

They got up a very handsome special package in blue and gold, printed with "Howard Anniversary Package" and a cake with two gilt candles burning, and with the slogan "Typifying Southern Ideals." It was wrapped in glassine paper and tied with gold cord; altogether as handsome a packing as could be prepared.

On his part Mr. Harrison got out a strip poster in sepia on a cream-brown, with an orange stripe to give color. The attractor was a cut from Peter Ibbetson, which looked enough like the ante-bellum styles to motivate the Southern ideals idea. One side announced "Atlanta's Finest Theatre" and the other "Atlanta's Finest Candy" and each profited through the connection with each other. Mr. Harrison also provided passes for a sales scheme.

It was a splendidly planned campaign and even the price—$1.50—served to suggest the highest grade. It did the house great permanent good.

Had the Big Head

W. J. Lyttle did not have the big head. He used it to advertise "The Young Rajah" at the Empire Theatre, San Antonio, Texas. The Empire has no lobby, entrance being had through a drug store, so he has only the street corner to decorate and he put up two of the 24-sheet heads, with an oriental arch over the store entrance.

This corner for a long time was a favorite lounging place with the local cake eaters, but Mr. Lyttle put up three 100 watt reffector lamps, ostensibly to illuminate his posters, and the limelight drove away the flirtatious loafers. Mr. Lyttle's head seems to be long rather than big.

Small Work Paid

Five hundred hand-written postcards and a 24-sheet put up two weeks in advance were about all W. A. Byers, of the Liberty Theatre, Greenwood, S. C., needed to put over "Human Hearts" to a thirty per cent. hoist for "Human Hearts." There was also a special showing for the local Better Films Committee and this helped not a little for they were warm in their praise.

The campaign cost only $7.50, which included the $5 for the cards.

Admits He Is

In a recent story on a contest stunt which resulted in the distribution of an almost unparalleled number of passes, we referred to the "stupid break" of the author of the scheme.

Comes Leon J. Bamberger, assistant to Claud Saunders, of the Paramount exploitation, to chide us for not giving his name as the author of the break and explaining that he knew all the time that it would work just that way because he had tried it out in his road days in the Canadian territory, adding "if this be stupidity, make the most of it."

Of course after the successful post-mortem you can't blame Bamberger for wanting the credit of authorship, since the idea went over, but we think any scheme which will take from one to five thousand passes out of a house in one week should have had a label tied to it, to prepare the local manager for the shock.

Anyhow, the scheme is Bamberger's and we have Lem Stewart's testimony that: "throughout our territory, the success of the contest has been in direct proportion to the number of passes given out per thousand of population. The greater the number of passes, the larger the cash sales."

A First National Release

ANOTHER DECORATIVE DETAIL FOR "EAST IS WEST"

This time it is the underside of the marquise and not the inner lobby which is shown, the idea being contributed by the Mary Anderson Theatre, Louisville. The open parasol is five feet in diameter.

House Uses Float With Ten Cent Top

Although many houses with a top admission of from 25 to 50 cents use little exploitation on account of the cost, the Rex Theatre, Spokane, found it profitable to put out a pretentious float for a five-day run on "The Idol Dancer."

The building is a bit sketchy, but it makes a good flash and uses four persons, three negroes, one of whom is the chauffeur, and a white girl for the dancer. Note how grass is used to mask in the radiator of the truck, solving the problem of doing away with this always unsightly feature.

The Rex found that the stunt brought a real return even though it got only ten cents for admissions.

This was used in the go-to-the-theatre week, when the weather was considerably warmer, which explains the somewhat scant costumes. This would not work as well now.

A First National Release

THIS BROUGHT IN ENOUGH DIMES TO PAY THE COST

Large houses sometimes feel that big exploitation costs too much. The Rex Theatre, Spokane, has a ten-cent top, as the sign shows, but it found it profitable to make this float for the five-day run of "The Idol Dancer"

Another Revival

One by one the old ideas come back again, without the use of gland treatment and apparently not needing it. The latest to reappear is the "Dare You" envelope, which apparently has been dug out by the Universal's Des Moines exchange for "Human Hearts." As it is a stock stunt the enclosure lacks the definiteness a house and date would give, and we believe it would pay to make a special printing to use these essential facts.

The envelope is a pay envelope 2¼ by 3½ inches, printed up "Dare you to give this to the lady unopened." Inside the sealed container is a card to fit which is printed "I have been somewhat neglectful of late. It's about time I took you somewhere. Let's go to see 'Human Hearts.' It will do your heart good to see it." These were passed around at stag club dinners, to the men at mixed gatherings and left on the counters of tobacco stores. It helped to make big business in the territory.

Light Exploitation

Although almost everyone else from political candidates to automobile manufacturers have resorted to the free match advertising, the picture producers seem to have overlooked this idea.

Now comes Arrow with a match case containing twenty parlor matches in a container printed up for "The Streets of New York," and which can be supplied at reasonable cost to theatres for distribution through the house or through tobacconists. Arrow has arranged with United to handle these where the house supplies the matches. If desired the inner flap can be given the house imprint, but the added return will scarcely repay the additional cost. It is a useful novelty and should be found of value.

A Better Angle for Memory Gags

Most sections of the country report good results from the use of the memory contest for "Remembrance." Generally this has been worked in the form of prizes for the best reminiscences of the early days of the city.

The Sun Theatre, Omaha, working in with Howard J. Phillips, Goldwynner, used it for better results. Instead of prizes for stories, the News was tied to a picture contest, and money prizes were given for the best old time photographs. An old horse car was one of the winners and the mounted police being reviewed by then President Cleveland was also in the money.

On the general proposition that pictures possess greater appeal than words, this brings far better returns. Almost any town can turn up a lot of old time stuff. The News gave the best pictures a four column spread each. You'd like that, wouldn't you?

There were also a thousand tickets offered for rhymed reminiscences, these short stanzas being worked in with the photographs.

A Goldwyn Release

NOT MUCH WATER IN THIS SIN FLOOD, BUT IT HELPS

Water wagons are generally associated with the reverse of sin floods. They stand for aqueous virtue, but the Strand Theatre, Newark, found that the cards won the ticket-selling laugh when tied to the municipal sprinklers

Sold Off Tickets

Planning a special matinee for children on "Oliver Twist, William Shirley, of the Strand Theatre, Schenectady, N. Y., decided that he need not pay the cost of special tickets.

He dropped in on a merchant neighbor and sold him the back of the tickets for the cost of the job and stood free of that expense while he put the merchant under obligation.

In case the merchant cannot be made to see the scheme, offer to let him distribute the tickets in his store. That may sell him on buying some newspaper space, too. Get the idea?

There is nothing new in the misspelled word contest to get interest in a hook-up, but when the Empire Theatre, Syracuse, put on the idea they gave it a little monkey gland of its own.

The picture was "Sherlock Holmes," and th interstitial substance was "What sort of a detective would *you* make? Get out the microscope and win free tickets to the greatest drama of the season."

There was a challenge here that gave a new appeal.

A Fox Release

THIS MIGHT BE ANYWHERE IN THE U. S. A. BUT IT ISN'T

This is the lobby display from the Strand Theatre, Perth, Australia, for "A Connecticut Yankee." It shows a very handsome banner and the perambulating Sir Boss, and a set of escutcheons just below the banner for Arthur's Knights

Adapted Idea

Recently Herschel Stuart, in charge of the Missouri Theatre, St. Louis, used a headline from the local paper for the frame for his advertisement. It linked up to the feature being advertised and gave him art work at no cost.

Now comes Amike Vogel, Pittsburgh Paramounteer, who nearly swooned with joy when he picked up the morning paper and found a screamer across the page reading "Motorists Indicted on Manslaughter Charges." He tore out the centre of the page, framed in an announcement for the De Mille picture and is using a reproduction for heralds all through his district and is even shipping to other territories. It works better than the stock herald and costs only $15 a thousand imprinted.

Picture Drew More Than a Vaudeville

Pantages Theatre, Minneapolis, is a vaudeville house with a film feature, and generally the film gets the short end of the stick. But in the case of the imported production of "The Prince and the Pauper," J. J. Cluxton figured that he could get more out of the celluloid star and he went after it like a hound after a jack rabbit.

He gave a preview to all the school teachers in the "Twin Cities," to capitalize on the Mark Twain angle, and hooked the book stores. The cut shows a department store window in which the picture was made the basis of a display which included a number of other juvenile specialties handled by the store. The chief attractor was a pair of absurd dolls, set well to the fore. They got attention which was passed along to the general display. Three book stores also hooked to displays of Mark Twain's works.

Accident Helped

And as a reward for all of this effort, the gods willed that one of the local papers should run a Sunday syndicate feature in which Chauncey M. Depew gave his reminiscences of a dinner at which Mark Twain and the then Prince of Wales were the guests. This was purely an accident of chance, but it worked over to the film, and helped to make business.

And the business was so much above the average that it would seem that the film can bring in more than the vaudeville, when it is the right sort of picture.

Two Trains

Generally a miniature train is supposed to be able to get all the money in town, and usually it does, but the Park Theatre, Franklin, Pa., made assurance doubly sure.

It set up the toy train in the window of a store, with the usual scene made up of toy train accessories, but the store had a smaller window and wanted something for that. A freight and a passenger train were piled up in an apparent wreck and a placard stated that "The Fast Mail" was never wrec ed. It put in two good punches for the Fox special and sold even better.

How would it do to stage a wreck every fifteen minutes the first time you get a picture with a wrec'k scene, and then advertise the fact. It will be a little extra trouble, but a small boy will cost little and the stunt will work largely.

Several of the Universalists are women, and one is Miss Hattie K. Morrill, who works out of Washington. She persuaded the Liggett & Myers Company that the cigarette of "Under Two Flags" was the natural exploitation for a new brand of paper smokes. The tobacco company supplied the cigarettes and Miss Morrell distributed the cigarettes in the Foreign Legion uniform. She also got windows all through that territory, which covers the Virginias.

Made Triple Tie-up for Armistice Day

Lem Stewart, of the Southern Enterprises, advised all of his managers to tie up to Armistice Day where possible, and all through that territory the response was prompt and profitable. Memphis, with three associated houses, used a joint display with a ribbon across the top telling that three unusually good plays had been obtained. The Palace had "The Eternal Flame," the Strand used "Burning Sands" and the Majestic offered "The Man who Saw Tomorrow." At an additional cost of the seven inches for the top all three were put into a special class, and were put over to unusual business. The same idea is as useful for any holiday where there are two or more houses in town.

Clothing Hook-Up

Donald W. Bonstein, exploitation man for the Third Street Theatre, Easton, Pa., sold off a clothing store on a four columns full for "Rags to Riches." He got hold of Benjamin B. Belfer, who does the advertising for Mintz, a clothier just across the street, and Mintz came out with the big display on the theatre page announcing that "you do not have to go in rags and do not need great riches to avoid them if you buy your clothing at Mintz's." Apparently Mintz took about three-fifths of the space above and below the theatre announcement, and both got value of the full space for the hook-up. This should be made a standard stunt where the Warner production plays.

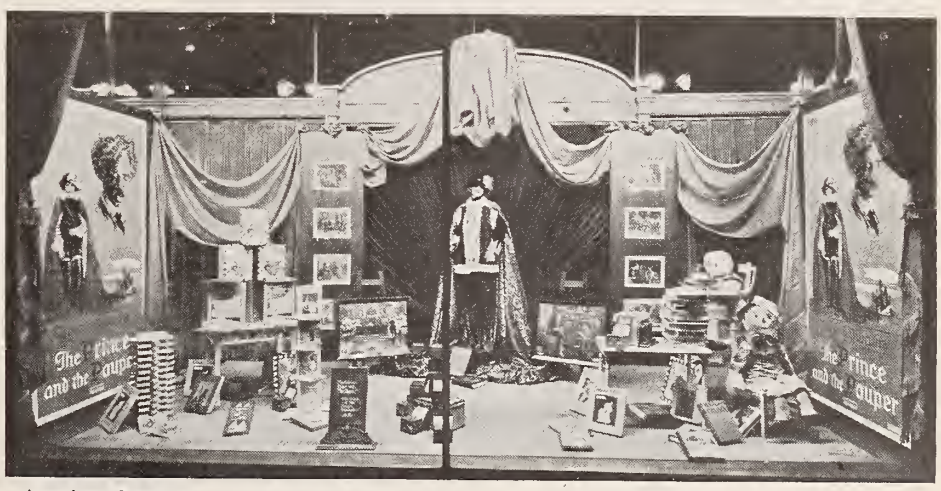
Jazz Got Thirty

Jazzing up his campaign on "Flesh and Blood" brought a thirty per cent. increase to H. J. Gould, of the Hippodrome Theatre, Fort Worth, Texas.

He started his screen work ten days in advance and a week ahead used a lobby miniature, later changing this for a larger display showing Chaney leaving the jail. This was built in several planes to give perspective—and importance—to the display.

A number of drug stores permitted fountain painting, and a float reproducing a scene from the play was sent out. At night this was lighted by red flares. Armistice Day the float trailed the parade, and ushers accompanied it, passing out some 2,000 heralds.

He not only built up business, but by making it important, he drew a number of letters favorably commenting upon the picture.



An American Release

SELLING THE PARENTS THROUGH AN APPEAL TO CHILDREN

How a Minneapolis department store put over "The Prince and the Pauper" for Pantages and at the same time sold its own selection of juvenile books and toys. The Golliwops down in the lower right hand corner were the real attractors

Has Stair Design for Lengthy Casts

Dan Carrothers, of the Orpheum Theatre, Pocatello, Idaho, has developed a good idea for the exploitation of lengthy casts. He figured that many of the players in "Manslaughter" would repay a little advertising, so he evolved this stair design with Meighan and Miss Ayres in cutout at the top.

A Paramount Release

CARROTHERS' STAIRWAY

The tread of each of the thirteen steps is painted with the name of one of the players in the production, with an announcement card at the top of the flight to mask in the lighting and another pendant from the canopy. Painting on the risers instead of the tread would give a better effect if the stairway were higher, but this is so low that even the top names can be read by a five footer, and it involves less construction work.

The idea is capital for any play with an all-star cast.

A Metro Release.

A FLORAL FLOAT GOOD FOR ANY FLOWER TITLE

A. B. Morrison, manager of Loew's Palace Theatre, Memphis, used it for "Broadway Rose" in the Armistice Day parade. A girl's head showed from the large rose in the rear seat. The flowers were artificial and were made by the ushers. It cost $35

Old and New

It is reasonably old, but it still works. Bill Robinson, helping out the Rialto Theatre, Allentown, Pa., persuaded the local paper to run nine scene cuts under the general caption "Sherlock Holmes told in pictures." The captions were rather full and gave the entire story of the play.

The newspaper was glad to get the idea and played it up as its own special feature, and gave advance notices in return. The house ran the usual advertising up a little, partly to encourage the paper and partly to hook in on the extra display, and the picture went over with a minimum of stunt stuff, which left the town more ready for the next stunt campaign.

Some time when you cannot sell the idea in any other way, offer the idea of pasting these cuts into the book for extra illustration.

Schade Sells Tablets

George J. Schade, who named his Sandusky theatre after himself, is working a good general advertising stunt. He contracted for a large order of scratch pads with "Shade Theatre. Always a Good Show. The Home of First National Attractions" at the top of each sheet, while the cover is adorned with a picture of the house.

Shade sells these to the stationers at a price which gives them a profit as large as they would get from regular pads while at the same time they can offer them at a more attractive price, with the result that the advertisement is to be found in practically every home where there are school children.

Ordering in quantity, Schade makes no profit, but stands no loss, so the big advertisement is practically free.

Split for a Banner

Columbus, Ohio, has an idea that it does not care to banner the streets for amusement enterprises. The First National office had an idea that a banner would help sell "Skin Deep."

By arraging with the houses showing the film to give ten per cent. to the Legion, the objections were overcome and a three-strip banner given the air at the intersection of the two most prominent streets. There is more than one way to work a scheme.

Sold On Sample

American Releasing Corporation is advertising "When the Desert Calls" by means of letters in reproduced Turkish script. Each letter encloses a few grains of sand as a sample of the desert.

The same idea can be worked for any desert picture, the same as it was used some time ago for Bill Hart's "Sand." Just to make it look more interesting, the American used an Ecuadorean stamp alongside the regular United States pink 'un. The effect is puzzling and makes for an added interest which should be worth the small cost of the stamps. Any collector will sell cancelled stamps of current issues for about ten cents a hundred, and you cannot realize how it dressed up the letter until you have seen them used.

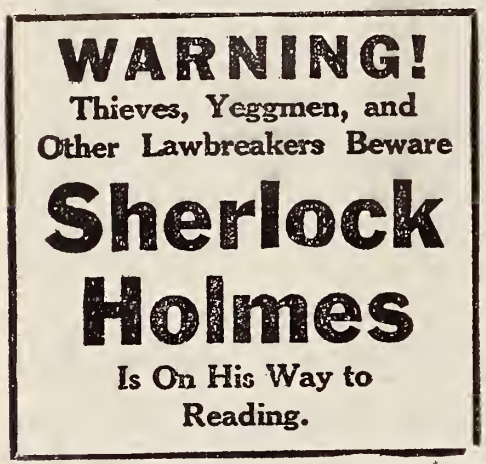
A Paramount Release

A PRETENTIOUS LOBBY DISPLAY FOR "THE YOUNG RAJAH"

This was put into place by Ascher's Merrill Theatre, Milwaukee. The photograph is rather flat, but the display was built up from cutouts, with a throne too large for the cutout ruler, though small rulers on too-big thrones are in real life

A Burglar Invasion Wrote the Teasers

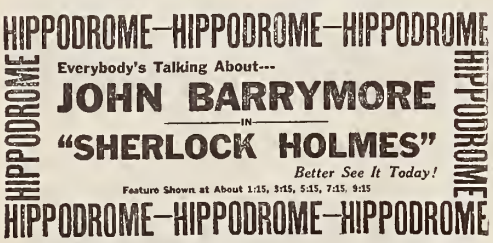
Because there was a big robbery in Reading, Pa., not long ago, the Hippodrome Theatre hooked it to the Goldwyn production of "Sherlock Holmes," which was its underline, using a two-inch single for scatter ads all through



A Goldwyn Release

THE BURGLAR TEASER

the paper, and as soon as possible followed this up with snipes to the same effect. There was no connection with the house in these displays and it had the people wondering just what it meant until the house came along with the regular advertising, of which the second example is typical. There was not much they needed to say about the attraction, which had been pretty well sold on the teasers, so they simply remarked that everyone was talking about the play and offered the suggestion that it be seen at once. That house name looks



A Goldwyn Release.

THE FULL DISPLAY

almost too large for a border, but it looked better in the paper and served very well. We think, though, that the "everybody's talking about" would have been better in a lighter line, preferably italic. Then it would have had the same reading value and yet you will have given more display to the star name. The same sized face could have been used and it would have been precisely as legible and distinctive without being as hampering. It does nicely as it is, but does not yield the fullest display value.

—P. T. A.—

Let Hearst Paper Give Theatre Party

De Sales Harrison, of the Howard Theatre, Atlanta, Ga., worked a good stunt on "The Old Homestead" when he permitted the Atlanta Georgian to entertain the inmates of the Home for Confederate Veterans and from an old ladies' home at a performance of "The Old Homestead." It cost only forty tickets and it broke a story on the front page, usually reserved for the Cosmopolitan productions in the Hearst papers. A new stunt was throwing on the screen an announcement of the arrival of the guests, with due credit to the Georgian, and then throwing on the house lights while the party was ushered in. The spectators rose in courtesy to the aged, and it gave a very impressive yet simple ceremony. This can be worked wherever the age of the guests makes it permissible.

—P. T. A.—

Stanley N. Chambers Trusts to All Type

Now and then Stanley N. Chambers, of the Miller Theatre, Wichita, Kan., discards the plan book line cuts he uses so effectively and goes to all type. Sometimes he does this because he has no cut, but more often because he knows that now and then he can put over a big attraction better in a type display of unusual form than he could with an entire page of cuts. He worked it on George Beban's personal appearance in "The Sign of the Rose." The border is the repetition of the star's name, set in a bold italic twelve point. It might have been raised to an eighteen with perhaps a slightly better effect, but a twelve-point border is generally ample, and it gives more white space to set off the real announcement. Mr. Chambers figured that if he used

Beban — Beban — Beban — Beban — Beban — Beban — Beban — Beban — Beban
WARNING
Wichita is just waking up to the fact that the Miller Theater has brought to Wichita the world's greatest character actor, Mr. George
BEBAN
who is appearing at this theater, with his splendid company of players, three times daily in a stage and screen presentation of "The Sign of the Rose." This is positively the most expensive as well as remarkable feature ever shown in any motion picture theater in the world. Only a small percentage of the people of Wichita can be accommodated between now and the close of this remarkable engagement Saturday night. We want to warn you to come early today —come to the matinee—or you will always regret it. There is no raise in admission—25c afternoons, 40c nights. Never before has an attraction of this magnitude been shown at these prices. IT'S OUR TREAT.
COME
Beban — Beban — Beban — Beban — Beban — Beban — Beban — Beban — Beban

An American Release

A DIFFERENT STYLE

the regulation announcement it would suggest the same old thing, so he used type to tell that it was different because type can talk better than the most elaborate cut layout. The "Warning" is hooked to the fact that the house is going to be too small to hold the crowds, and the other display lines hook to this and carry on the display. One of these every week would soon lose its effect and degenerate into ineffective selling, but for a special now and then it will talk harder than the most elaborate cut. The very form of the display sets it apart as something unusual, and the reader starts in to find out what it is all about with that impression strongest in his mind. If Mr. Chambers seldom used cuts, and then only to designate the most important attractions, then cuts would have the same effect. It is not a matter of cut or no cut, but a matter of difference — the change in pace which makes for importance.

—P. T. A.—

Fought County Fair

C. A. Crute, who manages the Lyric Theatre, Huntsville, Ala., is wise in his generation. He planned his vacation just when county fair time came, and A. L. Snell, who moved over from Gadsden, to relieve him, had to put over "Blood and Sand" with the fair for opposition.

He bannered a wagon, which got twice around the racetrack before the police chased it off, and even the chasing aroused a sentiment in favor of the theatre. Then he parked the car just outside the gates where people simply had to see it.

A fake blind man proclaimed that he would be willing to give $1,000 to see "Blood and Sand," and when the charitable dropped coins into his cup he would hand the money back with his thanks and the suggestion that they apply it to the purchase of tickets to the Valentino picture.

Used Plan Book Cut for Effective Space

Evidently the Rialto Theatre, Baltimore, appreciated the fact that there can be good in the plan books, for the cut they used on "East Is West" a 165 line by four was clearly a plan book design. The type in the cut is not as clear as that in the few lines of original text, evidently because the cast was a little faulty, though this will probably not suggest itself to the untrained eye. This was a "world premier" and they swelled the display to get that fact over to the appreciation of the public,

THE WORLD'S PREMIER PRESENTATION
Joseph M. Schenck presents
CONSTANCE TALMADGE
in
EAST is WEST
The Famous Stage Success
Now a Screen Sensation
The Picture to See First of All!
RIVOLI
Of Drama, Romance, Humor, Thrill—of Color Conflict, of Western Wit and Eastern Wile. Magnificent in Setting. Superb in Portrayal.
A MACK SENNETT COMEDY
SPECIALLY ARRANGED PROLOGUE BY THE RIVOLI ENSEMBLE
FELICE IULA, Conducting the RIVOLI SYMPHONY ORCHESTRA

A First National Release

FROM THE PLAN BOOK

chiefly through the line at the top. Plan book cuts work all right where they are well planned, and this seems to be as good as anything the local artist could have done. The best point is the display in the panel, which stands out, though mostly in hand lettering. The proportions are preserved and full value is gained for star and title.

—P. T. A.—

Puts in Pictures Just to Fill In

Nelson Bell, of Washington, D. C., puts in a couple of poses in his display for "The Masquerader" just to fill in. Probably he did not expect to sell on the cuts. He sells on the talk he writes, and it is the sort of talk which sells. He used the lines to throw the selling talk into relief on the page and put in a couple of cuts to help break the monotony on the principle that they would not hurt and might help a little, but evidently

he did not expect them to fight their way through the bars. He does his selling on the talk, and plays up star, title and the word "miraculous," the latter referring to the playing of the dual role. The cuts and lining are merely the frame to the sales talk, and the effort is put into the talk. Bell usually writes good stuff, but he went over

F STREET CRANDALL'S AT TENTH
METROPOLITAN
SUNDAY 2:00 1:00 DAILY 10:00 A.M. 11:00 P.M.
THIS WEEK
GUY BATES POST
THE MASQUERADER
MIRACULOUS
THE MOST NOTABLE EVENT OF THE YEAR
WORLD'S SURVEY — CAMERA GEMS — FUN FROM THE PRESS
OVERTURE—EXCERPTS FROM "PAGLIACCI" (Leoncavallo)
N MIRSKEY, Conducting
WASHINGTON'S FINEST ORCHESTRA

A First National Release

STRONG TALK SELLS

his best on this and made a wonderful appeal. It's better than the press book and is written in the style that will get people to the house; particularly those who will feel most strongly the appeal of the play. If the cuts were to do the selling, they should have been held free from the linear design, but we do not believe that they were expected to sell many of the tickets, but were merely thrown in for good measure.

Still Going Strong

Although in its second year, there seems to be a kick left in "The Queen of Sheba."

B. B. Garner, of the Casino Theatre, Lakeland, Fla., played it lately, and got it over to good business—about 50 per cent. above the normal. For a week in advance he used teasers and four days ahead he skied a large banner, placing it well above the marquee that it might not be confounded with the current attraction, and bringing it down for the playing dates.

Two of the circular pictures from the six-sheets were mounted on cloth and a background painted in. Then the entire panel was given a coat of shellac and the result was sufficiently like an oil painting to deceive the patrons. One was placed on either side of the lobby and did much to help the sale.

Once More the White Beats Out Reverse

If proof were needed at this late day to show that white space is better than reverse, we think this three eighths from the Allen, Cleveland, would clinch the argument, for the minor features lay all over the big feature for display. You can get the title in two looks, but even then it lacks the strength of the type announcement of the costume review, and the cut is largely lost. Only the selling talk is played up, and if you like that, you can go back and find out that "Remembrance" is the title of the play you wish to see. There is greater strength to the outline cut for Lloyd Hamilton than there is to the otherwise effective cut of Pop and the grandson. An outline would be better against reverse, if carefully handled, but a halftone on reverse is just rolling the money down the sewer. It goes, and you don't see where it comes out. This might have been better with a good black reverse, but good black in newspaper printing is a rarity not to be counted upon, and the goods were not delivered in this instance. That costume review is a novelty. They have had a couple of fashion shows, so this was made a display of fancy dress costumes and Hallowe'en clothes. Fashion shows are getting to be so popular that houses are now hard put to find new titles, and fancy dress displays give all the latitude an exhibitor could ask.

—P. T. A.—

ALLEN
Written and Directed By the Author
RUPERT HUGHES
Remembrance
The Biggest Drama of American Home Life
It has the Hughes Heart Punch.
It has tears, laughs, fights and frolics. It has everything!
Cast Includes:
Claude Gillingwater (of Three Wise Fools)
Patsy Ruth Miller Cullen Landis
LLOYD HAMILTON in "THE SPEEDER"
Exceeds the Laugh Limit!
COSTUME REVIEW
Grand Exhibition of Halloween and Fancy Dress Creations on Living Models
(Courtesy Kinney & Lewan)
ORCHESTRAL FEATURE—"WONDERFUL WATERS"
A Melody Poem, Interpreted by Philip Spitalny
NEXT WEEK John Barrymore in 'Sherlock Holmes'

A Goldwyn Release

WHITE WINS AGAIN

A First National Release

A ONE-PAGE HOOK-UP

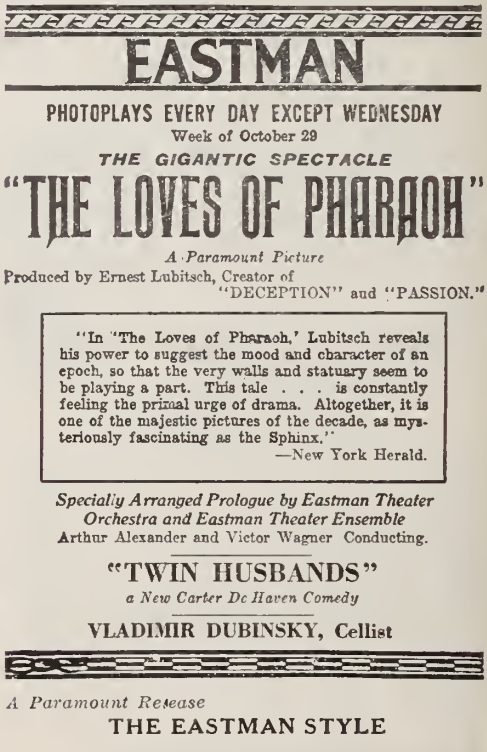
Emporia Hook-up Is Minus Any Contest

A hook-up without a contest is almost a novelty these days, but the Strand Theatre, Emporia, Kans., negotiated a page "In acknowledgment of the splendid tribute to the new social and economic position of American womanhood" in the Ince-First National production. Only eight merchants contributed space, but they made a very pretty display, and the results proved that the straight hook-up will still sell a production, even though it may not be of very recent release. The cooperating merchants all appealed to women with the exception of a typewriter concern which came in because the machine was endorsed by the producer, and even here the woman typist was supposed to know the merits of the machine, which was another reason why the company acclaimed her.

—P. T. A.—

Eastman Theatre Ads Are Largely Uniform

The style of advertisement used by the Eastman Theatre, Rochester, seems to be fixed. It is not pretty, but it gives a distinctive form in a small space, and where too much is not said, it gets over. In any event, it is better than a lot of cut work that means nothing. This is 85 lines on two, and most of the space is given to what the New York Herald thinks of "The Loves of Pharach."


EASTMAN
PHOTOPLAYS EVERY DAY EXCEPT WEDNESDAY
Week of October 29
THE GIGANTIC SPECTACLE
"THE LOVES OF PHARAOH"
A Paramount Picture
Produced by Ernest Lubitsch, Creator of "DECEPTION" and "PASSION."
"In 'The Loves of Pharaoh,' Lubitsch reveals his power to suggest the mood and character of an epoch, so that the very walls and statuary seem to be playing a part. This tale . . . is constantly feeling the primal urge of drama. Altogether, it is one of the majestic pictures of the decade, as mysteriously fascinating as the Sphinx."
—New York Herald.
Specially Arranged Prologue by Eastman Theater Orchestra and Eastman Theater Ensemble
Arthur Alexander and Victor Wagner Conducting.
"TWIN HUSBANDS"
a New Carter De Haven Comedy
VLADIMIR DUBINSKY, Cellist

A Paramount Release

THE EASTMAN STYLE

The text is better chosen than that in most quotations, for it really gives some idea of the play. It is the best chosen press notice we have seen in some time, but that does not convert us to the value of other town notices. We think the house itself should have more to say about what it has to offer and not pass the buck. One expects better than usual from the Eastman, and it is to be hoped that a more original style of advertising is presently developed, for this is by no means in keeping with the character of the house. Perhaps when the novelty has worn off more of an effort will have to be made to get them in.

—P. T. A.—

Start 1923 right: Get a copy of P. T. A.

A Very Definite Appeal to a Big Majority of Picture Goers

"THE NINETY AND NINE"
Vitagraph

DIRECTOR ..... David Smith
AUTHOR ..... Ramsaye Morris
SCENARIO ..... G. Graham Baker
CAMERAMAN ..... Steve Smith, Jr.
AS A WHOLE.....Fine money-making possibilities in this one for a big majority of exhibitors
STORY.....Contains elements of appeal that make it a good general audience picture that will prove sure-fire for "fan" crowd
DIRECTION.....Very good for a picture of this kind; sequences too long drawn out occasionally; climax a genuine thrill
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... All right
PLAYERS.....Warner Baxter and Colleen Moore both do splendid work in this with Lloyd Whitlock, Gertrude Astor, Robert Dudley and others giving capable support
EXTERIORS ..... Suitable rural locations
INTERIORS ..... Good
DETAIL ..... Ample
CHARACTER OF STORY.....Fugitive, seeking forgetfulness in drink, is saved by little country girl and eventually has his name cleared
LENGTH OF PRODUCTION ..... 6,800 feet

For the biggest majority of picture-goers in this country, the city patronage in particular, "The Ninety and Nine" will undoubtedly prove an especially strong attraction and sufficiently popular to make it a definite box office offering for those exhibitors who make up the largest part of the entire number of picture exhibiting theaters, catering to people who seek action and thrills for their entertainment in preference to originality of story or artistry of production.

And as an entertainment of its kind, "The Ninety and Nine" is thoroughly capable of satisfying the many who want their diversion supplied in quantities of thrills. Besides this element of appeal Ramsaye Morris' story, adapted from the play, contains other angles that make it an attractive audience picture. It includes the ever popular regeneration theme in which a fugitive from justice, trying to drown out the past in drink, is urged to "go straight" by the little girl who sticks by him even when her father falsely accuses her and turns her out of his house. This sequence, especially, is very well handled by Colleen Moore and Warner Baxter, who have the principal roles. Director Smith has directed it well also except that he uses too much footage and draws it out longer than he should to obtain the best effect.

The development is smooth and the interest very well sustained. Coincidence is the most prominent means of development, but it probably won't annoy those to whom the picture will appeal and for whom it is evidently intended. Prohibition has been ignored for purposes of the plot, and hero drinks freely at an honest-to-goodness bar.

The very best feature of this production is the splendid climax which Smith has provided. The forest fire has been staged with unusual realism and offers a genuinely spectacular thrill. It has been excellently photographed, and no doubt will set a good many wondering how it was done. The train flying through the forest with the flames jumping at it from both sides is indeed fine.

Story: Tom Silverton, a fugitive, hides in Marlow, where a little girl of the town, Ruth Blake, urges him to give up drink, and her interest in him finally causes her father to send her from the house. Leveridge, owner of the railroad who, with his fiancee Miss Van Dyck, is stopping with the Blakes, secures the cooperation of a half-wit admirer of Ruth's to frame a robbery on Silverton, whom he suspects to be Bradbury, the fugitive. How Silverton saves the lives of many in a forest fire and wins the admiration of all follows the clearing of his name which proves him not guilty of the crime which made him a fugitive.

Adv.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

SISTERS. Very good. I was indeed surprised Patrons voiced their approval. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Associated Exhibitors

WHAT WOMEN WILL DO. I hope every exhibitor who reads this will book this picture, for I think any producer that releases one like this, at no extra price, merits support. The grip of "The Miracle Man" paired out with the excellent work of Anna Q. Nilssen, backed up by the cast in general—what's the use!—book it. Advertising: one sheets. Patronage: mill help. Attendance: good. Howard James, Union Theatre, Voluntown, Connecticut.

WHEN THE DEVIL DRIVES. Just ran my second Leah Baird feature. These pictures sure surprised me—we held this over for Monday and did almost as much as Saturday. These, and Harold Lloyds, are proving better than those of another company for drawing crowds here; but Florence Vidor is kind of weak yet. L. N. Harding, Strand Theatre (family patronage), Mackinac, California.

F. B. O.

BILLY JIM. A good, clean Western that is fairly entertaining and which pleased about 90 per cent. Fred Stone a good actor, but he ought to be starred in pictures with action more rapidly moving than this one. Will fill in as an excellent program feature. Advertising: ones, threes, slide, mat slide. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

IN THE NAME OF THE LAW. This picture has more age on it than what we usually run, but the reports on it did the selling; to say we were disappointed is to put it mildly. For us, it is just an average "soppy" emoting picture, too much footage is given to the sympathy working stage business and too little action for those recently educated audiences. Very mediocre production for a first-run house. Patronage: country town. Attendance: poor. Columbia Theatre, Columbia City, Indiana.

MY DAD. Only a fair picture. Didn't go over; something lacking. Nothing to rave about. Advertising: newspaper, lobby, slide, cards. Patronage: family. Attendance: fair. William Brill, Rialto Theatre, Akron, Ohio.

UNDERSTUDY. The best Hoyt-like comedy we have caught Doris May in. Otis Harlan at his best. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

UP AND AT 'EM. With Doris May, the picture enjoyed good business. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

First National

CHILD THOU GAVEST ME. A good audience picture. The kid is wonderful. Worthy of a showing in any theatre. Book it; it will make good for you. Advertising: sizeable campaign. Patronage: high-class. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

EAST IS WEST. The very best picture we have had this season. Advanced prices, extended the run, and turned away hundreds. Advertising: newspaper ads. doubled. Attendance: excellent. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

ETERNAL FLAME. A very good picture, but failed to draw in our town, as conditions are bad here at present. Advertising: newspaper, lobby, heralds, 2,000 letters mailed. Patronage: very best. Attendance: fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

GIRL IN THE TAXI. Very good comedy-drama which pleased everybody. First National giving us good pictures. Advertising: ones, threes, photos, papers. Patronage: small town. Attendance: good. Tom Marksby, Opera House, Blenheim, Ontario, Canada.

HURRICANE'S GAL. This, as a picture, 100 per cent., but that means nothing; the name killed it for me. The class of people I play to would not come out. A splendid production, but would not draw on a two days' run. Lost money, in fact. Advertising: ones, threes, sixes, twenty-four, heralds, etc. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

MASTER MIND. A very interesting plot. Offers an opportunity for an excellent guessing contest. Find the moral! Just an average program picture. Advertising: usual billboard and lobby. Prices: ten and thirty cents. Patronage: neighborhood. Attendance: poor. H. L. Wharton, Orpheum Theatre, Glasgow, Montana.

MY BOY. It's one that will get them all. I liked it; my people liked it; so will you. Advertising: usual. Patronage: general. Attendance: good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

OLD DAD. With Mildred Harris. This is an old picture, with many return dates, nevertheless a very good one and still full of good drawing power. Patronage: general. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

ONE CLEAR CALL. Very good picture; very good business. Advertising: like a show. Patronage: family. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

PECK'S BAD BOY. A good picture. Clean, wholesome fun. No complaints in any way. Brought out the crowd. Advertising: posters, usual. Patronage: rural. Attendance: good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

ROSARY. The name leads one to think it a religious story, and while it has religious characters, it is really a good melodrama, pretty well done. It brought big business for me, and a great many not regulars. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

SKIN DEEP. We put this on as a benefit for the American Legion, and they didn't manage to sell enough tickets to pay for the cost of printing. For some reason Ince's pictures always lose money for me. Fair picture only. Advertising: played up as American Legion benefit. Patronage: small town. Attendance: poor. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

SKY PILOT. Really a picture that's in a class all by itself. Its got a moral, and it's put over with a punch. Had lots of compliments on this one. It'll make new patrons. Advertising: extra billboard, heralds, mailing list. Patronage: small town. Attendance: good. Majestic Theatre, Greenfield, Tennessee.

SMILIN' THROUGH. I can truthfully say that this was considered one of the best pictures of the year. Pleased 100 per cent.—many saw it twice, and all well satisfied. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

SONG OF LIFE. Entirely too "sobby" for here; a hard luck story all the way through that did not please my invalid patrons—they have their own troubles. Advertising: usual. Patronage: health seekers and tourists. Attendance: poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SONNY. One of the best features we have shown in a long time. Everyone was pleased. Deserved a better house. Advertising: regular. Patronage: mixed. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

STRANGER THAN FICTION. Only fair. Story cannot be easily followed. Advertising: usual, posters and photos. Patronage: small town. Attendance: good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

TOL'ABLE DAVID. I cannot praise this picture too highly. Patrons talked about it; said it was a beautiful picture. Advertising: six, three, one, slide. Patronage: all classes. Attendance: good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TROUBLE. Good picture, but not as good as "My Boy." Advertising: usual. Patronage: small town. Attendance: good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

TROUBLE. Jackie can act like a veteran. This picture pleased old and young. No end of pleasing comments. Advertising: doubled billboard and press space. Patronage: general. Attendance: light, but not picture's fault. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Fox

ARABIAN LOVE. Had several good comments on this one. Some enjoyed it as much as "The Sheik." Picture should please all. Advertising: ones, threes, sixes, slide. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

CHASING THE MOON. Garsh, the last reel "saved the bacon." Mix is too good to waste on such a story, even though he writes a number of them himself. It pleased the majority, however, just because they have faith in Tom Mix. Advertising: regular. Patronage: country. Attendance: fine. R. K. Russell, Lyric Theatre, Cushing, Iowa.

CONNECTICUT YANKEE. A faithful adaptation of the great Mark Twain story, ably acted and perfectly staged. A distinct credit to Fox and to the industry. Advertising: extra campaign. Patronage: mixed. Attendance: fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

CRUSADER. With William Russell. Extra fine, thrilling Western drama. Advertise this one big; it will please them all. Five reels and all good. Advertising: threes, ones. Attendance: extra good. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

DO AND DARE. With Tom Mix, a very poor picture, which did not please here. Advertising: usual. Attendance: fair. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

FAST MAIL. Wonderful Jones picture. Patronage: mixed. Attendance: good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FIGHTING STREAK. Up to Tom Mix standard. This star has a following here and does well for us. This one is O. K. and will please his "fans." Advertising: usual. Patronage: mixed. Attendance: good. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

FOOL THERE WAS. Well worth showing. Everyone went out telling me what a fine picture it was. Teaches a good lesson. Excellent photography. Boost it strong, as it will back up your claims. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

FOOL THERE WAS. Very good picture of the vampire type. Lewis Stone does some fine work. Estella Taylor as the vamp not as good as the original Theda Bara, acting in the old picture. Advertising: regular billboard and lobby. Patronage: neighborhood. Attendance: fair. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

JUST TONY. Tom Mix is good as ever. Pleased all. Mix always means a packed house for us. Advertising: regular. Patronage: mixed. Attendance: great. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

MONEY TO BURN. A good program picture, but Russell fails to draw for me. Patronage: small town. Attendance: fair. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

MY FRIEND, THE DEVIL. Exhibitors, here is a wonderful picture for you. Did not see another drama so interesting as this one for a long time. Advertising: two ones, one three, slides. Patronage: mixed. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THE NEW TEACHER. A splendid program picture. Good for Sunday audiences. It pleased our patrons. Advertising: regular. Patronage: high class. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Between Ourselves

A get-together place where we can talk things over

Exhibitors who are reporting on pictures for Straight from the Shoulder are doing such a splendid service of unselfishness that it is only fair to make the work of tip-sending just as simple and as easy as possible.

Through the help and suggestions of Mr. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky, Mr. Thos. L. Haynes, Old Lyme Amusement Company, Old Lyme, Connecticut, and others, a new report blank has been prepared.

This new blank gets rid of the need of signing and giving certain information on every picture and hooks up six on the same blank.

Hope this will make it a lighter task for the good friends already sending tips—and for a lot more who will certainly come in and keep Straight from the Shoulder the dependable tip department.

VAN.

RAGGED HEIRESS. Shirley Mason in a Class B picture. This pleased ninety per cent. Was a well executed theme. Mason has a loyal bunch of backers here. You'll get by on this one if the title suits your territory. R. K. Russell, Lyric Theatre, Cushing, Iowa.

OVER THE HILL. A fair picture, but not as good as "Humoresque." Yet it will get by and will please a majority of the audience. No kicks registered. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

SKY HIGH. You will make no mistake in booking this picture. One of his best for thrills and action. Advertising: regular. Attendance: good. Majestic Theatre, Charleston, Tennessee.

SKY HIGH. Mix was always ace high with our Empire patrons and he is still with the Lafayette patrons. Played this on Sunday to S. R. O. Regular Mix stuff with fine action. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

STAGE ROMANCE. Absolutely nothing to it. Too deep and entirely too long. We didn't take in film rental and those who came left before it was over. My advice would be, pay for it and don't run it. Advertising: posters, slide, heralds. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

STAGE ROMANCE. I left town on this one. Couldn't face the music of continuous complaints which I knew must come. Heard about it after my return. If you have it bought, go fishing on the day you play it. Advertising: ones, threes, six, mailing list. Patronage: small town. Attendance: poor. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

STRANGE IDOLS. Just a program picture of very mediocre value. This program stuff is about as poor as one can find. Advertising: posters. Patronage: rural. Attendance: fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

STRANGE IDOLS. For me, here's a picture that holds the interest and will make 'em talk. They'll like, and wonder why, all at the same time. Advertising: regular. Patronage: small town. Attendance: poor. Majestic Theatre, Greenfield, Tennessee.

WHEN ROMANCE RIDES. A mixed up mess of melodrama that was not cared for here. Advertising: usual. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Goldwyn

BEATING THE GAME. Unusually good picture. Clean, snappy, and held the interest. Advertising: usual. Patronage: small town. Attendance: fair. Al. C. Stewart, Empire Theatre, Waitsburg, Washington.

BE MY WIFE. Max Linder makes 'em take notice in this comedy. A roar all the way through. Price was right and print A. 1. Advertising: ones and one three. Patronage: small town. Attendance: good. Werner Brothers, Queen Theatre, Trinity, Texas.

BUNTY PULLS THE STRINGS. If you like real old Scotch atmosphere here it is for fair. Don't think the average fan cares for this kind. Advertising: one sheets. Patronage: mill help. Attendance: good. Howard James, Union Theatre, Voluntown, Connecticut.

MAN FROM LOST RIVER. Six reels. House Peters, star. A story of the North Woods that should appeal to all classes. Well acted and interest holding from start to finish. Photography unexcelled. Some beautiful shots. Clean. Pleased 100 per cent. House Peters becoming favorite here. Little town man can't go wrong on this one. Advertising: ones, threes, slide, show windows. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

MR. BARNES OF NEW YORK. Just a fair picture, so the patrons said. Advertising: usual. Patronage: health seekers and tourists. Attendance: medium. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

POOR RELATION. A very good program picture and one that pleased. I would like to have more of them. Advertising: usual. Patronage: country town. Attendance: good. H. V. Harvey, Palace Theatre, Dixon, California.

REMEMBRANCE. Don't be fooled into the idea that this is in the class with "Old Nest." A very pleasing picture, but nothing super-special about it. Did not go over for me. Advertising: ones, threes, sixes, photos, heralds, window cards, newspaper, etc. Patronage: high-class. Attendance: poor. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

THEODORA. I'd say I'd lay off of this one. I bought it for a special and almost lost my shirt. It cost a lot of money, and I sure helped to pay for it. Advertising: enough. Patronage: mixed. Attendance: rotten. H. W. Deutschmann, Playhouse, Toronto, Ontario, Canada.

Hodkinson

CAMERON OF ROYAL MOUNTED. An extra good Northwest Mounted Police story. In fact, the photography, scenery and acting is A-1. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

FRENCH HEELS. Mighty good picture; the ladies, especially, liked this, but will please 100 per cent. from my viewing. Ad-

vertising: two ones, three, photos, two papers, slide. Patronage: family. Attendance: good. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

GREEN FLAME. With Warren Kerrigan, this one failed to please, as picture is too old and people have forgotten who J. Warren Kerrigan is. Hope that friend Jack H. Hooks, of Thomas, Oklahoma, is now satisfied that all is not gold that glitters. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

HEADLESS HORSEMAN. This is a splendid piece of work. Will Rogers certainly makes an A-1 Ichabod Crane. Plenty of fun, action, and a classic of a real classic. Advertising: posters, mail. Patronage: rural. Attendance: good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

JANE EYRE. Not a very good story, but is one of the best pictures ever run in my theatre on account of the acting and sets, which are wonderful. Rialto Theatre, Nelson, Nebraska.

Metro

BROADWAY ROSE. Very good; better than "Peacock Alley." She always pleases. Main thing, get it at a live-and-let-live price. Advertising: special lobby, and usual advertising, heralds. Patronage: country town. Attendance: good. H. V. Harvey, Palace Theatre, Dixon, California.

BURNING DAYLIGHT. Jack London's name pulled them in on this. A number of patrons told me it didn't follow the book very closely. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

FASCINATION. A great picture, splendidly played, with Mae Murray. Very pleasing to the large audiences that saw it. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

FASCINATION. A showman's picture that contains every necessary ingredient for drawing and pleasing the people. Paid rather high for it, but it did pretty well, and we were satisfied. Recommend it highly if your public likes splendor and brilliancy. Advertising: enlarged campaign. Patronage: high-class. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

FIVE DOLLAR BABY. A very poor Dana picture. Not at all what it's put up to be. Just an ordinary program picture. Patrons disappointed. Advertising: ones, threes, six, photos, newspaper. Patronage: mixed. Attendance: fair. Jack Jones, Cozy Theatre, Shawnee, Oklahoma.

LITTLE EVA ASCENDS. Excellent Barnstorming story that went over with a bang. Audiences delighted. Lots of good, solid laughs. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

PUPPETS OF FATE. An excellent program picture. Advertising: regular. Patronage: resort. Attendance: fair. Holeman & Shaw, Auditorium Theatre, Dawson Springs, Kentucky.

Paramount

AT THE END OF THE WORLD. One of the best we have shown. Betty Compson is quite a favorite with my patrons. Advertising: sixes, threes, ones. Patronage: resort. Attendance: good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

BLOOD AND SAND. Too much Valentino. It would have been good with any other star. Brought the crowds, but people disappointed. Altogether too long. Advertising: house organ, lobby, newspaper, billboards. Patronage: mixed. Attendance: good. L. A. Hoover, Gem Theatre, Durango, Colorado.

BONNIE BRIER BUSH. Rather well below average. Advertising: usual. Patronage: neighborhood. Attendance: very poor. Royal Theatre, Reading, Pennsylvania.

BURNING SANDS. Did not do the business it should, by half, although picture was well liked. I blame it to non-pulling of stars. Advertising: a little of everything. Patronage: small town. Attendance: fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

BURNING SANDS. For me, better than "The Sheik," with a cast that can act. Hawley not much, but Sills and Logan good. Advertising: usual. Patronage: small town. Attendance: average. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

CALL OF THE NORTH. Film was in such poor condition that I don't know whether it was any good or not. I know we got credit for running it too fast when most of the picture had been cut away. Advertising: posters and slide. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

CAPPY RICKS. Meighan is indeed "the good luck star." Story fine. This one should please ninety-five per cent. Advertising: regular. Patronage: general. Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

FOOTLIGHTS. Very good and pleased a large audience. Elsie Ferguson does good work in this. Advertising: regular. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

GAME CHICKEN. A very good picture and will please most any audience. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

GET-RICH-QUICK WALLINGFORD. Good picture. Clever acting. Well liked by patrons. Attendance: fair. Royal Theatre, Reading, Pennsylvania.

HER HUSBAND'S TRADEMARK. Here is a picture that is good. It is exceptionally clean, has a good story, good action, good scenery. Advertising: newspapers, ones, slide and posters. Patronage: local. Attendance: good. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

A Double Letter

Dear Van:

It may interest you to know I found in my mail the following note:

"Thos. L. Haynes,
Dear Sir:

Your letter in Straight from the Shoulder in Moving Picture World of November eighteenth was read by us with great interest. This department is certainly very valuable and we don't see how any live exhibitor can get along without it. Sincerely,
C. M. LYNCH,
HARRIS & LYNCH,
Gem Theatre, Peoria, Ill."

Very truly yours,
THOS. L. HAYNES,
Old Lyme Amusement Co.,
Old Lyme, Conn.

A letter within a letter that shows how Straight from the Shoulder is promoting good fellowship between exhibitors who count.

WORLD'S CHAMPION. Rather belated showing, but picture drew well. Reid not very good; support made the picture. Advertise good; you won't lose. Advertising: billboard, lobby, program. Patronage: mixed. Attendance: good. L. A. Hoover, Gem Theatre, Durango, Colorado.

YOUNG RAJAH. If you have to pay a big price for this—look out! It disappoints as did "Blood and Sand." We played day and date with Detroit, but to no avail. Advertising: heavy. Patronage: small town. Attendance: poor—lost money. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

Selznick

PROPHET'S PARADISE. For me, picture rotten all through; film badly cut. Advertising: usual. Patronage: general. Attendance: good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

REPORTED MISSING. Picture good; for me nothing special. If you can get it at a right price, buy, and your average patrons will be pleased. Do not advertise as special—it is not! Have had two- and three-reel comedies that went over better. Advertising: special. Patronage: small town. Attendance: good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SAFETY CURTAIN. Splendid picture. A revival that tells the tale of "why" Norma is so popular. These pictures are worth what these people ask; they don't try to rob you. Advertising: regular. Patronage: small town. Attendance: good. Majestic Theatre, Greenfield, Tennessee.

United Artists

LOVE FLOWER. A very good picture, with special cast, and one which pleased. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

RULING PASSION. Not a heavy puller, but a great picture. All should run it. Advertising: regular. Patronage: family. Attendance: fair. R. J. Relf, Star Theatre, Decorah, Iowa.

Universal

AFRAID TO FIGHT. One of the best I ever saw of Nagel. A good picture to boost. Advertising: lobby and daily papers. Attendance: good. H. R. Workman, Coliseum Theatre, Marseilles, Illinois.

AT LARGE. With Tom Santschi, a very good picture with very good business prevailing. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

BEAR CAT. One of the best Westerns we've shown. First, the story is good, and second, Hoot is a likeable cuss, a combination Chas. Ray and Tom Mix. I'd class it as extra good. Advertising: regular. Patronage: small town. Attendance: good. Majestic Theatre, Greenfield, Tennessee.

SCRAPPER. For me, a fine "lemon." Certainly not what we expected after reading exhibitors' reports. No plot, no acting Fight O. K., but that was all. Too improbable. Advertising: good. Patronage: village and country. Attendance: fair. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

TOP O' THE MORNING. One of the nicest little program pictures released. Star fine; direction excellent. Advertising: ordinary. Patronage: general. Attendance: fair. H. J. Longaker, Goward Theatre, Alexandria, Minnesota.

TRAP. Very good subject, but failed to please all. Only a few liked it. Chaney does wonderful acting and the scenery is good. Advertising: two threes, one six, four ones, heralds, mailing list. Patronage: small

town. Attendance: fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama. Wisconsin.

UNDER TWO FLAGS. A knockout of a picture, and one we made a little money on; we got it quick, and price right. Book it. Advertising: twenty-four, ones, heralds, photos, papers, etc. Patronage: country town. Attendance: good. H. V. Harvey, Palace Theatre, Dixon, California.

UNDER TWO FLAGS. Did not take here. Sixty per cent. dissatisfied. Raised price and lost money. Advertising: fifty per cent. extra on account special production. Patronage: small town. Attendance: fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

WILD HONEY. This Universal-Jewel has many entertaining qualities, yet in my opinion some of the scenes are so suggestive and improper that it would be hard to recommend to every one. The plot is rather light, and taking everything into consideration this picture does not measure up to some of her former successes, although no fault of Miss Dean's, who lifted the feature as much as she could from the cheap tawdry class with her remarkable characterization. Advertising: special. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

WISE KID. Here is a nice little picture which pleased nearly 100 per cent. and you will make no mistake in booking it. It has plenty of comedy in it that just set right with the audience. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

Vitagraph

FLOWER OF THE NORTH. With special cast including Pauline Stark; good picture and good puller. Gave good satisfaction. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

MY WILD IRISH ROSE. A big, clean story. Pleased 100 per cent. and got the money. Many compliments from our patrons. Advertising: ones, threes, twenty-four, slides and cards. Patronage: small town. Attendance: good. Werner Brothers, Queen Theatre, Trinity, Texas.

SHEIK'S WIFE. Very good. Pleased a hundred per cent. Rained all day Sunday, but did fair business. Advertising: lobby, cutouts, billboards. Patronage: mixed. Attendance: fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

SHEIK'S WIFE. While this foreign picture is good, frankly it doesn't compare with "The Sheik." Advertising: regular. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

VIRGIN'S SACRIFICE. (The title of this picture has been altered to "A Woman's Sacrifice.) An awful title for a picture. I should call this a nasty type of story, and am glad there are not many of them made any more. There were many beautiful snow scenes; it was well staged. Advertising: two papers, photos, threes, ones and slide. Patronage: family. Attendance: poor. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

Christmas Wish

We hope that you'll hang up a stocking this year and find it, on Christmas, just packed with good cheer; we've asked good old Santa to see that you get a year's run of pictures the best you've had yet; an S. R. O. business, each patron a fan; no films mutilated, no censorship ban; each contract a fair one, at a price you can pay—and a real Merry Christmas!—what more can we say?

Comedies

CIRCUS CLOWNS (Universal). Baby Peggy is growing popular here. Although her comedies have no fast action they fill the bill as a distinct novelty. Played it with "Shattered Dreams," and it was our life-saver for that show, as the feature was mediocre. Patronage: community. Attendance: fair. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

DUCKS (producer not noted). One-reel comedy, praised by everyone. Can be safely called a first-class one-reeler. Some fine photography depicting scenes in and around a lake that actually seemed the best place in the world for ducks. Very appropriate picture here, as this is a great hunting country for small game. The producers are to be congratulated. (And if they will come forward and identify themselves we will be glad to give them credit.—Ed.) Advertising: none. Patronage: small town. Attendance: good. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

FALL GUY (Vitagraph). Larry is very popular here and his comedies are usually quite good. This one, however, is below his standard, and I could not make much noise about it. Advertising: regular. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

ICE BOX PIRATES (Universal). These Star comedies are no good for us. Our patrons walk out on them. They might go over good if called scenics or bathing girl novelty reels. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

I DO (Assoc. Exhib.) If there is any comedy worthy to be featured with the regular picture, it is this one. A big crowd roared all through it. Positively the best comedy ever shown here, at least from the viewpoint of my patrons. Advertising: slightly more than regular. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

LINE'S BUSY (Universal). Best Star comedy we have shown yet, but that is not saying it is good, for it doesn't begin to measure up to the standard of a real comedy. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

PALEFACE (First Natl.). For me, not one laugh in the whole two reels; absolutely poor for me. Keep it on the shelf. Patronage: all classes. Attendance: poor. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SHOW ME YOUR SAMPLES (Universal). About the poorest excuse for a comedy that was ever shown in our theatre. I am glad they have finally woke up and quit producing the Star Non-Sensered Reels. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

SKIPPER'S LAST RESORT (Educl.). These might go in other places, but not here. Do not satisfy patrons at all. Advertising: regular. Patronage: small town. Attendance: poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SOLID CONCRETE (Vitagraph). Larry Semon comedy. Very good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

Serials

GO-GET-'EM HUTCH (Pathe). A good, snappy serial; but we were loaded up with an awful lot of stuff with it, and have had a hard time keeping the crowds. Advertising: usual. Patronage: country town. Attendance: has been fair. H. V. Harvey, Palace Theatre, Dixon, California.

ROBINSON CRUSOE (Universal). Have just finished this one and must say it was the biggest failure for me. It will not draw, in my experience. Advertising: all kinds, paper, etc. Patronage: children mostly. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ..... **Star** ..... **Producer** .....

Your own report .....

.....

.....

Advertising Angles ..... **Attendance** .....

Size of Town.....**Type you draw from** .....

Name ..... **Theatre**..... **City** ..... **State** .....

TIMBER QUEEN (Pathe). On the sixth episode. Holding up fine. Lots of action and fine snow scenery. Business good. Can't go wrong on this one. We are running Lloyd single reelers and Playlet with serial. Playlets all good and in good shape. Will make a good variety show. We started this serial off to a good business. Advertising: ones, photos, slide. Patronage: middle class. Admission: ten-twenty cents. Attendance: good. William Thacher, Royal Theatre, Salina, Kansas.

Short Subjects

44 CALIBRE MYSTERY (Carey-Univ.). Very pleasing picture. Holds interest all the way through. Acting good, but not very much of a story. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

HUDSON TRAILS (Educl.). As good as any Travel pictures, but had to stop showing them as the patrons don't want travelogs. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

JAPANESE NIGHTINGALE (Pathe). This is a good picture of the kind. Advise you, if you are running a middle-class house, not to run this playlet—get Pathe to give you something in place of this one. We ran this with "Timber Queen" and single-reeler. They walked out on "Nightingale." Middle-class audiences don't seem to want such a picture. You will find that all of Pathe playlets are good. Make a good show with a serial and comedy. William Thacher, Royal Theatre, Salina, Kansas.

Prove that you wish every other exhibitor a Merry Christmas and a prosperous future—send reports.

RULES OF ROAD (Pathe). Where Frank Keenan is liked, these are good fillers with comedy. Advertising: regular. Patronage: small town. Attendance: fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SCREEN SNAPSHOTS (Pathe). The best short subject we ever ran, and have tried many. Everyone likes it fine. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

State Rights

AMAZING LOVER (Federated). Not a good picture from any angle. Marc McDermott was unfortunate to be in it. Advertising: newspaper, card and screen. Patronage: family. Attendance: excellent. Arthur G. Pearson, Auditorium Theatre, Melrose, Massachusetts.

KAZAN (Hamilton). Very good Curwood story and will please eighty per cent. Not in it with "Silent Call." Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

LAST CHANCE (Standard). If you don't have to play this one, don't. For me, nothing to it. 'Nuff sed. Admission, ten-twenty cents. William Thacher, Royal Theatre, Salina, Kansas.

SILVER SPURS (Standard). Those that like Westerns will like this. Some real thrills and plenty of action. Advertising: regular. Patronage: neighborhood. Attendance: good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

SCHOOL DAYS (Warner). Truly in every sense of the words a wonderful production. It not only pleased, but it drew well. Little Barry is exceptionally good in this one. Book it by all means. Advertising: ones, threes, sixes, photos, heralds. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

WHAT'S WRONG WITH THE WOMEN? (Equity). Good, the best picture made in several years; everybody should see it. Hartsville Theatre, Hartsville, Tennessee.

WHERE IS MY WANDERING BOY? (Equity). Not as great as cracked up to be, although price right on same, and drew well with its wonderful title. Advertising: special printed one sheets, cards, newspapers and posters. Patronage: mixed. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

WHY GIRLS LEAVE HOME (Warner). Should make money for every exhibitor who shows it. Advertising: six, one sheet, news cuts. Patronage: mixed. Attendance: good. L. P. Stubblefield, Hartsville Theatre, Hartsville, Tennessee.

CONSENSUS of PUBLISHED REVIEWS

The Lavendar Bath Lady

(Gladys Walton—Universal—5 reels)

M. P. W.—An attractive combination of light comedy and melodrama offers pleasing entertainment.

E. H.—As a program picture it will answer every requirement.

F. D.—Rather slight but interesting feature that would have been a real winner if it held starting pace.

T. R.—It is entertaining, light and frolicsome with occasional touches of melodrama that stimulates the interest.

N.—The picture may be called fair entertainment.

The Lone Hand

("Hoot" Gibson—Universal—4,857 feet)

M. P. W.—The picture is one of Ed (Hoot) Gibson's best and destined to enjoy success.

F. D.—A good climax but otherwise not as strong as Gibson's recent pictures.

E. H.—It will fill the bill wherever good Westerns are in demand.

N.—Gibson has a good cast. . . . Your folks will like him in his latest feature.

T. R.—Is a picture with plenty of excitement, many humorous situations and other ingredients that make up satisfactory entertainment.

Manslaughter

(Thomas Meighan—Paramount—9,061 feet)

M. P. W.—Gorgeous scenes interpolated in intensely dramatic story make this Cecil B. DeMille's best.

T. R.—After one has said that "Manslaughter" is a typical Cecil B. DeMille Production the first and the last word has been spoken about the sumptuous and gripping screen presentation of Alice Duer Miller's story.

F. D.—Adds another to a tremendous interesting lot.

N.—Looking aside for the moment from the spectacular side of this newest DeMille achievement, we must give him credit for building the most direct action which has graced the screen in many a day.

The Mohican's Daughter

(Featured Cast—American Releasing—5,500 feet)

M. P. W.—The picture's appeal is not broad enough to include all classes of patrons. It will afford entertainment principally to those who are interested in typically Indian subjects.

T. R.—Will no doubt prove to be an interesting story of the North American Indian.

F. D.—While probably losing somewhat in being transferred to the screen, still makes an interesting if somewhat improbable entertainment.

N.—Doubtless the picture will please seven patrons out of ten because of the well sustained interest.

More to Be Pitied Than Scorned

(Featured Cast—C. B. C.—5,800 feet)

M. P. W.—All indications pointing to a season of melodramatic revivals this entertaining independent production affords the independent exchangeman and exhibitor a genuine opportunity to combat the stiff opposition that is certain to develop next season.

E. H.—With proper exploitation it should go well.

N.—Far from hitting near the mark of a good picture.

F. D.—Has really one point of appeal and it is to the lovers of melodrama.

Shirley of the Circus

M. P. W.—The picture as a whole is good entertainment.

N.—This picture is one of the best bets you can book this season.

T. R.—Possesses sufficient points of interest to entertain and amuse both children and grown ups alike.

F. D.—Delightful circus story with fine action and thrills in climax.

E. H.—One of the best Shirley Mason pictures in some time.

The Fighting Guide

(William Duncan—Vitagraph—4,905 feet)

M. P. W.—The atmosphere is in keeping with the story and the backgrounds are second to none. Added to that, the photoplay is excellent, the cast is strong, and in his direction, Duncan has had full opportunity to display his unusual talents.

T. R.—There is an amazing amount of "zippy" action in this film, which registers as an uncommonly good western melodrama.

N.—This is a very satisfying little western picture featuring in addition to several dramatic situations a lot of "different" comedy moments.

E. H.—A good Western.

Headin' North

(Pete Morrison—Arrow—4,257 feet)

M. P. W.—More attention given to accumulating the thrills than to making the theme seem plausible.

E. H.—For the exhibitor looking for a good Western feature we unhesitatingly recommend "Headin' North."

F. D.—They'll have to be mighty easily pleased to be satisfied with such old school meller.

N.—If you are looking for action in this picture without caring much whether it is logical or not, just so long as it keeps moving, you are apt to be satisfied.

The Jilt

(Marguerite De La Motte—Universal—5 reels)

M. P. W.—Irving Cummings produced what should prove a splendid audience picture when he made "The Jilt."

N.—Seems to be a good audience picture of its type.

E. H.—While there is nothing outstanding about "The Jilt" it should get over with audiences that like domestic dramas.

T. R.—A fine program attraction, worthy the attention of all exhibitors.

F. D.—Pretty good audience picture that will appeal to the majority.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

IN THIS ISSUE

Captain Fly-By-Night (F. B. O.)
Dangerous Game (Universal)
Conquering the Woman (Associated Exhibitors)
Firebrand, The (Goldstone)
Flaming Hour, The (Universal)
Flirt, The (Universal)
Forgotten Law, The (Metro)
Hearts Aflame (Metro)
Kick In (Paramount)
Inner Man, The (Playgoers)
Making A Man (Paramount)
Man's Size (Fox)
Wasted Lives (Second National)

"The Flirt"

Universal-Jewel Is Intensely Human Drama of American Life Offering Exceptional Entertainment

Reviewed by C. S. Sewell

There is an abundance of heart-throbs and real humor in the Universal-Jewel production, "The Flirt," which is adapted from the widely read novel of the same title written by one of America's foremost novelists, Booth Tarkington. Under the expert direction of Hobart Henley it is one of the most intensely human stories ever presented on the screen.

Although the title aptly described the main character, the pampered and selfish flirt, it does not reveal the depth of human interest in which the story abounds; for it is a cross section of a type of American family life with which we are all familiar. Beside the flirt, who has the entire family catering to her every whim, there is the lovable and self-sacrificing father, a man of sterling honor who struggles to give his family every advantage possible; the fond mother who takes up for her children under all circumstances; the other sister who uncomplainingly sees the man she loves fall victim to her flirty sister and the younger brother who is just a real boy with the usual mixture of mischief and love and boyish wisdom. Then there are other easily recognizable types found in a small community.

A striking point in the production is the unusual fidelity of the character-drawing, everyone of the characters seem real living persons; though you may not know any one family in which all of the types are present, you will probably find yourself picking out each one and thinking that you know someone who is just like that.

There is strong drama in the story, the kind that strikes home, for it is not an exaggerated story. You never feel that you are looking at a picture which is the creature of some writer's brain built solely to entertain or present some social problem, but rather that you are getting an intimate insight into the life of a real family. There is a note of simplicity and sincerity running all through the picture that is in keeping with this idea, and though finely photographed, there is no attempt at elaborateness; the sets and locations are all "homey" and the kind you expect for a family like the story typifies.

Director Hobart Henley is to be congratulated upon this production; we believe it is the very best thing he has ever done; he has strikingly retained the charm and human note of Tarkington's story. He has made the characters do the things you expect of them and refrained from over-emphasis, at the same time giving everyone a chance and developing each character with fidelity and fine detail.

The entire cast for this picture is exceptionally well selected, and all give fine performances. Eileen Percy is a perfect embodiment of "The Flirt"; Helen Jerome Eddy does some of the finest work in the film in the pathetic role of the other sister, while George Nichols is exceptionally fine as the father, acting this role with intelligence and force. Buddy Messenger is "real" as the small boy; Harold Goodwin, as the brother, and Lydia Knott, as the mother, are thoroughly capable. All the other members of the cast are true to type.

"The Flirt" is a picture that should appeal to every class of spectator. There are no spectacular scenes or melodramatic thrills, but it holds you just the same because of the fact that it is real human drama with the humor and pathos of every-day life and genuine living characters. It should appeal to every type of audience and prove a big box-office attraction.

Cast

THE MADISON FAMILY

Papa	George Nichols
Mama	Lydia Knott
Cora	Eileen Percy
Laura	Helen Jerome Eddy
Hedrick	Buddy Messenger
Jimmy	Harold Goodwin

and

Della Fenton	Nell Craig
Sam Fenton	Tom Kennedy
Valentine Corliss	Lloyd Whitlock
Richard Lindley	Edward Hearn
Wade Trumble	Bert Roach
George Carroll	William Welch

Based on novel by Booth Tarkington.
Scenario by A. P. Younger.
Directed by Hobart Henley.
Photographed by Charles Kaufman.
Length, Eight Reels.

Story

Cora, a flirt, and the pampered pet of the entire Madison family who sacrifice to humor her whims, becomes engaged to Richard Lindley who does not know that Laura Madison silently loves him. Valentine Corliss, a former member of the community, reappears with a big stock scheme and Cora falls for him. Pretending love he uses Cora and endeavors to get her father to become secretary of his company knowing his name and reputation will lend prestige. Cora finally brings Corliss the paper with her father's signature which later proves to have been forged. Corliss makes a getaway but is nabbed as he reaches New York. In the meantime, the townspeople who have been cheated, demand the arrest of Papa Madison. Cora to get away, goes to Lindley but he says their engagement was a mistake, she then goes to another admirer and they are immediately married. Laura, learning of the situation, becomes enraged, gets Cora and brings her home where she confesses despite her father's attempt to keep her silent. Jimmy Madison to whom Papa appealed when he got in trouble, appears and with the arrest of Corliss affairs are straightened out. Lindley, who through a prank of little Hedrick, has learned of Laura's intense love, sees his error and they become happily married.

"Kick In"

Suspense in Famous Crook Drama of Stage Splendidly Handled in Paramount Version

Reviewed by Mary Kelly

If it is possible that the dramatic interest in the stage play, "Kick In," could be intensified, George Fitzmaurice has done so in the picturized version. It brings back the many thrills of the original with wonderful realism. The action and settings have been considerably elaborated upon with results which upon the whole, will vastly increase the story's appeal.

The picture's greatest achievement is the handling of the many crucial situations. The struggle between the law and human sympathies is a constant factor in the construction of the drama, and the vital appeal in these scenes shows fine directing and fine acting.

With a cast composed of Betty Compson, Bert Lytell, May McAvoy and Gareth Hughes, Director Fitzmaurice has built swift and convincing action. Betty Compson's charm and dramatic gifts are, as usual, most appealing. May McAvoy's performance is a triumph of delicate pathos. She is an inspiring type for this particular role and has several really exquisite scenes. There is a lightning-like quality in Bert Lytell's interpretation of Chic Hewes, fighting against his crook-tendencies, but forced to get mixed up in the affairs of his pals, that gives it great force. The suspense, throughout, has been very well handled.

The tendency toward extravagant scenes is illustrated to an exaggerated degree in the earlier part of the picture. The nature of the picture does not call for so much elaborateness, as the drama is intense enough, of itself, to hold the interest. These scenes devoted to the revelry which affects only the minor characters are not distinguished and could be curtailed.

The Cast

Molly Brandon	Betty Compson
Chic Hewes	Bert Lytell
Myrtle	May McAvoy
Bennie	Gareth Hughes
"Frou Frou"	Kathleen Clifford
Mrs. Brandon	Maym Kelso
District Attorney Brandon	John Miltern
Whip Fogarty	Walter Long
Jimmy Monahan	Jed Prouty
Delaney	Charles Ogle

Based upon the Stage Drama by Willard Mack.
Scenario by Ouida Bergere.
Direction by George Fitzmaurice.
Length, 7074 feet.

The Story

Chic Hewes, released after a term in Sing Sing, finds it hard to hold an honest job because of the enmity of the police. District Attorney Brandon has a frivolous wife who gives a wild party at which a man is murdered. Chic is in the house, after an attempt to rob the safe to get even with the District Attorney. Jerry, the latter's son, robs the safe first then lays the blame upon Chic. Molly, however, the daughter of the District Attorney, sees her brother's dishonest maneuvers and tells the truth. Chic is freed. His brother meantime has been fatally shot while stealing a necklace, and Chic is hiding the body from the police. Brandon arrives with the police to get the necklace, but Chic has succeeded in shielding his brother and Molly shields Chic. Brandon lets him go. He goes out West to take a new position and Molly follows one year later.

"Man's Size"

William Russell Assisted by Alma Bennett in Fox Drama of the Northwest

Reviewed by Mary Kelly

"Man's Size" presents William Russell in a drama of the Northwest with considerable action. The story is quite similar to others that have been used on the screen. This fact is not as objectionable as it is frequently, however, due to the presence of Alma Bennett. When the age-old situations of a heroine in distress are depicted, they succeed in arousing more than usual suspense, because an unusually attractive actress plays this role. Her beauty is one of the production's best points of advantage.

Pictures which resort to the Enoch Arden idea for interest have been so numerous that they are not satisfying to the average entertainment-seeker. This and a mystery regarding the parentage of a child are used as a foundation for the story of "Man's Size." The plot is unusually thin in originality but the performance on the whole is capable and the attractive forest settings should appeal.

The Cast

Tom Morse.....William Russell
Jessie McRae.....Alma Bennett
Bully West.....Stanton Heck
Angus McRae.....Chas. K. French
Carl Morse.....James Gordon
Whaley.....Carl Stockdale

Story by William McLeod Paine.
Scenario by Joseph Franklin Poland.
Direction by Howard Mitchell.
Length, 4,316 feet.

The Story

Tom Morse is sent by his father to investigate the latter's trading post in Canada. He finds that Jessie McRae is a self-appointed revenue officer, endeavoring to punish the bootleggers of the country. He hears the sad story of how she was deserted by drunken parents when an infant. Angus McRae is taking care of her, and claims to be her guardian. He is really her father as developments prove, after he has forced her to leave to marry a brute. Tom rescues her from this and marries her himself, and her father plans to atone for his cruelty to the girl.

"Hearts Aflame"

Fine Acting, Entertaining Story and Exceptionally Thrilling Forest Fire in Metro Feature.

Reviewed by C. S. Sewell

There is big audience appeal in "Hearts Aflame," which is adapted from the novel, "Timber," by Harold Titus and presented through Metro by Louis B. Mayer as a Reginald Barker production. In addition to having an unusually realistic and exciting forest fire the picture tells an interesting story of how a lazy young man of wealth found himself and made good fighting against difficulties in the lumber country. An unusual angle is the fact that part of the time he has his own father arrayed against him.

The picture opens with a strong plea for forest conservation and is based on this theme. It is a story of the pine lumber country in Michigan and while the big punch scene is the forest fire, there are several other good scenes as, for example, the building of a big dam and the dynamiting of this dam so that the rush of the water will carry with it about a half million feet of logs to the mill lower down. It is exciting to watch these big logs, hundreds of them, being carried down on the swift current and to see how the lumberjacks expertly handle them when they get into slower current. This, however, has been handled in such a manner that it does not in any way anti-climax the big scene, the forest fire.

Although there have been several pictures with forest fires, we believe that this is the best handled one yet presented on the screen, and the use of natural colors in these scenes strikingly heightens the effect. You seem to see the whole forest on fire, a whole hillside in flames, with the blazing yellow and red tongues of fire leaping from the giant trees. These scenes have been finely handled and are not simply thrust into the picture for effect but are an integral part of the drama; the action of the picture runs all through them and a number of the most dramatic situations occur against this fiery background. The scenes where the girl and the hero board an engine and ride a half mile through the flames to get dynamite to blast a ridge to stop the spread of the fire, are unusually well handled, especially where the flames leap across in front of the windows seeming to actually scorch the players. There are some especially effective photographic effects, with stirring scenes of wild animals, wolves, deer and bears driven from their lairs by the flames.

There is also a charming romance in the picture, and the work of Frank Keenan as the hard-headed old lumberman who is determined to get the girl's timber at any cost, but eventually capitulates and agrees to aid the girl in what he considers her foolish ideas of conservation, add much to the enjoyment of the picture. Keenan's work is the outstanding characterization of the film and is one of the finest things this sterling actor has ever done. He injects unusual vigor into the role and dominates, but does not "hog," every scene in which he appears.

Anna Q. Nilsson is attractive and appealing as the girl and Craig Ward is satisfactory as the hero, though he appears rather light for the role. There is considerable humor of an out-of-the-ordinary sort supplied by Russell Simpson as a lumberman and Martha Mattax as his wife, who have not spoken to each other for twenty years and always talk through a third party. Ralph Cloninger also supplies several laughs in a character role. Lee Shumway makes a minor role stand out, and Stanton Heck is good as the villain, while little Richard Headrick is appealing as an orphan child.

It is a picture which will please the masses and, if properly exploited, should bring business to the box-office.

Cast

Luke Taylor.....Frank Keenan
Helen Foraker.....Anna Q. Nilsson
John Taylor.....Craig Ward
Bobby Kildar.....Richard Headrick
Black Joe.....Russell Simpson
Jim Harris.....Stanton Heck
Phillip Rowe.....Richard Tucker
Aunt May.....Martha Mattox
Charley Stump.....Walt Whitman
Ginger.....Joan Standing
Thad Parker.....Ralph Cloninger
Milt Goddard.....Lee Shumway
Lucius Kildare.....John Dill

Based on novel "Timber" by Harold Titus.
Scenario by J. G. Hawks and L. G. Rigby.
Directed by Reginald Barker.
Length, 8,110 Feet.
Photographed by Percy Hilburn.

Story

Luke Taylor, millionaire lumberman, is pining away in Florida because he believes there are no more big tracts of trees that he can get to convert into lumber. Trouble develops in moving his last big lot of logs and when his young son who seems to prefer idleness wants him to start him in a swell business, he tries to arouse his manhood by sending him to Michigan to move the logs. The boy goes and meets a girl whose father forty years before had replanted a forest which is now about ready for cutting. They join forces and get the logs to the mill. The boy falls in love with her and in order to get his father to come up and help her he sends a wire saying he can get the land. His father comes, but in the meantime the girl learns of the message and turns on him. The villain, a land schemer, finally thwarted at every turn, gets a half-witted man to set fire to the timber. The blazing forest is saved by the girl and boy, who ride through the flames and get dynamite to explode in the path of the flames. The boy's father comes around to the girl's way of thinking, agrees to help her and straightens out matters between the young couple.

"The Inner Man"

Wyndham Standing in Amusing Character Role in Release of Playgoers Pictures.

Reviewed by Mary Kelly

Wyndham Standing's amusing characterization in "The Inner Man," is the most novel feature of a production that is interesting but not especially distinguished. It is one of his first efforts at comedy, and will be entertaining to many. He visualizes the popular conception of an absent-minded college professor with successful effect. If the comedy mood, apparent in the first part, had been more carefully preserved the general effect would be more consistent. Instead, the last part is melodramatic and more or less stereotyped.

The timid professor finds his manhood when he discovers a plot to cheat his father in the development of his silver mines. A mountain maid played charmingly by Dorothy MacKaill is his inspiration. After his first meeting with her he has a dream about himself pursuing wood nymphs. This is a fantastic touch in the picture, achieved with slow motion photography, and hovering between the romantic and ludicrous. Dorothy MacKaill is attractive despite her extremely plain attire, which is the same throughout the picture until the last scene, where she dresses like a lady—and looks like one. A good supporting cast includes Gustav von Seyffertitz and J. Barney Sherry. The picture has been attractively photographed.

The Cast

Thurlow Michael Barclay, Wyndham Standing
Barclay, Sr.....J. Barney Sherry
Margaret Barclay.....Katherine Kingsley
Sally Wolf.....Dorothy Mackaill
Old Man Wolf.....Louis Pierce
Mrs. Wolf.....Nellie Parker-Spaulding
Bob Wolf.....Leslie Hunt
Ben Wolf.....Arthur Caldwell, Jr.
Jud Benson.....Gustav von Seyffertitz
Randall.....Arthur Dewey
Ned Sawyer.....Martin Kinney

Based upon Novel by Charles Mackay.
Direction by Hamilton Smith.
Photography by Arthur A. Cadwell.
Length, 4,914 Feet.

The Story

Thurlow Michael Barclay is a mild-mannered, absent-minded professor of mathematics who is a great trial to his father, who wishes he had an instinct for business. Thurlow decides to give up college and go down to his father's mine, which is reported as petered out.

In the Kentucky hills he meets Sally Wolf and, under her influence, develops some backbone. He learns that the mine's superintendent has discovered silver and is selling it on the quiet. The superintendent tries to terrorize Thurlow into leaving the hills, but Thurlow has found his manhood. He rounds up the thieves, rescues Sally from their vengeance and makes such a hit with his dad that he is taken into partnership. Dad also even approves of Sally as a daughter-in-law.

"The Flaming Hour"

Thrilling Fire Scenes in Universal Production, Starring Frank Mayo

Reviewed by Mary Kelly

A spectacular climax brings five reels of entertaining action to a close in this Universal feature for Frank Mayo. It comes as an expected end, but is none the less picturesque. Early scenes in the picture and the title suggest that the finale will be a big explosion, and when it does come it is not a disappointment. As drama, spectacle and photography this scene is strong in appeal.

In preparing for the final thrill there is a story of at least average suspense intensified by the magnetic personality of the star. He has a role that brings out his most forceful qualities with now and then a hint at brutality. He is fired from a magazine plant because he uses his fists too readily. At this point his matrimonial prob-

lems commence and his wife fires him for the same reason that his employer did. At length the dramatic opportunity comes to him and he redeeems himself nobly. On the whole it is an effective role for Frank Mayo. The only unreal touch is his striking facial transformation after the change in fortune. Helen Ferguson, playing opposite, gives an earnest performance and the rest of the cast is well chosen.

The climax is well laid out. There is a fight, a careless shot, a flame and then a wild conflagration in which the whole sky threatens to be consumed. From these melodramatic scenes the victims make their escape through a secret channel in a row boat. Every move is worked out successfully to keep the interest at high pitch, and this scene alone should sell the picture.

The Cast

Bruce Henderson.....Frank Mayo
Lucille Danby.....Helen Ferguson
John Danby.....Melbourne McDowell
Richard Mower.....Charles Clary
Jones.....Albert McQuarrie
Ben.....Tom Kennedy

Story by Lillian Chester.
Scenario by George Randolph Chester.
Direction by Edward Sedgwick.
Photography by Bennie Kline.
Length, 4,508 feet.

The Story

Bruce Henderson, manager of the powder and fireworks plant of Danby & Son, is in love with Danby's daughter, Lucille. So is Richard Mower, sales manager. Bruce, hot-headed in argument, is fired after a quarrel, and Lucille sides with him and marries him. Danby gives Mower Bruce's job, unaware that Mower is stealing from him all the time. Bruce and Lucille are happy until Mower calls on Lucille. Bruce flames into a temper and makes such a spectacle of himself that Lucille leaves him.

Disguised as a bum, he gets a laborer's job in the plant and soon gets evidence against Mower. Just at this time Danby and his daughter enter the plant and catch Mower and an accomplice robbing the vault. Mower locks the two in the vault. Running out he is stopped by Bruce and shoots at Bruce, missing him and hitting some explosives. The plant begins to go up, section by section. Through this hell on earth, Bruce has one idea—to find Lucille and her father, which he does!

"Wasted Lives"

Second National Vehicle Conglomeration of Bits From Past Hits

Reviewed by Roger Ferri

"Wasted Lives" starts off with "The Miracle Man" theme, then hits the wealthy but idle son's reformation bit, bounds off into "The Faith Healer" plot, borrows a timid triangle affair and finally injects itself into the world war bit. But withal this borrowing, "Wasted Lives," while the title has no bearing whatsoever on the story itself, is an entertaining picture, inoffensive and makes a praiseworthy effort at gripping the heartstrings.

Had the producer carricd out the story he started to tell in the Northwest country logically, he would have probably turned out a production that would have merited more than passing attention. As it stands, however, he jammed too many situations into the picture and failed to avail himself of the dramatic moments they tempted. One is introduced to a persistent wooer of the wife of the philanthropic surgeon, who "finds his place in the world" after heeding some fatherly advice given by an aged gentleman of the Northwest country. But in the rush of themes—although he crops up now and then—he is lost sight of and his presence in the entire picture meant nothing, unless he was there to demonstrate the wife's love for her husband.

There is an attempt made at depicting the surgeon's neglect of his wife, but it is feeble. Yet, on a double bill at the right price, "Wasted Lives" should make money. Just what this picture is worth to the exhibitor depends entirely upon what the latter is asked to pay in the way of rental. The cast includes hard-working Richard Wayne, whose work stands out above that of anybody else, although the others try hard. The direction is so-so, while the photography perfect and picturesque, some of the settings being particularly pleasing to the eye.

The Cast

Randolph Adams.....Richard Wayne
Dorothy Richards.....Catherine Murphy
Doctor Wentworth.....Winter Hall
Mrs. Jonathan Adams.....Lillian Leighton
Madge Richards.....Margaret Loomis
Ned Hastings.....Arthur Osborne
Noah Redstone.....Walt Whitman
Bobby Adams.....Phillippe de Lacy
Mrs. Hastings.....Fannie Midgley

Directed by Clarence Geldert.
Produced by Mission Film Corporation.
Length, 5 reels.

The Story

Randolph Adams, son of a wealthy man, while on a hunting trip in the Northwest with Ned Hastings, a friend, comes to a lonely cabin wherein lives an aged man and his infant grandchild, who is ill. Adams, who had studied medicine, gives successful treatment. The old gentleman gives him food for thought when he says, "Instead of coming here to take life, you should resort your efforts to saving it." He returns home, decided to resume his medical studies. He marries Dorothy Richards, who is also loved by Ned. Dr. Adams is successful. His wife resents the advances of Ned. War is declared. Randy goes abroad, but Ned stays at home. Word is brought back home that Randy has been killed. Ned unsuccessfully seeks to win Mrs. Adams. Randy's mother, heart-broken, is taken ill and figures in an automobile accident. She is given up as dead. Dr. Adams unexpectedly appears on the scene, the death report being a case of mistaken identity. He applies the "vibrameter," his own invention, which saves his mother. A happy reconciliation follows and Dr. Adams resumes his work of saving the lives of poor and needy children.

"Captain Fly-By-Night"

Romance and Conspiracy in Story Pictured by F. B. O. with Johnnie Walker.

Reviewed by Mary Kelly

This is not unlike one of the Arabian Night's tales in its fantastical conception of bandit life. It is the type of subject that cannot be taken too seriously, as it is too highly colorcd for that. Neither is it light enough for comedy. The success of a production such as this is more than usually problematical, because the picture is difficult to clasify and will appeal to a certain type of patrons rather than generally.

California in 1824 is the setting. The unsettled political condition of that period provides an opportunity for dramatics in blending the conflicting activities of the conspirators, the renegades and the loyalists with a romantic story.

Due perhaps to the fact that Johnnie Walker, the star, is not well suited to the troubadour-detective role, the suspense is not strong. The plot hinges largely on the identity of this character. But the performance does not seem to inspire much mystery as almost anyone feels assured at the start that Johnnie Walker is not the villain. The riding and picturesque settings give the picturc a ccrtain dash, appealing to those romantically inclined.

The Cast

First Stranger.....Johnnie Walker
Second Stranger.....Francis McDonald
Anita.....Shannon Day
Cassara.....Edward Gribbon
Senora.....Victory Bateman
Padre Michael.....James McEldern
Indian.....Charles Stevens
Governor.....Bert Wheeler
Gomez.....Fred Kelsey

Story by Johnston McCulley.
Scenario by Eve Unsell.
Direction by William K. Howard.
Photography by Lucien Andriot.
Length, 4,940 feet.

The Story

A notorious bandit, Captain-Fly-By-Night, keeps the Californians in terror. A stranger arrives with the tale that he has been accosted and robbed of his horse by the mysterious Captain. A second stranger arrives with a similar tale. The two are regarded as suspicious. They play cards for the second stranger's horse, and the first one wins and rides away. He goes to the conspirators' headquarters and warns them not to attack the mission until he sets the time. They address him as Captain-Fly-By-Night. Meantime the government has sent out an agent to arrest a stranger who is traveling without a pass. In the resulting complications which involve a beautiful Spanish girl, engaged to a man whom she has never met, the first stranger proves to be a secret agent from the government, and the second the notorious Captain, who is justly punished.

"The Forgotten Law"

Metro Has Achieved a Notable Success in Picturing Drama Starring Milton Sills

Reviewed by Charles M. Inman

A notable success has been achieved by James W. Horne in his direction of "The Forgotten Law," a Metro picture in seven parts that has much to commend it and undoubtedly will meet with favor with most audiences. With a plot that is considerably out of the ordinary and with a cast of players that is adequate to a most faithful interpretation, the director has been able to weave a beautiful pictorial story. There are plenty of thrills and opportunity for emotional acting, and the story is carried along to its climax without a break in the continuity. The photography, also, is all that could be desired, and the lighting effects are excellent.

The plot is based upon a "forgotten law," which through long ycars of disuse has become obsolete, by which a husband by will may deprive his wife of the custody of his children after his death. Some dramatic incidents hinge upon the operation of this law, as invoked in the story, and there are situations that call for rare dramatic ability, which is shown. The screen story is from Caroline Abbott Stanley's novel, "A Modern Madonna."

Milton Sills gives a compelling p**ns**
mance of Richard Jarnette, harden
force of his will, not by nature. Jac' has also
hall is effectively cast and Cleo Ridgly, en-
plays a very human role with dignity an ure
feeling. Her part is one that will get the
sympathies of all women, and it gives the ay
picture a great appeal.

Cast

Richard Jarnette.....Milton Sills
Victor Jarnette.....Jack Mulhall
Margaret Jarnette.....Milton Sills
Judge Kirtley.....Alec B. Francis
Muriel.....Muriel Dana
Rosalie.....Alice Hollister
Flo.....Ednah Altemus
Mammy Cely.....Lucretia Harris
Detective.....Walter Law

Based upon the novel, "A Modern Madonna," by Caroline Abbott Stanley.
Scenario by Joseph F. Poland.
Directed by James W. Horne.
Photography by John Stumar.

Story

Margaret Jarnette, having learned of the key
infidelity of her husband, Victor, upbraids ed
him for his unfaithfulness. Victor, angered e-
at her reproaches, declares if they separate e
he will take their baby, Muriel, away from d
her. He compels Judge Kirtley, his lawyer, t
to add a codicil to his will that in the event s
of his death Muriel shall go under the -
guardianship of his elder brother, Richard l
Jarnette, invoking "the forgotten law" to
accomplish this end. Richard, knowing noth ng:
ing of Victor's fast life, has implicit cord, the
dence in him, and when he arrives in Victc
office later and finds he is dying from a bul
wound and hears him say, "She shot me,"
believes Margaret has done the deed. Vict
just before he dies, murmurs that he s
himself by accident, thus absolving Marga
Richard, however, takes Muriel under " says
will. Later through Judge Kirtley's effo. ence
the woman who caused the trouble betwee ome
Victor and Margaret convinces Richard tha con-
Victor was false to his wife, and the woma
whot shot Victor confesses on her deathbed less
The story ends with Richard and Margaret ment
headed for the altar.

"A Dangerous Game"

Universal Attraction Starring Gladys Walton is Largely Episodic in Action

Reviewed by Mary Kelly

Without any apparent objective, "A Dangerous Game" pictures a rambling story of the rise of a backwoods girl. It is typical of the recent efforts to star Gladys Walton in Cinderella parts. The drama is not strong as the action is more in episodes and most of the interest lies in characterization.

A story which appeared in a popular women's magazine under the title of "Gret'n Ann," furnished the material for the picture. The title of the pictured version applies more to one specific scene which more nearly approaches a climax than any other part. A fake spiritualistic seance is the "dangerous game." The heroine is incredulous and curious, and disillusions the entire assembly by exposing the staff of spirits which the clairvoyant employs. A better appreciation of comedy values would have improved this scene. It ends in the raiding of the establishment, but is somewhat lacking in punch.

The rest of the picture is an amiable portrayal of the kindly folk who befriend Gret'n Ann, give her a home and finance her schooling. The conclusion is familiar—showing the waif of the woods transformed into a lady of fashion. There are several good character types in the cast. The picture will be more apt to please children than adults, although it should do fairly well wherever the Cinderella theme has not lost its appeal.

Cast

Gret'n Ann Peebles.....Gladys Walton
Edward Peebles .....Spottiswoode Aitken
Uncle Stillson Peebles.....Otto Hoffman
Aunt Constance .....Rosa Gore
Billy Kelly .....Wm. Robt. Daly
Kelley .....Robert Agnew
Pete Sebastian .....Edward Jobson
Stella Sebastian .....Anne Shaefer
Mad e Gaunt .....Christine Mayo
Ver nager .....Harry Carter
lley .....Kate Price

upon Story by Louis Dodge, titled "Gret'n Ann"
Scenario by Hugh Hoffman
Direction by King Baggot
Photography by Victor Milner
Length, 5,087 feet

Story

Gret'n Ann, raised in the backwoods by a kindly old father, makes the fairies her advisors. When her father dies she runs away and hops a freight train. The "brakie" likes her so well he takes her home to join his family, but she feels so like an intruder she runs away again. She walks into a fine home and tells Pete Sebastian, newly rich Irish oil king, that she has come there to live. He takes her in. In a visit to a clairvoyant's, Gret'n Ann saves Sebastian from being victimized by the spook crooks. Sebastian announces that she is going to a fashnable seminary, and Johnny Kelley, oldest on of the brakeman, is to receive a civil gineering eduction at his expense also. fore she leaves for school, Sebastian gains promise to marry him when she returns. ut things happen which show the futility f such a union and matters end properly.

"Making a Man"

Jack Holt is Star of Paramount Feature Based on Story by Peter B. Kyne

Reviewed by C. S. Sewell

w a selfish, hard-hearted and exceed- snobbish young man of wealth was to see the error of his ways and real- ie value of kindness, of making friends loing for others when he unexpectedly l himself in a situation where he needed badly, is the theme of "Making a Man," Paramount feature starring Jack Holt.

The picture has been well produced, and ably directed by Joseph Henabery and ely acted by Jack Holt and a good cast, its entertainment value will largely de- d on the manner in which you accept the main situation; that a millionaire beet sugar king who practically owns a whole valley in California would have no business connections in New York that he could call upon at least to help get a check cashed when he is broke, that the hotel which he owes several hundred dollars would not stand for one dollar more for a telegram in the hope of getting the money, or that the millionaire when robbed of his pocketbook would have nothing about his person that he could turn into money except cuff links, for which he only gets eighty cents.

If your audiences accept the plausibility of this situation or are willing to overlook it, the picture affords good entertainment, and is a good lesson in the value of kindness and the folly of snobbishness and not making friends, for it shows you may need them when you least expect it. There is a lot of human interest in the story and it is well brought out.

Jack Holt has a role that suits him well and he handles it nicely. Eva Novak is attractive in the opposite role, but she has little to do. Frank Nelson is especially effective as a "bum" and his work is one of the outstanding points in the picture. The remainder of the cast is entirely satisfactory and production details are up to the Paramount standard.

Cast

Horace Winsby .....Jack Holt
Jim Owens .....J. P. Lockney
Patricia Owens .....Eva Novak
Henry Cattermole .....Bert Woodruff
Shorty .....Frank Nelson
Balley .....Robert Dudley

Based on story by Peter B. Kyne
Scenario by A. S. LeVino
Directed by Joseph Henabery
Length, 6 reels.

Story

Horace Winsby, a young snob, owns or has mortgages on almost the entire San Geronimo Valley in California. He falls in love with Patricia Owens, but because of his patronizing manner, she turns him down. He treats his debtors so hard-heartedly that they finally make it uncomfortable for him and he thinks it best to leave town. Coming to New York he takes a big suite at a hotel and runs up a big bill. When asked to settle for it .he finds his pocketbook has been stolen and he is without funds. Put out of the hotel, he goes into the park and there meets a bum, who helps him, and after a couple of days gets him a job as dishwasher.

In the meantime Patricia and her father come to New York, learn the story, have the hotel find Winsby, and everything is straightened out. Winsby has learned his lesson in sympathy and human kindess, he wires his manager to extend the mortgages of his debtors, arranges to take the bum back with him and, Patricia seeing he has made a man of himself, accepts him.

"Conquering the Woman"

Popular Theme and Diverting Performance in Associated Exhibitor Release—Starring Florence Vidor

Reviewed by Mary Kelly

The immortal theme of manhandling a willful woman receives entertaining treatment in this picture which stars Florence Vidor. It has been produced in popular style. Settings, characters and direction are of a nature that caters to generally approved standards.

Much of the action takes place at sea. A rough seafarer who has taken a voyage around the world attempts to save a woman from drowning and receives her hearty scorn in return. The rest of the picture plays largely on this motive—the social antagonism between the girl and the rough hero. Familiar situations have been used in showing how to tame a spoiled woman, Life on a desert island forces her to work or starve and finally succeeds in changing her from a snob to the man's most devoted admirer.

There are picturesque shots of the sea, a yacht race, and a thrilling rescue scene where the girl is saved on the sinking ship. Comedy touches are frequent, especially in the earlier part. Florence Vidor is gifted to play the conventional young heroine in charming style and David Butler, as her heavy disciplinarian gives an attractive, good-natured interpretation of the part.

The picture offers pleasant diversion and fulfills the usual requirements of the successful program feature.

The Cast

Judith Stafford.....Florence Vidor
Aunt Sophia.....Mathilda Brundage
Count Henri.....Peter Burke
Larry Saunders.....David Butler
Shorty.....Roscoe Karns
The Captain.....Harry Todd
Tobie Stafford.....Bert Sprotte

Story by Henry C. Rowland.
Scenario by Frank Howard Clarke.
Direction by King Vidor.
Length, 5,887 Feet.

Story

Tobie Stafford, a self-made man, is shocked to see his daughter Judith return from Europe an unbearable snob. He enlists the aid of a rough sea captain and some crude friends in teaching her more democratic ideals. They kidnap her, put her on a yacht and make her eat her meals with the captain and Larry Saunders, a rough Westerner. She scorns both of them. The next move in the plot is to put her on a desert isle with Larry. He makes a new woman of her so that the old associates are no longer attractive to her. When the Count, a former suitor, arrives she refuses him, but he takes her away on his yacht. Larry follows in another ship and rescues her and her father's purposes are carried out.

"The Firebrand"

Phil Goldstone Presents Franklyn Farnum in Western With Plenty of Action

Reviewed by Mary Kelly

This Western has more snap and better comedy situations than any of the other recent Franklyn Farnum features. It furnishes the star with the usual generous opportunities for heroics, but succeeds in making them more interesting than frequently. This is because the story has a few original twists.

With the advance of the melodramatic moments there is a full appreciation of the comedy values, this not to the extent of burlesque but just enough to make it a well-balanced entertainment. The charging of the barbed wire fence with electricity, the descent of the villains into the well and the trick which the hero plays with their saddles illustrates this. These scenes, and in fact the entire picture has been well directed by Alfred J. Neitz.

There is continued swift action, expert riding and a choice of beautiful exteriors. Fred Gamble plays an amusing character, the gouty checker fiend who is father to the hero's sweetheart. He is responsible for a good share of the laughs. Farnum has an entertaining role with plenty of chance for spirited action. The picture should be a decided hit with those who admire the star.

The Cast

Bill Holt.....Franklyn Farnum
Alice Acker.....Ruth Langdon
Judd Acker.....Fred Gamble
Hank Potter.....Pat Harmon
Sheriff Harding.....Wm. Lester
Buck Knowles.....Tex Kelth

Story Not Credited.
Direction by Alfred J. Neitz.
Length, Five Reels.

The Story

"The Firebrand" is the story of a nester, holding his small tract in the face of opposition, and overcoming the obstacles that force him to vacate his homestead. He not only gains the upper hand but aids the sheriff in capturing a gang of cattle rustlers, forcing the gang down a deep well for safekeeping until the sheriff arrives. And after defeating old Judd Acker, the neighboring rancher, in his attempts to make him leave, he informs that gouty old individual that he has been married to his daughter Alice for a year.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Ambitious Short Subject Program Announced by Bray Productions

A significant indication of the growing importance of the short subject is to be found in the program by Bray Productions, Inc. Two regular releases to be handled by the W. W. Hodkinson Corporation produced by Director Ashley Miller and a large art staff headed by Production Manager J. A. Norling. One of these releases is the Bray Romances, a series of senational adventures, released one every four weeks. These Romances are extraordinary flights of fancy with just enough of scientific fact to make them plausible and mysterious. The other release through Hodkinson is the Bray Comedies, made up of an ingenious combination of straight motion picture photography and animated drawings.

In addition to these, Bray Productions are bringing out two releases for the State's rights market. One is the Bray Magazine, not a news reel, but, as its name indicates, a magazine on the screen, each number containing either three or four subjects, to be released every two weeks. The other State's rights release is Bray Nature Pictures, a series to be available every four weeks, containing unique examples of micro-photography.

In addition to these four releases the production staff is hard at work on a quantity of material not yet ready to be announced. Finally, a two-reel dramatization of Dr. C. C. Moore's famous poem, "A Visit from St. Nicholas," or "The Night Before Christmas," was completed by Director Ashley Miller in time for Hodkinson to distribute for the holiday season.

Who says Short Subjects are not coming into their own. See how the Hippodrome, Fort Worth, Texas used a full newspaper page tie-up on Julius and Abe Stern's Century Comedy "Just Dogs" released through Universal.

Laemmle Says New "Leather Pushers" Are Best Pictures He Has Ever Seen

Carl Laemmle, president of Universal, says "The New Leather Pushers" series of two-reelers starring with Reginald Denny, based on prize ring stories by H. C. Witwer, are the best pictures he has ever seen.

Mr. Laemmle reserved opinion until he had seen each of the six, just as he plans to have Universal's patrons view the entire series before booking.

"I'm a case-hardened picture producer, says Mr. Laemmle, harder to satisfy than any exhibitor or any movie fan I ever met. It takes something like dynamite to get a rise out of me, as far as pictures are concerned. But these pictures turn the trick.

"I thought the first series of six 'Leather Pushers' was good, and we have received countless letters praising about these pictures. But the new series has far eclipsed the first series.

"The series is filled with excitement, thrills and comedy. The fights are corking. Denny certainly can handle his mitts, and he is stacked up against some of the cleverest box-fighers on the West Coast. Among them are Cliff Kramer, heavyweight champion, and Al Norton, light heavyweight champion, and Al Smithford, amateur middleweight champion, of the Pacific Coast; Leo Matlock, middleweight sensation of California; Frankie Adams, Chicago featherweight; Texas Kid, bantamweight; Kid Wagoner, Brooklyn light heavyweight; Johnny Schiff, former California contender for the world's featherweight title and winner over Frankie Fleming for the Canadian featherweight title in 1915.

"The pictures are red meat—and the moving picture public is hungry for it."

Another "Our Gang" Comedy Heads Pathe List of Ten Subjects for December 31

The leading feature of the Pathe program for release December 31 is the Hal Roach kid and animal two-reeler in the Our Gang Comedy series, "A Quiet Street." "Our Gang" are up to mischief which causes them to believe that they are objects of police activity, they beat it to a cellar where "Red Mike" is in hiding. It is only when he quits in a mixup with bulldog and boys that the latter discover themselves to be heroes instead of culprits.

Paul Parrott, assisted by Jobyna Ralston, is the hero of the one-reel comedy, "Fire the Fireman." All the other firemen are "fired." The hotel landlord decides to burn down the place for the insurance money. The hero has a describable struggle with the hose, a scaling ladder and a life-saving net—but he gets off with his life and wins the girl.

The Patheserial, "Speed," with Charles Hutchison, reaches its eleventh episode in the mining regions, where the hero learns that his enemies have secreted the witness needed to clear his name.

"Sammy in Siberia," the one-reel Harold Lloyd re-issue, in which Bebe Daniels and Snub Pollard appear, mixes up the hero as one of a squad of American soldiers with much snow and many bewhiskered and misapprehending "mujiks."

In Screen Snapshots No. 16 many favorites are shown in interesting scenes. Gloria Swanson, Director Sam Wood, Rosemary Theby, House Peters, Little Mary Jane Ircing, Pauline Stark and Antonio Moreno. Mary Miles Minter, Sunshine Sammy and others.

Pathe Review No. 188 charmingly illustrates Longfellow's Poem, "The Brook and the Wave," shows deft fingers making life-like birds, and presents a chemical novelty, "Fire Snake." American toe-dancing is analyzed by slow-motion. The Aesop's Film Fable, "The Two Trappers," is also on the week's schedule.

Final Title Announced

The first of the Buddy Messenger small town boy stories made by Century comedies will be released shortly under its final title, "Boyhood Days." It was directed by Harry Edwards.

Book Hodkinsons

Hodkinson announces the Rivoli has also booked the first Heeza Liar comedy, entitled "Colonel Heeza Liar's Treasure Island;" also the Bray Romances.

"The Mystery Box," first of the Bray Romances, deals exclusively with the radio "The Sky Splitter," second of these novelties, has for its subject the question of light and its speed. It is further stated that the Capitol Theatre, Oklahoma City, Okla., has booked the entire short subject program of the Hodkinson Corporation, including "Days Afield With Rod and Gun" and the "All Star Comedies," produced by C. C. Burr; "Fun from the Press" series, Movie Chats and Bray Romances, and "Heeza Liar" comedies

"Plunder" Bookings

Trade showings of "Plunder" in the key cities, together with the widely published and uniform praise of reviewers, Pathe reports, have stimulated the heaviest advance bookings at highest rentals yet recorded for a serial pic[illegible]e branches report that "no argument" on three essential points is the average exhibitor's attitude after seeing the early episodes of the new Pearl White Patheserial, these points being: First, the star; second, the story; third, the production.

Repeats Serial

Exhibitors who "don't play serials," says Pathe, are invited to note the experience of the management of the Hippodrome Theatre, Richmond, Va. They have contracted to repeat within a space of less than two years their first run engagement of the Pathe serial, "White Eagle."

Most Notable Year for Short Subjects Says Hammons

"No one in our industry will be likely to question the fact that the year just drawing to a close has been the most notable as far as short subjects are concerned since the multiple-reel feature came into popularity," says E. W. Hammons, president of Educational Film Exchanges.

"Organized nationally and dedicated exclusively to short subjects, Educational is proud of the part it has played in the advancement of the short-reel picture," continued Mr. Hammons. "In the last year, it has become increasingly obvious that the day is not far off when the "feature picture" will be the best picture on the program, not the longest.

"One and two-reel pictures have been prominently displayed in lights by theatres which heretofore made no effort to exploit any but the longer features. Many of the best houses are regularly giving space in newspaper "ad" layouts and on billboards to exploiting short subjects, and entire programs made up of short subjects are becoming more popular.

"Educational has kept faith with the exhibitor; the exhibitor's response has been most heartening, and I desire for myself and the whole Educational organization to extend to our exhibitor friends our sincere thanks for their co-operation and support and our best wishes for a prosperous year ahead," says Mr. Hammons.

The year also saw Jack White's talents in the present series of Mermaid comedies of high speed, thrills and laughs, starting with "Lookout Below" and including "The Steeplechaser," "Blazes" and others, which have proved big business getters.

Lloyd Hamilton's work during two years earned for him a company of his own. The first of the series, "The Speeder," was a big success, which has been duplicated by the later releases, and it is said that "The Educator," the newest of the series, shows signs of even surpassing "The Speeder" in popularity.

The season has also shown new groups added to Educational's program, including the Earl Hurd comedies, combining living characters and cartoons; Lyman Howe's "Hodge Podge" series, the one-reel Cameo comedies, and a two-reel series of Sherlock Holmes stories, together with Tony Sarg's Almanac.

"So great has been the public response that it seems probable it will be advisable to further increase our output for the next season," says Mr. Hammons.

In calling attention to its achievements for the past year, Educational calls attention to the cutting down of the number of Christie comedies from twenty-four to twenty and to the fact that the new series, including "That Son of a Sheik," "Pardon My Glove," "Let 'Er Run" and "Choose Your Weapons" have proved among the most popular of the year and achieved a unique niche as a happy medium between farce and slap-stick.

Pollard Going Strong

That Broadway audiences eagerly accept Snub Pollard as a star in two-reel comedies is recognized by the Rivoli and Rialto Theatres in booking "Newly Rich" for two weeks.

Pathe further announces representative houses in all sections of the United States are demonstrating a similar degree of faith in Pollard's drawing power in the new two-reelers.

Fox Films Venice

In the Fox Educational Entertainment, "Bits of Europe," the camera lens brings Venice into focus. Here motley gondolas are poled along winding canals. Being the only means of transportation in the city, they are aptly termed "the floating taxicabs of Venice." The lagoons of Venice have been the subject of many paintings. Swinging along the main route, the observer sees on one side St. Mark's Cathedral. Near St. Mark's is the palace of the Doge of Venice.

"Leather Pushers"

(Universal—Dramas—Two Reels)

If you want a good snappy lot of two-reel dramas get the new series of "Leather Pushers" distributed by Universal, they are even better than the first series. As is to be expected in prize-fight stories, they have plenty of punch, and this holds true in more ways than one. There is also considerable action, good comedy, and so far as the first four are concerned, each has an entertaining story. They are thoroughly enjoyable offerings which will hold the interest and should please nearly everybody. "The Chickasha Bone Crusher" was reviewed in the issue of December 23. Each story is independent of the others but they all deal with the adventures of Kane Halliday, known in the ring as "Kid Roberts," which is finely portrayed by Reginald Denny. The main characters, Hayden Stevenson as his manager, and Elinor Field as the girl, appear in most of the subjects. The series is based on magazine stories by H. C. Witwer.

"Young King Cole"

In this number, the "Kid" is abroad. First he has a couple of rounds with old King Booze which results in his girl giving him a K. O. punch. In the big scene he fights a Frenchman who puts dope on his gloves which causes the Kid to be unable to see distinctly. He gropes around with his eyes nearly closed and takes a good beating while resting his eyes, but finally comes back with a mighty wallop and wins the fight. There are several clever and humorous bits in this subject.

"He Raised Kane"

A good human interest touch is given to this "round" by the fact that Kane, who does not want his father to know he is a fighter, thinking he objects, nearly loses the fight when he sees him at the ringside. In the end, it is the words of encouragement from his father which causes him to win. It develops that the "Kid's" father has known it all the time and has been getting reports on his son's prowess in the ring.

"When Kane Met Abel"

Like the other numbers in the series, this one has a "bout" as the principal scene. In this instance, however, the "Kid" is in the studio playing the star role in a "super-feature." The director gets his cast to put extra snap into the big scene by making each of the fighters think the other is double crossing him. There is considerable burlesque on film-making in this number, including a scene where a lot of dummies are hurled over a cliff after a fierce fight, and another scene which will bring a big laugh, where one of the fighters in a preliminary warm-up breaks through the wall into the next set where another director is filming "Daniel in the Lion's Den," the lions get peeved and the fighter climbs up the wall with Daniel at his heels.—C. S. S.

IN THE ISSUE

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Aladdin Jr. (Universal)
Fire the Fireman (Pathe)
Graphic 2550 (Educational)
Haunted Castle, The (Educational)
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Good Scout, A (Educational)
Hee Haw (Universal)
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Reversability and Relativity (Mayer)
Siege of the Lancashire Queen (Universal)
Two Trappers, The (Pathe)
When Kane Met Abel (Universal)
Young King Cole (Universal)
White Blacksmith, A (Pathe)

"Gym Jams"

(Fox—Cartoon—One Reel)

The gymnasium is the setting for the nonsense in this Mutt and Jeff cartoon. It proves a resourceful background for their fondness for their exercising a grudge against each other, this in robust physical fashion. It is not above the average of these cartoons in entertainment value.

M. K.

"Christmas"

(F. B. O.—Comedy—Two Reels)

Atmosphere and action are abundant in this Mr. and Mrs. Carter De Haven comedy. It is a splendid subject for the holiday program and will keep the children entertained. Sambo, the cook's son, receives a goat for a Christmas present and the goat's contribution to the family excitement is considerable. After difficulties the tree gets trimmed and all retire except Santa Claus. It develops that several play Santa Claus, including a burglar, and the final capture of the real thief is a lively climax. M. K.

"Graphic No. 2550"

(Educational—One Reel)

This is a good short subject for the holiday season because it shows the intricate technique of correctly carving a turkey! A chef from a popular hotel gives a neat demonstration. Other features of appeal include a detailed illustration of the famous leaps of Camillia Sabie, champion woman hurdler; a romantic appreciation of a New Orleans chimney sweep; Babe Ruth as a day laborer, and the Buoy Patrol of Ambrose Channel.—M. K.

"Reversability and Relativity"

(Orndorf—Scientific—Comic)

This is a very unusual picture and it is hard to know just how to accept it. It is described on the Capitol Theatre program as a satire on the Einstein Theories, and starts out by means of diagrams and photos to explain the Fourth Dimension, reversability and relativity. Apparently serious it suddenly changes into a comedy showing what happens to man who has been studying these theories and dreams his auto has been "reversed" and that he is able to elude the cops by disappearing and reappearing before them at will. Frankly the writer could not tell how much of this was intended to be serious or if it was all satirical, and although it is hard to follow the "explanation" it is nevertheless interesting. Those who expect to see a simple and clear-cut explanation of the Professor's theories may be disappointed.—C. S. S.

"Hee Haw"

(Universal—Comedy—Two Reels)

There is considerable good humor and several funny situations in this Century comedy. Much of the laughter is furnished by the natural antics of Maudie the mule, the featured member of the cast, as when this animal after walking ludicrously upstairs with its feet incased in pillows, kicks strenuously to get them off, making the feathers fly. It is a slapstick comedy based on a book agent who, after other exciting experiences trying to sell his books, finds a boy and his mule and takes them up to his hotel room. There is considerable slapstick in this number and it will prove enjoyable to the average spectator.—C. S. S.

"Baron Bragg and the Haunted Castle"

(Educational—Silhouette—One Reel)

This number of the Tony Sarg Almanac tells by means of silhouettes the story of a man who loses his money and horse on a bet and then tells his wife a weird story of his experience in a haunted castle. The chief point of interest in addition to the clever silhouette work is the imaginative stunts in the castle, such as the disappearing fairy and the tables, chairs, beds, etc., which appears to be alive and walk around, kicking and other-wise abusing our hero. As a whole, it is not as high in entertainment value as some of the other issues in this series.—C. S. S.

"A Quiet Street"

(Pathe—Comedy—Two Reels)

There are few "quiet" moments in this latest of the "Our Gang" series. It is unusually snappy entertainment with the famous Hal Roach collection of children and animals in constant progress from the frying pan into the fire and back again. The pursuit of Red Mike, a notorious robber, is mixed up with their activities. Unexpectedly they land in the cellar where he is hiding and the bull dog brings him to justice. This after a noble fight.—M. K.

"Pathe Review 187"

(Pathe—Magazine—One Reel)

There are several interesting items in this issue of Pathe Review including an exquisitely photographed number built around the legend of the Bubble Girl of the Mongoup River. There are picturesque views in color of the straw thatched huts of Sangha in French West Africa, also entertaining slow motion photographs analyzing animal action, including the jumping of deer and dogs; together with a section dealing with monkey psychology.—C. S. S.

Pathe Review No. 188

(Pathe—Magazine—One Reel)

Beautiful photography make the first scenes in this which are devoted to an illustration of Longfellow's poem, "The Brook and the Wave," a delightful subject; there is an informative demonstration of how to make feathers for milady's hat thus saving the birds; the production of weird chemical form known as "The Fire Snake" and a slow-motion analysis of toe dancing.—M. K.

"The Two Trappers"

(Pathe—Cartoon—One Reel)

In this Aesop's Film Fable, Farmer Al Falfa disdains to make use of the cat's assistance in charming birds. He prides himself as a too experienced hunter for this. He loses out, however, and is robbed of his spoils and almost of his life. Meantime the cat brings home the birds. The moral is "All are not hunters who toot their horns." The number is typical in merit of the usual Paul Terry cartoon.—M. K.

"Siege of the Lancashire Queen"

(Universal—Drama—Two Reels)

This is another of the series of "Tales of the Fish Patrol," founded on stories by Jack London, which are being distributed by Universal with Jack Mulhall as the star. From a standpoint of interest and entertainment, it is of the same average as the earlier numbers in the series. The story revolves around two men who are caught using illegal lines. They seek refuge aboard a British ship, Mulhall follows disguised as a convict and after a thrilling fight in which he is aided by the head of the Chinese illegal fishermen, he succeeds in getting the men he went after, also in rescuing the girl who has been lured aboard.—C. S. S.

"A White Blacksmith"

(Pathe—Comedy—One Reel)

Paul Parrott is the hero of this single-reel Pathe comedy which deals with the will of an old man who leaves a blacksmith shop to Paul and a garage to his brother. Paul does not succeed in getting any paying business, but meets with varied experiences and finally learns the lawyer has made a mistake and the garage is his. There are several laugh-getting situations and it compares favorably with other Parrott comedies. A unique feature is where the blacksmith shop begins to sink into the ground when an auto is being hoisted to the ceiling. This is ingeniously done. Jobyna Ralston has a prominent role and appears to advantage.

"The Agent"

(Vitagraph—Comedy—Two Reels)

Larry Semon offers an abundance of hilarious comedy in this. It is broad slapstick of the class that thousands will enjoy. He has handled old material with many original flourishes and the laughs come fast and furiously. Hootch barrels, trap doors and molasses combine to send his foes to ludicrous disaster. As usual, there are a few pretentious scenes, too, with Spanish settings and attractive girls. Toward the close, Larry Semon doubles and gives a most entertaining impersonation of a nobleman. Larry Semon fans and all slapstick enthusiasts will welcome "The Agent."—M. K.

"A Good Scout"

(Educational—Comedy—Two Reels)

Book agents again come into their own in this Mermaid comedy distributed by Educational which features Jimmie Adams. It is a rough and tumble slap-stick comedy directed by Arvid Gillstrom and the action is considerably involved, there being very little connection between the first and second reels. In the first reel the hero has the usual experience of a comedy book agent, then gets into trouble, being mistaken for a flirt. In the second reel the action all take place in a Boy Scout camp. There is not much originality in this comedy and it is hardly up to the standard of entertainment value of the majority of the series, but it will prove satisfactory to the majority of fans who like slapstick.—C. S. S.

"Once Over"

(Educational—Comedy—One Reel)

Educational set a high record for speed and action and laughs in the first two issues of the new Cameo comedies, "Crash" and "Pitter Patter" and this number is hardly up to that standard. At the same time, it is an entertaining slap-stick comedy with a number of humorous situations. Most of the fun takes place in a barber shop where the girl is a manicure and the hero (Jimmie Adams) gets a job as a barber though he knows nothing about the business.—C. S. S.

"Fire the Fireman"

(Pathe—Comedy—One Reel)

The fire department serves once more for burlesque treatment in this. Paul Parro and Jobyna Ralston are featured in a seri of stunts that are too lacking in originali to be amusing to everyone. The fire depar ment is shown, preparing to respond to call of distress and later in action at th hotel to which the landlord has set fire. Th hero's struggle with the fire-apparatus an his rescue of the girl's dog is depicted i rapid slapstick.—M. K.

"Newly Rich"

(Pathe—Comedy—Two Reels)

"Snub" Pollard is the star of this two-reel comedy distributed by Pathe. It is one of the best of the series of two-reelers in which he has appeared The plot centeres around a chauffeur who marries a wealth girl. It is a rough and tumble comedy whic has many laughable moments. These scene around the hornets' nest while not new, ar quite funny. One of the best things in th picture is the way the bunch of swell gue cannot resist the lure of the music wh the fiddler is playing "Turkey in the Stra and they all get up and start to dancin This comedy is one of the best of the tw reelers in which Pollard has appeared.— S. S.

"Aladdin Jr."

(Universal—Comedy—One Reel)

Lewis Sargent is the star of this number in the Messenger Boy series. It is a fantastic comedy, and as the title suggests, the action hinges on an Aladdin's lamp that Sargent finds just after reading the story of Aladdin. He gets his wishes and very cleverly succeeds in getting more than the three allotted, as after using two he then wishes for three more. He meets with al sorts of experiences and when he tells th gang about it they dub him an awful li It is a comedy that will appeal particula to children.—C. S. S.

"Cupid's Elephant"

(Fox—Comedy—Two Reels)

This Sunshine comedy featuring Si Smith is unusually original. An elephant, a girl and her two suitors are involved in a romance with one ludicrous episode after another. The first big laugh comes when the smaller suitor, whose car has broken down, kindles his energies with some magical pills, and by the time his rival's taxi arrives at the girl's house, the little fello is taking tea with her—in fact he is almo through. The rest of the comedy and th best part of it in fact is furnished by th elephant, which the hero buys for h sweetheart. The elephant has been clever trained and does some stunts that brin many laughs. M. K.

"Bruce Barton Series"

(Second National—Novelty—One Reel)

"The Just-a-Little-Late Club"—This is the first of a series of one-reelers edited and produced by Bruce Barton, editorial writer of Collier's Weekly and released in the independent market by Second National Pictures Corporation. The first subject concerns the adventures of tardy gentlemen and ends with the moral "Watch Your Watch." It is a clever pictorial editorial, interesting and entertaining and very cleverly produced. This series, if the first subject can be taken as any criterion, should prove exceedingly popular with the theatre-going public, for it touches on interesting human sidelights, comprehensively brought home so that even the primary school child can grasp the moral. You had better grab this picture, Mr. Exhibitor.—R. F.

PROJECTION

EDITED BY F. H. RICHARDSON

Some Party

The editor attended one of the most remarkable gatherings of motion picture projectionists it has yet been his lot to be present at on Saturday, December 16, at midnight. The place was the Rustic Restaurant, Sixth avenue and Twenty-fourth street, New York City. The occasion was the fourth annual banquet of the Loew projectionists. The affair was in honor of Mike Campbell, Chief of Projectionists, Loew Theatres, who has direct charge of projection in thirty-one of the Marcus Loew theatres in and about Greater New York.

The dinner was served in the banquet hall on the second floor of the "Rustic," and around the tables foregathered one hundred and fifteen men, all of them either Loew projectionists or invited guests.

The job of being toastmaster of the evening was wished on F. H. Richardson of the Moving Picture World, and during the entire time, from twelve, midnight, to four A. M., there was not a single incident to mar the harmony and pleasure of the evening.

Campbell Spoke Frankly

In addressing the gathering Campbell spoke frankly and plainly with regard to his intents and purposes with relation to projection in Loew theatres.

"We propose to have 100 per cent. results," said he. "You are not held down unreasonably in the matter of needed supplies. In fact you may have anything which will tend either to improve screen results or to minimize projection costs."

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in succesful use by hundreds of progressive projectionists.

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Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

New York City.
Christmas Time
1922

To all my friends I extend my hearty wish for a merry christmas and a happy new year!

May the God of Fortune deal kindly with you through the coming year and may next yuletide find us all better and wiser men.

F. H. Richardson

"Mike," as friend Campbell is familiarly hailed, was the recipient of many Christmas gifts, some of which were very substantial in value. He is one of the lucky ones for whom Santa Claus seems to make special pre-Christmas trial trips. Most of us call ourselves lucky if he finds us even on Christmas morning.

Personally I have one criticism to make, Viz: In his address Mike stuck persistently to the somewhat shop-worn terms "operator," and "booth."

This I would let pass without comment, because I don't like to slap friend Campbell on the wrist, but the trouble with that is that we look for and have the absolute right to expect better things of men in his position. We expect men like Campbell to be progressive and up-to-date. Campbell owes it to his position to not lag behind in the use of up-to-date terms, any more than he would lag behind in projection equipment. The adherence of men of his standing to such back number terms retards progress and does much harm.

Cleanliness a Requisite

Campbell warned the men that he demanded absolute cleanliness in the Marcus Loew projection rooms, and that a third warning as to uncleanliness would inevitable result in discharge. He also warned them that injury to films through scratching and strained sprocket holes would have to be paid for by the man or men perpetrating the abuse, to all of which the editor of this department gives most hearty approval.

The first speaker introduced by the toastmaster was Will C. Smith, who was placed first because of the fact that friend Smith not only is a man loved by us all, but also because of the fact that of all those present Smith was the eldest in point of time of entering the projection field.

He was followed by Harry Sherman, representing the I. A. International office, our old friend Joseph Basson representing the American Projection Society, "Al" Polin, President of the International Projection Associaton, whom the toastmaster described as "an old war house, with the light of battle always in his eye."

An Old Timer

Harold Williams, widely known both in and outside of New York, was introduced both as one of the really honest to gosh old timers and as representing the firm of Durkin and Williams. Rabell—oh yes, he was there. It wouldn't have been a real party without him. It was a job to pry him away from the remains of the chicken on his plate, but it was finally accomplished and he said a lotta very kind things about friend Campbell and then—returned to the aforesaid remains. Without W. H. Rabell a party would be as lifeless, as would the Independent Movie Supply Company if he resigned his office therein.

Next, in quick succession, came "Herb" Griffin, all dolled up in swaller tail 'n everything, representing the N. Power Company, W. Green, representing the Precision Machine Company, The Redoubtable Mike Campbell himself, J. H. Schick, of the Bausch and Lomb Company, Harry Macklet, of the American Film Renovating Company, E. Hoffman, of the Hoffman and Soons Company, Electrical Contractors, M. R. Wolfe, representing the National Carbon Company, and C. Long Cobb, General Manager of the new "Art Color Process"

Announcement

IN keeping with the marked progress shown in the improvement of machinery and equipment for the highly perfected projection of motion pictures, the FEASTER MANUFACTURING COMPANY announces that, beginning with the New Year, there will be ready for distribution the

NEW IMPROVED FEASTER NO-REWIND MACHINES

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The progress of the management in perfecting a modern device that

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In announcing plans for enlarged production activities, the FEASTER MANUFACTURING COMPANY extends New Year's Greetings to its many friends in every branch of the motion picture industry.

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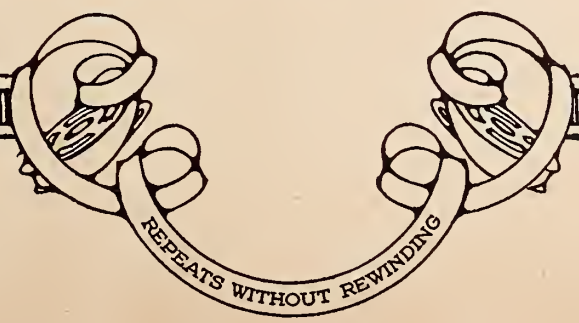

which is the successor to, or outcome of the old Kinemacolor process.

Among Those Present

Among those present were: Will C. Smith, U. T. E.; W. H. Rabell, Independent Movie Supply Company; Fred Stoffregen, Capitol Theatre; Joe Basson, H. Mackler, who many hope and believe will be the next President of Local Union 306; "Al" Polin, "Jimmie" Daisy, for years identified with union matters in New York City and known as the "Wild Irishman" of Gotham; S. Goldfarb, M. Fernberg, W. Guth, Harry Sherman, M. Rottiner, E. Klinowski, J. Lafauti, L. Coco, Joe Abrams, J. Goldhammer, Harry Williams, Gus Durkin, E. Hoffman, Jas. E. Soons, Joe Krulish, Herbert Griffin, friend MacGuire, advertising manager N. Power Company; C. Long Cobb, Art Color Process; James Lava, Superior Machine Company and oodles of others whose names I was unable to make note of, as I was myself reasonably busy all through the evening.

Some Party

Some party, my boy, if you ask me—SOME considerable party.

I might add that such gatherings as these accomplish much good. They bring the men together in a sociable way and permit an exchange of ideas; also they serve to strengthen the morale of the entire projection force. In my opinion it would mean many thousands of dollars a year added box office revenue, and other thousands in lessened operating expenses if such corporations as the Marcus Loew obliged their projectionists and theatre managers to all meet in one of the theatres, say once every three months, offering something fairly substantial in the way of first and second prizes for ideas submitted at these meetings which are found of value to the company in improving either projection or other results.

I would also like to suggest that inasmuch as men like Marcus Loew have a direct and enormously large money interest involved in what these men do or do not do, it would be a mighty good financial investment to lend encouragement to them by recognizing such a gathering as this, either by personal attendance, by direct representation or in some other way.

Viewed purely as an investment I cannot imagine anything of equal cost in time or effort which would be likely to return even one-tenth the probable interest.

Lens Data

O. H. Butler, Projectionist Majestic Theatre, Centerville, Iowa, asks me to autograph the new handbook he ordered. Concerning the handbook he says:

Have been the owner and student of both the second and third editions, which have been of so much help that I am afraid words cannot express it. As to the lens chart, for which the price is inclosed, why I should have had it long ago.

Referring back to an earlier issue of projection department, I therein asked about my lens combination and you requested further information, viz.: Is the distance I gave from condenser to film from face of converging lens or from center of combination, and what is exact horizontal diameter of crater, which is 5-16 inch. Distance is 19 inches center of combination to film. Many thinks for reply to my former letter.

Followed Instructions

Later, under date of Nov. 16, brother Butler says:

Did as you said and got two 6.5 plano convex lenses. With the aid of lens chart and chart on pages 196-197 of handbook and your letter I have been experimenting.

Am not done yet, as I think I can still better things. Here is present line-up, which is a wonderful improvement as against what I originally had. Want your criticism and to have you point my errors, if any.

Use mercury arc rectifier, 30 ampere capacity. Use 28 amperes. Carbons ⅝ positive cored and ½ inch solid negative, set as per "C," figure 120B, page 407 of new handbook.

Crater distance to lens 2.5 inches. Cannot get it any closer. Two 6.5 plano convex lenses spaced ⅛ inch apart. Distance center of condenser combination to film 18.75 inches, which is as much as I can get. Projection lens 4.5 inch, E.F., and 1⅝ diameter. Working distance 3.5 inches. Crater diameter ¼ inch. Lens stopped down to little less than ¼ its diameter. Find aerial image to be 10⅛ inches from aperture. It is 1 inch wide by ¾ high.

It is at end of shutter shaft. By reversing shutter on shaft I can just reach it. At this position I am able to use a three-blade 50-50 shutter. Now where can I improve? We project a fourteen-foot picture at ninety-six feet.

What Griffith Says

After doping this out for myself I checked by sending it to brother Griffith, who says:

Seems to me, Butler has got about as near as he can get with the small lens he has. He needs a larger diameter projection lens, though with the small amperage he uses there will be but little current waste.

I don't quite understand what he means by the lens being stopped down to a little less than ¼ its diameter, but presume he must refer to the condenser, which he has topped down to get the entire line beam into his projection lens.

The small lens diameter wil cause him to advance his crater a bit ahead of its normal position. I am afraid the collector lens will break if he gets any closer to it.

And there you are, brother Butler. I, too, could not quite make out what all that lens stoppage meant. Certainly, unless you had a heavy projection angle and was obliged to stop down to increase depth of focus, there could be no reason for stopping an already too small lens, and it hardly seemed possible that it would require all that stop to get the entire beam into the lens, though perhaps it does.

If so, then certainly you do need a larger projection lens. I'll just lay your system out on paper and see what is what. Should have done it in the first place.

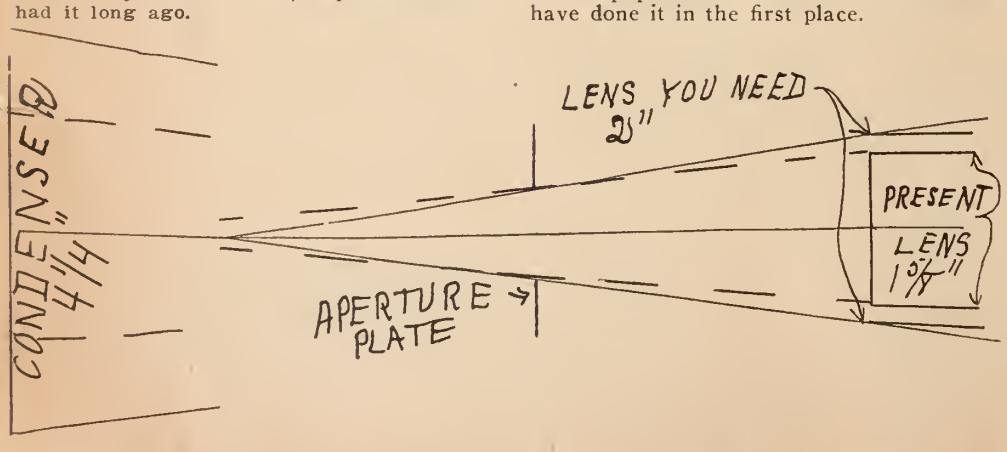

DIAGRAM ILLUSTRATING MR. BUTLER'S PROBLEM
Showing lens used at present and what the actual conditions require

There! Take a rubber at the diagram and learn that it does not pay to guess too much. I was surprised to find that it really is necessary to stop down your condenser as indicated by the broken lines (the diagram is not precisely accurate, but approximately correct) in order to get the entire light beam into your lens. What you need is a lens of not less than two inch diameter, and that is what you must have to work at the best possible advantage.

At Last

A projectionist in Providence, R. I., writes:

Have at last decided to write the department, of which I am one of many constant readers.

Am using two Simplex motor driven projectors which I like fine. Current is 110 volt, 60 cycle, taken through a Ft. Wayne A.C. to A.C. Compensarc, set at 60 amperes. What is the voltage at the arc?

Project a nine foot picture at 52 feet. Axis of projection is horizontal. Films come in pretty good condition, except that they mostly have holes punched and bits of paper stuck on them near ends of reels. Pretty rotten work, that, I think. Attached find two samples of film. They are from a new print.

For change-over I use a slide carrier on each projector, with a piece of tin in one side of each. They are connected by means of a string, so that opening one closes the other. It makes a fine dissolving effect. If this is published, kindly omit name.

Why So Bashful?

Why so bashful? Let your light shine forth. Your slide carrier scheme is not a good one. It will give the desired effect, but if you will examine figure 42A, page 177 of your new handbook, you will see what an expensive way it is of doing the trick.

The film samples you sent show carelessness on the part of the studio inspector. It is a fault he is paid to catch and cut out. I heartily agree that the punch marks and paper stickers show very punkly rotten work on the part of whoever did it.

The voltage of your arc should be about 35, though it may be more or less, according to how you handle it.

Give Full Data

A projectionist in Trenton, New Jersey, asks:

How may I obtain your latest lens chart pertaining to condensers and covering amperage up to 125. Also how obtain a projection lens chart including sizes up to 200 feet.

It is not "sizes" but focal length for distances up to two hundred feet. But anyhow Trenton could not have an answer to his question because there is at present no such chart available. By this I mean there is no chart of that sort for general distribution.

I have such a one, yes, but the average man would have about as much chance of applying it intelligently as I would have of writing the language of ancient Rome correctly.

We are trying to get the thing into a usable shape. Meanwhile two courses are open to you. First, if you will look at pages 194 to 202 of the new handbook you will find complete directions for figuring it out for yourself. Or if you will send me information I will give you the dope, no matter what your amperage may be, though with warning that above 125 amperes D. C. you are merely wasting current.

What you must send is. First, the EXACT horizontal diameter of your carbon crater. Second, the distance of projection, width of picture, working distance and free diameter of your projection lens. Mind you, I don't want these "on, near or about," but EXACT. I would also like to know the minimum and maximum distance you can get from face of converging lens of condenser from film.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Here you are, girls and boys of all sizes and ages! Here is the latest idea in Santa Clauses, according to Miss Norma Conterno, leading lady for Al St. John, star comedian with Fox Film Corporation. In place of the jolly old chap with his long whiskers and his generously rounded limbs and form you are offered a fair feminist, 1922 crop, in top boots, riding breeches and a snug-fitting, bell-skirted coat with leopard skin trimming, who looks as if she hailed from the Equator rather than from the North Pole.

Around the World for Data

Cecil B. DeMille is sending two women half way around the world in search of authentic data for his forthcoming film production of the Ten Commandments for Paramount.

Clare West, who heads Mr. DeMille's costume department, will leave shortly for Paris to gain ideas for gowns to be worn by the Paramount stars in the modern sequences of the production, and Mrs. Florence Meehan, traveler, and authority on ancient peoples and customs, sails immediately on a lengthy tour of Palestine, Arabia, Egypt, India, Java, Ceylon, Thibet and Baluchistan to obtain costumes, properties and historical data on the places actually named in the Old Testament.

Lois Wilson Added to Cast

Lois Wilson is the latest as well as the last addition to the stellar cast of "Bella Donna," Pola Negri's first American-made picture, which George Fitzmaurice is producing at Paramount's West Coast studio, according to an announcement made by the producer.

W. W. Hodkinson Has New Selling System

A decided innovation has been inaugurated by the W. W. Hodkinson Corporation, which, that company believes will revolutionize the usual system of selling which is now in vogue throughout the country.

Beginning with the feature, "Heart's Haven," the Hodkinson advertising department, working in conjunction with the sales department, has originated a short "sales-trailer," which is sent to the branches. In place of sending a print to the theatre for pre-viewing, this reel is taken by the salesman direct to the theatre and screened for the exhibitor's benefit.

This reel carries the salient sales points necessary to give the exhibitor an idea of the real worth of the feature in a short space of time. The Hodkinson Corporation feels that the smaller exhibitors in this way will have the opportunity of judging the real value of the production without depending exclusively on the word of the salesmen or the press books.

Gerson Corporation Enlarges Activities

The Paul Gerson Pictures Corporation of San Francisco makes a formal announcement of the expansion of its producing activities for the coming year. The company is now finishing a series of twelve two-reel comedies featuring Dan Mason, which have been unusually successful, it is stated, and which are being distributed by the Film Booking Offices of America. A demand has been made for another series of these comedies, and these may go into production about the first of the year.

Peter B. Kyne has signed a contract with the Gerson Company to furnish it with a series of Saturday Evening Post stories, which will introduce a character new to the screen in the person of Tiberius Tinker. Orral Humphrey, well known on stage and screen, will have this role.

In order that these stories may have every opportunity to be successes, David Kirkland and Craig Hutchinson, two successful comedy directors, have been secured to direct the entire series. In addition, an all-star cast will support Humphrey.

Distinctive Engages Marion Abbott

Marion Abbott has been engaged by Director Edward Sloman to play the part of Mrs. Whidden in "Backbone," the all-star production which he is now directing for Distinctive Pictures Corporation at the Biograph Studios in New York.

Miss Abbott is a newcomer to the screen, having appeared in only one other picture, "Tol'able David," in which she played the mother role. It was because of her remarkable work in this production that Mr. Sloman sought out Miss Abbott.

Books Fifty First National Productions for Alaska

J. F. Spickett, owner and manager of the Palace Theatre, Juneau, Alaska, booked fifty First National attractions during his recent visit to Seattle from the gold country and told about the troubles Alaskan exhibitors were having in getting pictures.

"I have to make this long trip because I want to see the pictures I am booking," he declared. "The people of Alaska are just as keen picture fans as you will find anywhere in the U. S., and like the people in the States they don't want any more 'shooting gallery' photoplays. They are willing to wait quite a time to get the high class plays, but they don't want the out of date ones. They read the latest books and the newspapers and know what is going on.

"Business up in the North hasn't been so good because of the slump in mining and we must have high class pictures to bring them at all. Because of the closing of some of the big mines the population of Juneau has decreased from 5,600 to 2,500 since the end of the war. Fishing, canning and government offices provide most of the industrial activities of the southern Alaska cities."

DOROTHY DEVOE
in Christie Comedies released by Educational.

Playgoers Picture Highly Praised

Following the opening in Louisville of the run of a Playgoers Pictures special, the Times of [illegible] city said: "'The Boot[illegible] Daughter,' as presented at the Walnut yesterday, with Enid Bennett and Fred Niblo, her husband, famous director of 'Blood and Sand' and 'The Three Musketeers,' featured, is abounding in dramatic situations. Miss Bennett, as Nell Bradley contributed a colorful bit of acting to the screen. She gives dignity to a role that required nothing less than an artist to put it over."

Hodkinson Picture Breaks Records

Announcement is made by the W. W. Hodkinson Corporation relative to the fact that "The Headless Horseman" or "The Legend of Sleepy Hollow," a picturization of Washington Irving's famous classic, featuring Will Rogers as Ichabod Crane, smashed all box office records for four days at the Modern and Beacon Theatres, Boston, Mass.

Hilliard To Be in "Ne'er Do Well"

Ernest Hilliard has been signed to play opposite Thomas Meighan in the forthcoming Paramount special, "The Ne'er Do Well," in which Mr. Meighan will be starred by Famous Players-Lasky Corporation.

Work on "The Ne'er Do Well" started this week in the Famous Players-Lasky studios in Long Island City, with Alfred Green directing.

May Become Star

A new star may dawn on the Paramount horizon in the near future if a "hunch" on the part of Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation turns out successfully, in the person of Orlando Cortez, a romantic actor of Castilian descent and with more than the usual share of good looks and Latin grace, it is reported.

News of Goldwyn Activities

Goldwyn has arranged with Eric von Stroheim to write the continuity for his first production based upon the late Frank Norris' realistic novel of San Francisco. "McTeague."

Hugo Ballin is using 500 men showing the British soldiers' marching through Brussels to meet Napoleon for the screening of the battle of Waterloo for his screen version of Thackeray's "Vanity Fair," starring Mabel Ballin.

A. L. Erlanger, the New York theatrical producer who has been at the Goldwyn studios conferring regarding the forthcoming production of "Ben Hur," left for New York on Monday.

Rupert Hughes is on location with "Souls for Sale" at Palm Springs, Calif. Dorothy Farnum has completed the continuity for "[illegible] of the D'Urbervilles."

Distinctive Buys Rights to Novel

The film rights of Harold McGrath's novel, "The Ragged Edge," have been purchased by the Distinctive Pictures Corporation, it is announced by President Arthur S. Friend with a view to putting it into production almost immediately.

Forrest Halsey, who is under a long-term contract with Distinctive and who was responsible for the scripts of "Disraeli," "The Ruling Passion" and "The Man Who Played God," all starring George Arliss, is now engaged in writing the scenario for "The Ragged Edge."

The McGrath story will go into production immediately.

Careful Attention to Detail

An indication of the careful attention which Fred Niblo is devoting to the many details of his production, "The Famous Mrs. Fair," says Metro, is that already nine weeks have elapsed since the first scene was photographed, and there are still several weeks of active shooting to come before the photoplay is actually completed.

"The Famous Mrs. Fair" is the first of a series of Fred Niblo productions presented by Louis B. Mayer and released by Metro.

Thirty Governors Praise Film Highly

Enthusiastic praise for Thomas Meighan's latest Paramount picture, "Back Home and Broke," was the greeting given by the thirty governors before whom Mr. Meighan showed the picture Friday at the annual conference of governors at the Greenbrier Hotel, White Sulphur Springs, W. Va.

After the performance, which was a regular Broadway show given under the personal direction of Dr. Hugo Riesenfeld, each of the governors tendered his personal thanks to Mr. Meighan, to George Ade, the author of the picture, who also attended the performance, and to Paramount for having produced it and having arranged the showing.

Not only did the governors tell Mr. Meighan personally how much they liked the picture, but fourteen of them sent him a round robin letter in which they commended him for the picture, which they characterized as "delightful, clean and wholesome."

Enthusiastic Praise for Universal Film

The Philadelphia Riders and Drivers Association, one of the leading and most exclusive horse-lovers' associations in the country, and the membership of which includes such national figures as President Harding, General Pershing, Herbert Hoover and E. T. Stotesbury, selected "The Kentucky Derby," Universal's Jewel production of the famous Charles T. Dazey melodrama, "The Suburban," as the feature of the association's annual meeting, held last week in the ball room of the Bellevue-Stratford Hotel, Philadelphia.

The society horse lovers applauded the stirring race scenes and the exciting finish of the Derby with the same abandon many of them had shown last summer at Churchill Downs, when scenes for the picture were made at the actual race won by Morvich, it is reported.

A few weeks before the Bellevue-Stratford showing, "The Kentucky Derby" was shown privately at the yearly party held at his home, Glen Riddle, Pa., by Samuel H. Riddle, owner of "Man-of-War" and the new whirlwind mare, "Oceanic." The Glen Riddle showing was attended by the Governor of Pennsylvania and other notables. Riddle and his guests were enthusiastic over the film, the veteran horse owner reported.

Judge J. Willis Martin, of the Court of Common Pleas, Philadelphia, who is president of the Philadelphia Riders and Drivers Association, wrote to E. J. Epstein of the Philadelphia Universal exchange, who arranged the showing, thanking the film company in glowing terms.

Beaudine to Direct Viola Dana

William Beaudine has been engaged by Metro to direct Viola Dana in "Her Fatal Millions," a story by William Dudley Pelley. Its production is scheduled to begin next week at the Metro studios in Hollywood.

"Her Fatal Millions" is a comedy-drama, adapted for the screen by Arthur Statter.

What Every Exhibitor Can Have

News, editorial outlook on conditions, advertisements of coming films, and a flock of departments of value, such as "Selling the Picture to the Public," "Straight From the Shoulder," "Regional News and Gossip"—and more—are things you GET without asking, in every issue of Moving Picure World.

BUT:—

There are other things coming to you. They are yours for the asking—services that your own trade paper stands ready to render as part of its duty to you:

Ask "Straight From the Shoulder" for any reports on any picture; the department will furnish them or do its best to get them for you from exhibitors. Ask the "Regional News and Gossip" man for any information within reason about exhibitors; he's your friend and stands ready to treat you right. Ask "Selling the Pic-to the Public" for help if you are stumped by any picture advertising problem—poor houses, weak days; you all know E. W. Sargent—he's here when you need him.

Plenty of other services waiting to be asked for. Just ASK.

Joins Griffith

Mae Marsh "came back home" the other day when she signed a contract to play a leading role in D. W. Griffith's next photoplay, now in course of production under the title, "The White Rose."

After an absence of six years the little school girl whom Mr. Griffith moulded into fame in "The Birth of a Nation," returns to his direction again to resume her career.

Will Soon Begin on Her First Film

A new motion picture woman producer comes to the fore in Marguerite Gale, who announces the formation of Marguerite Gale Productions. Work begins in the course of a few weeks on her first picture at a New York studio. The title of her initial production will, in all likelihood, be "The Turning Point," a western story and the first of a series. Lem Kennedy will direct.

Eleanor Boardman Selected

Goldwyn production executives have decided upon Eleanor Boardman, the young woman selected out of 4,000 New York applicants for a motion picture job, as the principal player in the film version of Rupert Hughes' new novel, "Souls for Sale," which the author is now directing.

"Drivin' Fool" Is Nearly Finished

"The Drivin' Fool," the automobile thrill picture which is being directed by Robert Thornby for Regent Pictures, the new organization which E. D. Newman recently formed to produce independently, is nearing completion with the return this week of the company from Big Bear Valley with the snow episodes of the feature.

Exhibitor Pleads for Play Date

The following letter was received by Associated First National last week from Charles W. Picquit, of the Carolina Theatre, Pinehurst, N. C.:

"I had the pleasure of screening the new Guy Bates Post subject 'Omar, the Tentmaker,' and I do not know when I have had any more real pleasure.

"It is a splendid production every department, and will surely be way up on the top of the season's best productions.

"I shall take delight in recommending this picture to all managers who are ambitious to give their patrons the best.

"I surely would be glad to get date on it as soon as possible, and I trust you may be able to take care of me."

American Releasing Announces Release of Big Block of Special Productions

Chooses Holiday Season as Opportune Time To Divulge Plans

Choosing the Holiday season as an opportune time, American Releasing Corporation announces the release date of a big block of special productions to the exhibitors of the country. In this block, or second quarter's output, two special productions that have had three release engagements in certain of the larger cities, now become available for national release date throughout the country. These two productions are the Hampton del Ruth comedy-melodrama, "The Marriage Chance" with an all-star cast featuring Alta Allen, Milton Sills, Henry B. Walthall, Tully Marshall, Mitchell Lewis and Irene Rich, written and directed by Mr. del Ruth is the first of four big special productions to be made by him for American Releasing. The other attraction previously prereleased, is the Mark Twain Company production, "The Prince and the Pauper," played in New York with success at the Capitol Theatre and having also scored box-office successes in pre-release engagements in eight or ten cities.

Two additional productions that it is stated, rank with the biggest that have been released in the United States within the past twelve months are the Harley Knoles' production, "The Bohemian Girl" with a cast including Ivor Novello, Ellen Terry, Constance Collier, C. Aubrey Smith and Gladys Cooper. Novello became widely known in America in the previous Harley Knoles' production, "Carnival." Novello has just been engaged by D. W. Griffith as the star of the next Griffith production. American Releasing confidently announces "The Bohemian Girl" as one of the greatest pictures made in the past two years.

Another big capture by American Releasing is the newest Nell Shipman-Bert Van Tuyl production, "The Grub-Stake." This is a romantic melodrama of Alaska in all of its primitive rawness and wildness and depicts the opening of the gold country to civilization. Miss Shipman and Mr. Van Tuyl have been at work on this picture for the past sixteen months up in the Priest Lake country of Idaho and in and around Spokane. The story is written by Nell Shipman herself, who is the star and co-director as well. Supporting Miss Shipman in "The Grub-Stake" are Alfred Allen, Walt Whitman, George Berrell, Hugh Thompson, George Hernandez and B. K. Van Auker. This picture will have its pre-release engagement in New York and certain eastern cities early in January and the national release date has been set for February 18.

"The Danger Point," another of the productions announced, is made by Victor Hugo Halperin and directed by Lloyd Ingraham. It features Carmel Myers, Joseph Dowling and W. P. Carleton and is being played for a pre-release presentation at the Cameo Theatre, New York, the week before Christmas.

An M. C. Mims' production "That Woman" starring Catherine Calvert and directed by Harry O. Hoyt is announced as the release for December 31. This is a story of a stage beauty who married a millionaire's son and went through poverty to prove that she really loved him.

The release for January 7 is "As a Man Lives," an Achievement Film's production directed by J. Searle Dawley with an all-star cast including Robert Frazer, Gladys Hulette and Frank Losee. This picture was given a pre-release presentation at the Cameo in New York the week of December 10.

American Releasing says "The Bohemian Girl" with its splendid cast is destined to attract great attention throughout the larger cities of the country and go a long way towards putting Harley Knoles, its producer, at the topmost directorial rank in this country. It is announced for release January 14. The January 21 release is "The Web of the Law," a Gibson-Dyer production directed by Tom Gibson.

On January 28 announcement is made of the release of "Milady" which is the famous Dumas story, "Twenty Years After." This is a Diament-Berger production of romance, intrigue, loyalty and treachery. "A Son of the Desert" is the release for February 4. This is an F. W. Kraemer production featuring Marin Sais supported by William MacCormick.

J. P. McGowan has made a melodrama and jewel smuggling story for release by American on February 11. This production is "One Million in Jewels," written and directed by Mr. McGowan, who himself plays the role of Burke of the Secret Service, supported by Helen Holmes, Elinore Faire, Charles Craig and half a dozen other widely-known players. This production was photographed in New York, Havana, Key West and Miami.

Nell Shipman's production, "The Grub-Stake" is the release for the week of February 18.

On February 25 American will release "Vengeance of the Deep," an A. B. Barringer production made in Honolulu and California. The cast includes Ralph Lewis, Virginia Brown Faire, Maida Vale, Van Mattimore and Harmon MacGregor.

In a day when comparatively few pictures other than those made by big producer-distributor concerns owning their own first run theatres on Broadway, New York, are able to get first run engagements and Broadway presentation says American Releasing Corporation, it and its producers are fortunate enough to have their own first runs in the majority of cases in New York at the Cameo Theatre with immediate release following the first run presentation throughout the best theatres in Greater New York. This arrangement does away with the long waits and deferred release of important pictures, which deferrments cause the producers, heavy losses and retarded returns of their investment.

Calls "Quincy Adams Sawyer" the Box-office Champion of the Year

"The year's all-round box-office champion," is the manner in which William E. Atkinson, general manager of Metro Pictures Corporation, designates the company's screen version of "Quincy Adams Sawyer."

From the standpoints of the merit and reputation of the story, of the excellence of the cast and the skill in production the Metro official this week said he considered this Metro-SL Special Production—which opened in New York at the Capitol Theatre December 17—would prove, by returns at the ticket-window, the best motion picture attraction available.

Summarizing Mr. Atkinson's statement from the home offices of Metro, in New York, the following items of popular appeal in "Quincy Adams Sawyer" are found:

1. The story itself is human, exciting, amusing and unquestionably clean.

2. The reputation of the story, as told in the original novel by Charles Felton Pidgin and later retold on the stage, alone is sufficient to attract patronage.

3. The cast is of a brillance as to require no verbal illumination, comprising Blanche Sweet, Lon Chaney, John Bowers, Barbara La Marr, June Elvidge, Louise Fazenda, Hank Mann, Victor Potel, Billy Franey, Edward Connolly, Gale Henry, Elmo Lincoln, Joseph Dowling and others.

4. In both adaptation and direction Metro has delegated the screening to experts especially fitted for the task; the scenario to Bernard McConville, author of the script of "A Connecticut Yankee in King Arthur's Court" and other major attractions; the direction to Clarence G. Badger, whose success with a series of Will Rogers' features was pronounced.

"I admit I am prejudiced in favor of 'Quincy Adams Sawyer,'" says Mr. Atkinson, "but I won't admit that I'm prejudiced without cause. When I put myself down as believing that it is the all-round box-office champion of the year, whether it steps from this company's corner or another's, I can bring facts to rationalize my enthusiasm.

"To me, more significant than a mere listing of elements of appeal, is my own reaction. I have seen 'Quincy Adams Sawyer' five times, in the Metro projection room, where there is no theatrical gilding to a picture's showing. And each time I saw the film it got me. I laughed at the comedy, although I knew after the first time what was to happen. I got all excited at the river scene, again and again. Briefly, I had a good time.

"Having a good time is the hope that draws people into motion picture theatres."

Variety of Scenes in "Garrison's Finish"

Allied Producers and Distributors Corporation says there probably never was a motion picture in which so many widely separated "locations" played such a big part in intensifying interest in the story as is the case in Jack Pickford's new production, "Garrison's Finish," which marks this star's return to the screen after an absence of about two years during which time he has been directing his sister, Mary Pickford.

Scenes of the Kentucky Derby at Louisville, also the Metropolitan Handicap at New York and other scenes at San Francisco, Pasadena, Exposition Park, Los Angeles, and on the Mojave Desert are included in this production, which is set for release January 15. There are also said to be plenty of interior scenes with elaborate settings.

Will Play Opposite Norma Talmadge

Jack Mulhall has been selected to play opposite Norma Talmadge in her next Joseph Schenck production "Within the Law," which will be directed by Frank Lloyd who made "The Eternal Flame" already released by First National and "The Voice from the Minaret," soon to be released. First National will distribute "Within the Law."

Edwin Carew Goes to the Coast

Edwin Carewe who is making a series of special productions for Associated First National release, departed for the coast December 16. He has just finished a picture in the East, the title of which has not been announced. He will produce in California a screen version of the Belasco play, "The Girl from the Golden West."

Gives Receipts to Charity

Royalty and the English nobility took charge of the premier of Constance Talmadge in "East Is West" at the Marble Arch Pavilion, London, and made this First National attraction a huge success, it is reported.

Just prior to the first showing of "East Is West" The Queen's Hospital for Children of which the Duke of York is president and Queen Alexandra patron, had issued a plea for funds. So Ralph J. Pugh and the other directors of Associated First National in London offered the entire receipts of the premier showing for the Hospital. The Duchess of Somerset took charge of the showing aided by the entire staff of First National and the management of the Marble Arch Pavilion. Society attended in force.

"Hungry Hearts" Selected

The National Motion Picture League selected Goldwyn's "Hungry Hearts" from a carefully compiled list of suitable photoplays to show to children, during its Better Motion Picture Week. The showing was held at the Children's Theatre in the Heckscher Building. New York City, following a parade in which pictures of half a dozen or more producing concerns were represented by floats.

Begins Filming of Mack Sketch

Production of "Your Friend and Mine," the Metro-S-L screen version of Willard Mack's sketch, has begun at the Metro studios, according to advices received this week at the company's home office in New York.

Enid Bennett, whose most recent success was as Maid Marian in "Robin Hood," will appear in the leading feminine role. Mr. Mack himself will play an important part.

Eyes and the Exhibitor

You get all sorts of eyes in an audience—far-sighted, near-sighted, strong, weak.

When your audience slaps down its admissions at the box office, it expects an eyeful of entertainment, and doesn't explain what sort of eyes it has, individually or in the aggregate.

You have to suit all the eyes. The first bit of picture out of focus in the tiniest degree gets somebody's goat. The slightest flicker or lowering of light intensity in your projection starts the fidgeters.

You can get by with average pictures if your projection is faultless; but a "Humoresque" will start them walking out on you if the projection falls down.

Don't forget that F. H. Richardson has been giving, in the best projection department ever published—in Moving Picture World, of course!—helpful hints and ideas, news of newest projection stunts, points of advantage in new apparatus, and is still giving them. Take care of your projection and your audiences will take care of you.

Forest Fire Scenes Are in Full Color

Although painting the lily long has been frowned upon, the idea of reddening the fire, while analogous, seems to have proven effective, according to Metro.

It has been done in the case of the forest fire scenes in the Reginald Barker production, "Hearts Aflame," soon to be released by Metro Pictures Corporation. The picture is presented by Louis B. Mayer. Every inch of the many hundred feet of film was retouched by hand, in full and natural colors.

More than a month was spent in this work. Each streak of flame and each burst of flame was colored individually, no general tinting being used. Though this method the forest fire is seen exactly as it would appear to a spectator of the original scene, it is stated.

Sales Drive Breaks All Weekly Quotas

The fourth week of Pathe's Eschmann Sales Contest, according to reported tabulated returns, brought to the surface several indications of general interest to exhibitors everywhere, General results show that all branch exchanges are keeping well ahead of their weekly quotas, with nothing in the Pathe list, either standard or new product, failing to profit by the drive.

Change in the standing of the branches was most spectacular in case of Seattle, which jumped from seventeeenth to third place. Portland continues to lead, with Los Angeles holding second, to which position it was reduced at the end of the third week. Denver drops from third to seventh, while Spokane rises from seventh to fifth, and Indianapolis climbs from eleventh to sixth place, with Milwaukee standing pat on fourth.

Tells of Advantages

"An opportunity for me to make pictures just as big as I want to make them; to spend just as much money on their production as I want to spend; to produce just as good a picture as I know how to produce and then sell it in an open market on its individual merits as a box-office attraction—that, in brief, is what my recently signed contract with Allied Producers and Distributors Corporation means to me," said Mack Sennett, when asked for an authoritative statement concerning his new releasing affiliations with the organization of which Hiram Abrams is president.

"And to the Allied Producers and Distributors organization the new arrangement means additional product that they know is going to be saleable product," Mr. Sennett went on. "It means that I am going to give them pictures that have had time enough and work enough and money enough spent on them to give them that quality which enables a distributing company to sell every picture it handles on its individual merit."

Duell Joins Company in Italy

Charles H. Duell, president of Inspiration Pictures, has gone to Italy to join the unit of that company which is filming Marion Crawford's celebrated story, "The White Sister," in which Lillian Gish is to make her initial appearance as an Inspiration Picture star.

This unit has been in Italy for several weeks. Henry King, who directed Richard Barthelmess in his greatest successes, "Tol'able David," "Sonny" and "The Bondboy," is directing this picture.

Mr. Duell, prior to going to Italy, spent a week in Havana, Cuba, where Richard Barthelmess' next starring vehicle, "The Bright Shawl," is being filmed. With John S. Robertson as director, the entire company was sent to that place in order to bring to the screen the color called for by the author, Joseph Hergesheimer, who wrote 'Tol'able David."

Flower Novelty at Brooklyn Strand

Girls dressed to represent various flowers diverted Brooklyn Mark Strand Theatre patrons from thoughts of winter when Managing Director Edward L. Hyman introduced them in a dance "Valse Bluette," a rhythmic number which utilized all the lighting tricks from booth and stage.

Each girl dancer wore a different colored dress and was costumed as nearly as possible to resemble a designated blossom. Colors used in costuming were yellow, pink, deep blue and pale green. A spotlight on each dancer brought out the coloring and the intermingling of tints made a delicate picture.

A scrim was used with two set pillars, a foliage tree-top and a ground row to aid in the stage scenic mounting. The girls' dresses were of chiffon with skirts to appear as rose-colored petals.

Cullen Landis Now with Vitagraph

Cullen Landis has been engaged by Vitagraph to create the role of Dick Halpin in its forthcoming special production, "Masters of Men."

"Masters of Men," is the second of the series of twenty-four special productions announced by Vitagraph for the coming year. Work on the new production already has been begun at the West Coast studio under the direction of David Smith.

Is Fourth Week for Strongheart Film

Strongheart, the wonder dog, is being shown for the fourth week in "Brawn of the North" in Los Angeles at the Alhambra Theatre. This First National attraction, directed by Laurence Trimble and Jane Murfin, got an exceptional reception from the critics, it is stated, when it was first shown at the Kinema, where it was held two weeks.

Twelve Super-Productions Scheduled to Be Released in 1923 by Universal

Hobart Henley and Tod Browning Head List of Directors

The most comprehensive aggregation of super-productions ever planned ahead by Universal Pictures Corporation has been scheduled for the coming year and will stand as that company's Universal Jewel offering for 1923. Universal says it includes twelve pictures of the highest quality, enacted by stars and players of great box office value, and made by directors whose past success have placed them on the top rung of the screen's ladder of fame.

Universal plans to release these Jewels once each month. Three of them already are in completed form and soon will be in the hands of the various Universal exchanges. Six others are now in production and the remaining three are being translated into screen form by the scenario department at Universal City. Universal announces that each of the twelve Jewels will be completed far enough ahead of release date to admit of unusual exploitation, and to assure thorough service and co-operation for the exhibitor.

The 1923 list of big pictures includes films by such stars as Priscilla Dean, Lon Chaney, Reginald Denny, Virginia Valli, Eileen Percy, Helen Jerome Eddy. They are supported by such popular players as Mabel Julienne Scott, Raymond Hatton, Patsy Ruth Miller, Wallace Beery, George Nichols, Forrest Stanley, Robert Ellis, Joseph Swickard, Estelle Taylor, Sylvia Breamer, Ray Griffith, Matt Moore, Norman Kerry, Maude George. Some of these players also have leading roles in special cast productions.

Universal's 1923 Jewel directors include such successful picture makers as Hobart Henley, Tod Browning, Lois Weber, Rupert Julian, Erich von Stroheim, Lambert Hillyer, Stuart Paton and Wallace Worsley. Henley will be remembered for such work as "The Gay Old Dog," "The Sin That Was His," "Star Dust," and a series of Goldwyn successes. Tod Browning is the man who directed Priscilla Dean in such successes as "The Virgin of Stamboul," "Outside the Law," and "Under Two Flags."

The first release for the New Year will be "The Flirt." It was adapted by A. P. Younger from Booth Tarkington's well known novel of American life by that name. It is an all-star cast production and is said to be Hobart Henley's masterpiece. The two leading roles are taken by Eileen Percy, in the title role, and Helen Jerome Eddy, as her unassuming sister. The picture is scheduled for release New Year's Day. Its pre-lease premiere is in the Rialto Theatre on Broadway, during Christmas week.

The February Jewel release will be "The Flame of Life," a new Priscilla Dean feature. It was adapted from a story by Frances Hodgson Burnett, the popular novelist. "The Flame of Life" is another Hobart Henley production and is said to be just as good, in its sphere, as "The Flirt." Elliott J. Clawson adapted it for the screen, and Virgil Miller filmed it. The big thrill of the feature is a coal mine disaster which, it is said, has been characterized by survivors of actual underground holocausts, as the most startling and accurate reproduction ever made.

A strong cast supports Miss Dean in this special. Robert Ellis is her leading man and the chief heavy role is played by Wallace Beery. The picture will be released February 5.

The March release will be a Universal-Jewel starring Lon Chaney. It is called "The Shock," and is a screen adaptation by Charles Kenyon from a story by William Dudley Pelley.

"The Shock" is laid in the San Francisco underworld, and shows the regeneration of a deformed underworld character through the love of a pure woman. The picture is said to come to a vivid and terrifying climax with the San Francisco earthquake and fire. This great catastrophe has been reproduced for the screen in remarkable shots, it is reported.

Virginia Valli, a Universal star in her own right, who will be remembered for interpretation in "The Storm," supports Chaney in "The Shock." The feature will be released March 5.

Universal's super feature for April will be a screen adaptation of Jack London's powerful story, "The Abysmal Brute." It stars Reginald Denny, with Mabel Julienne Scott in the leading supporting role. It is another Hobart Henley production.

Reginald Denny was chosen to interpret London's cave-man character because of his popularity as the hero of "The Leather Pushers" series, the celebrated H. C. Witwer prize ring stories filmed by Universal. "The Abysmal Brute" will be released April 2.

In May, Universal will release another Priscilla Dean Jewel. It is "White Tiger," written and directed by Tod Browning, one of Universal's leading directors. Wallace Beery agains plays the heavy opposite Miss Dean. Ray Griffith and Matt Moore also are to be seen opposite the star, Moore as the leading man. The picture is a crook story laid in New York and London. In order to obtain certain sequences, Browning brought his company all the way from Los Angeles to New York for several weeks' work. May 7 has been set as the release date for this feature.

"The Attic of Felix Bavu," a screen adaptation of Earl Carroll's spectacular play, is scheduled for June release by Universal. It deals with a mixture of romance and adventure in Soviet Russia. Stuart Paton is making this feature. A strong cast, headed by Wallace Beery, as the chief villain, now is engaged at Universal City in its production. This feature was prepared for the screen by Albert G. Kenyon, one of the Universal leading scenarists. It will be ready for release June 4.

For July release, Lois Weber has returned to Universal City and is making a super-production of "Jewel," the popular novel by Clara Louis Burnham. Eight years ago, Miss Weber made this as a Bluebird picture for Universal. It was a big success. Today, with modern directorial and photographic methods, Universal expects it to be one of the big hits of the year.

Miss Weber is assisted by Arthur Forde. Ben Reynolds, who filmed "Foolish Wives," is her camera-man. The picture will be placed in the hands of exhibitors July 2.

August will see another Priscilla Dean Jewel. It will be "Drifting," adapted from John Colton's popular play, produced in New York by William A. Brady with his daughter, Alice Brady, as the star. Tod Browning is directing from a continuity by Lucien Hubbard. The picture is laid in China and will have all the exotic atmosphere of the Far East, it is promised. Matt Moore will be Miss Dean's leading man. The picture will be released August 6.

September 3 will see the release of "Merry-Go-Round," the Erich von Stroheim successor of "Foolish Wives" and which Rupert Julian is completing after von Stroheim's break with Universal. The story, credited to von Stroheim, is laid in Vienna before, during and after the World War.

The picture will present a big special cast. The leading roles are taken by Norman Kerry, Mary Philbin, Wallace Beery, Maude George, and others.

Universal's October release will be "Up the Ladder," a super-production starring Virginia Valli. It has been adapted from the highly successful stage play by Owen Davis which was a sensation in New York last year. It marks Miss Valli's first appearance in a Universal Jewel picture all her own. Hobart Henley may direct it, if he completes "The Abysmal Brute" in time to get it ready. A strong cast is promised in support of Miss Valli for this feature. "Up the Ladder" will hit the screen on October 1.

The following month, Universal will release "The Hunchback of Notre Dame," super screen adaptation of Victor Hugo's world famed novel, "Notre Dame de Paris." It is now in production under the direction of Wallace Worsley, who was chosen because he played for many years in the stage version of the celebrated story.

This Jewel is being made with a special all-star cast, including Lon Chaney, Raymond Hatton, and Patsy Ruth Miller. E. T. Lowe, Jr. and Perley Poore Sheehan recently finished putting the novel into continuity form. It will reach the screen on November 5.

The last Universal Jewel production to be released in 1923 will be a Priscilla Dean super-special adapted from Frances Hodgson Burnett's novel and play, "A Lady of Quality." No director has been chosen for this picture, as it will be several months before Miss Dean can start work upon it. She will play the role made popular on the stage by Julia Arthur. This Jewel will be released December 3, 1923, and will be Universal's final super-production offering for the coming year.

The Exhibitor Who Saw Tomorrow

In a little town there was a theatre. It ran Saturday nights. The shows were punk. The audiences were light. Yet the town was growing all the time.

Along came a chap with vision. He saw a chance. He knew that a three hundred seat house ought to be filled every night, not half filled each Saturday, in a town of four thousand—and growing!

Because he read Moving Picture World's "Better Equipment" section, an up to the minute news section for exhibitors, dealing with everything for the theatre, he was able to renovate cheaply, advantageously.

Now he has that house running every day, and it's packed. Keep in touch with equipment through Moving Picture World's "Better Equipment"—it may mean money to you almost any time.

Breaking Records

It is not alone in the big cities that the Harold Lloyd attraction, "Grandma's Boy," has been breaking records, says First National. the same thing is happening in many smaller towns and even in villages, thereby making it nearly unanimous, it is stated.

"Grandma's Boy" showed recently in M. Kenworthy's Kenworthy Theatre, Moscow, Ida., where it was seen by 1,596 people, or nearly 40 per cent. of Moscow's total population. Moscow's achievement almost matches the record of Tarentum, Pa., where, out of a population of 8,925, "Grandma's Boy" played to 5,350 paid admissions, and that of Crete, Neb., where 1,670 of the 2,400 inhabitants bought tickets and then chuckled loudly over the Harold Lloyd picture.

Talk About Picture Sent Out by Radio

Miss Grace Haskins, of Hollywood, recently made an announcement and gave a talk to more than five hundred thousand radio fans in this section of the country with regard to her forthcoming production, "Just Like a Woman," which will be released through the W. W. Hodkinson Corporation sometime in the early Spring. She spoke from a broadcasting station in Brooklyn and made many interesting comments on her initial production.

Miss Haskins has the distinction of being a full-fledged director and producer of motion pictures at only twenty-two years of age.

During her brief stay in New York, Miss Haskins was busy interviewing fan magazines and representatives of the press, attending special luncheons given in her honor, and getting her picture taken with Will Hays.

"Second Fiddle" to Be January Release

The W. W. Hodkinson Corporation announces that "Second Fiddle," first of the Film Guild Productions featuring Glenn Hunter, will be released January 7.

"Second Fiddle" constitutes the first of a series of four pictures to be produced by the Film Guild and distributed through the Hodkinson Corporation.

The story is by Frank Tuttle and is laid in the little New England town of Spell's River. It deals with two brothers, Herbert Bradley and Jim Bradley, and shows how Jim plays "Second Fiddle" to his magnificent brother Herbert who has just returned from college.

Glenn Hunter and Mary Astor are the co-stars, supported by a cast, including Townsend Martin, William Nally, Leslie Stone, Mary Foy, Helenka Adamowska and Otho Lang.

Stanley Circuit Books "Dr. Jack"

In booking "Dr. Jack" last week for many theatres in the Philadelphia territory the Stanley Circuit is said to have made its biggest contract so far for any one picture. This statement, made on the day following the signing of the contract, and verified at the Pathe home office, refers both to the number or houses included in the blanket contract and to the amounts stipulated in rentals.

Another important contract in the list of last week's bookings of Harold Lloyd's new feature comedy was made with Loew's Circuit. In both instances the majority of play dates are the earliest which previous engagements permit.

The country-wide "Dr. Jack" bookings, with contracts accepted at the Pathe general offices, are said to have been still further stimulated by news of box office records broken not only in Portland, Ore., and Spokane, Wash., but at such interior points as Denver, Milwaukee, and Indianapolis.

At the Majestic Theatre, Portland, there was such a stampede of attendance that, in spite of bad weather, the "Dr. Jack" engagement was extended to a second, then a third, and was still scoring capacity attendance in its fourth week.

Big Exploitation for Metro Film

In addition to the unusually large number of exploitation accessories prepared by the Metro Publicity Department to exploit "Quincy Adams Sawyer," Bert Ennis, in charge of a special publicity department maintained by Sawyer and Lubin, producers of this S-L special, has created several special exploitation aids intended principally for use on the part of first-run theatres.

Sandburg Praises "Sherlock Holmes"

Carl Sandburg, poet of the Middle West, author of "Corn Huskers," "Slabs of the Sunburned West" and many other poems, also author of the children's book, "Rootabaga Stories," reviewed for the Chicago Daily News a Goldwyn picture, "Sherlock Holmes," starring John Barrymore, at the Chicago Theatre. His review said, in part:

"This is a picture sure to be generally classed among the best of the year. Not only have they taken the greatest figure in the detective story realm and given him plausible and exciting setting; they have also surrounded that figure with foils, matches, contrasts of character.

"Much thought was given this picture. It represents intelligence of the sort needed in the movies.

"This is a time when a reviewer can say rightfully and in all conscience, 'See this picture if you want mystery, entertainment, good acting and photography."

"Trifling Women" Is Doing Big Business

Telegraphing to the Metro home offices in New York in the course of his visits to the company's exchanges, E. M. Saunders, general sales manager, reported: "'Trifling Women,' Ingram's biggest box office bet. Public not happy till it sees it."

This statement to the effect that this latest of the Rex Ingram productions is repeating in all parts of the country the success it scored in New York, at the Astor Theatre and later at the Capitol, has been preceded, accompanied and followed by a flood of bookings of the picture, Metro states.

Mr. Saunders said in another part of his telegram: "You can't give exhibitors too many Ingram pictures. Until he can make eight a week there won't be overproduction."

Reports from the exchanges and from the home office of Metro state likewise that contracts for "Trifling Women" are coming in in chunks.

Two Are Featured on Paramount Schedule

Thomas Meighan in George Ade's "Back Home and Broke" and Agnes Ayres in "A Daughter of Luxury" are the features on the Paramount release scheduled for December 24.

As in the case of "Our Leading Citizen," the author's first direct contribution to the screen, George Ade, wrote "Back Home and Broke" expressly for Mr. Meighan, whom he has known intimately ever since Meighan appeared in Ade's stage success, "The College Widow." The scenario was written by J. Clarkson Miller, but most of the subtitles are the author's own. Alfred E. Green was the director.

Paul Powell directed the Agnes Ayres picture, "A Daughter of Luxury." The scenario was written by Beulah Marie Dix and is an adaptation of the stage play, "The Imposter," by Leonard Merrick and Michael Morton. The supporting cast is headed by Tom Gallery, leading man.

Many Bookings for "Peg o' My Heart"

Five hundred and fourteen bookings of "Peg o' My Heart" in one week is reported by the home offices of Metro Pictures Corporation, in New York. So far as is known by the distributing company this evidence of the demand for the screen version of J. Hartley Manners's play, with the original star, Laurette Taylor, as Peg, represents a record.

Not only is the volume of the bookings significant of the picture's box-office value, but the distribution of the theatres which have contracted for "Peg o' My Heart" is also it is stated demonstrating that interest in this forthcoming Metro release is not sectional, but country-wide, Metro says.

The picture has recently been completed at the Metro studios in Hollywood, under the direction of King Vidor. The scenario was written by Mary O'Hara, author of the script of Rex Ingram's production of "The Prisoner of Zenda."

Kept 'Em Happy

Marshall Neilan's picture "Minnie" a First National release was shown to the governors in conference at White Sulphur Springs last week. The governors had much serious business to discuss at the conference but Neilan's big comedy drama helped to keep them in good humor, it is stated.

Goldwyn Schedules Nine Big Films for 1923 Noted Directors and Actors to Make Them

The Goldwyn schedule of releases for the new year includes the biggest and best pictures yet made by that firm—and this statement is made, says Goldwyn, after taking into consideration that the fall and early winter releases included such whirlwind successes as the John Barrymore picture, "Sherlock Holmes," "The Sin Flood," "Brothers Under the Skin," "A Blind Bargain" and "Broken Chains."

The productions now completed, or under way for release during the coming calendar year, come nearer, it is said, to realizing Goldwyn's policy of "bigger and better pictures" than any other group, taken as a whole, because the new policy has been in operation longer and advance preparations can be made more easily than for the first group.

The coming releases are headed by Marshall Neilan's first production in association with Goldwyn, "The Strangers' Banquet," from Donn Byrne's novel, to be released on December 31, and Maurice Tourneur's production of Sir Hall Caine's novel, "The Christian," to be released January 28. Release dates have not been set for any of the other productions. According to Goldwyn the casts for both "The Christian" and "The Strangers' Banquet" are startling in their array of screen talent. In "The Christian" are Richard Dix, Mae Busch, Phyllis Haver, Claude Gillingwater, Cyril Chadwick, Mahlon Hamilton, Beryl Mercer, Joseph Dowling and Gareth Hughes. In "The Strangers' Banquet" are Claire Windsor, Rockliffe Fellowes, Hobart Bosworth, Eleanor Boardman, Nigel Barrie, Thomas Holding, Claude Gillingwater, Arthur Hoyt, Brinsley Shaw, Stuart Holmes, Ford Sterling, Eugenia Besserer, Lucille Ricksen, Cyril Chadwick, Jean Hersholt, James Marcus, Edward McWade, Dagmar Godowsky, Lillian Langdon and Jack Curtis.

Following these come several other pictures, the release date and the order of release of which have not been decided upon. There is a Rupert Hughes' picture, "Gimme!," said to be written in his particular vein of comedy that is native to American life and character with a cast embracing Helene Chadwick, Gaston Glass, Kate Lester, Henry B. Walthall and David Imboden. Mr. Hughes directed.

Carey Wilson's first picture for Goldwyn, "Lost and Found," a romance of the South Seas, and the islands in them, formerly called "Passions of the Sea," is said by the producers to be an unusual picture, unusually done. R. A. Walsh directed it. He took the entire cast to Tahiti, where the film was made on the island and on board a ship chartered for the occasion. In the cast are House Peters, Pauline Starkey, Antonio Moreno, Rosemary Theby, George Seigmann, Mary Jane Irving, William V. Mong, Carl Harbough, and others.

Hugo Ballin's production of "Vanity Fair," starring his wife, Mabel Ballin, is now nearing completion at the Goldwyn studios. It is said to be the Ballin's most ambitious undertaking and advance reports from the studios are said to indicate that it possesses pictorial and dramatic qualities which should rank it among the big films of the year, Goldwyn says. In the cast, besides Mabel Ballin, are Hobart Bosworth, Earl Fox, Willard Louis, Eleanor Boardman, George Walsh, Harrison Ford, Robert Mack, William Humphrey and Tempe Piggott.

Rupert Hughes is now making the screen version of his Hollywood novel, "Souls for Sale," with a cast embracing Eleanor Boardman in the leading role, Frank Mayo, Richard Dix, Lew Cody, Barbara LaMarr and Mae Busch.

Another Rupert Hughes' picture is "Look Your Best," at one time known as "Bitterness of Sweets," with a cast which includes Colleen Moore, Antonio Moreno, William Orlamond, Orpha Alba, Earl Metcalfe, Martha Mattox and Francis McDonald.

Two more Marshall Neilan productions—a screen version of Thomas Hardy's great novel, "Tess of the D'Urbervilles," many exteriors for which were "shot" in England under the direction of Mr. Neilan's lieutenant, Frank Urson, and a picture made from Edward E. Rose's new and highly successful play, "The Rear Car." The film title for this will be "Red Lights."

Foresees Demand

Every indication points to a continued demand for the Dorothy Gish picture, "The Country Flapper," says Producers Security Corporation. Glenn Hunter plays opposite her.

"Village Blacksmith" Heads Special List

"The Village Blacksmith," the super-special production which had a month's run at the Forty-Fourth Street Theatre, N. Y. City, heads the list of the six new specials announced by Fox Film Corporation last week as a supplement to the original group already released for the season of 1922-23. Based upon the famous poem by Henry Wadsworth Longfellow, this 1923 melodrama leads off the second set of special pictures.

"The Village Blacksmith" was directed by Jack Ford. Ford is also the director of "The Face on the Barroom Floor," a special included in the group of six to which "The Village Blacksmith" belongs. The cast is composed of William Walling, Virginia Valli, Bessie Love, Dave Butler, Pat Moore, Tully Marshall, Ralph Yeardsley, Virginia True Boardman, George Hackathorne and Lucile Rutton.

What some of the New York critics said of "The Village Blacksmith" is told here in part: Herald—"Hits the mark for which it was meant as unerringly as though it were aimed by a rifle." The Journal—"It does for Father what 'Over the Hill' did for Mother. It is a wholesome and interesting story of family life." The Telegram—"It is as lovely as a New England Springtime, and as rugged and strong as the sinews of the blacksmith—it is universal in its appeal."

The Commercial—"The picture is one of the best of the season . . . . a brilliant cinema . . . . a story that applies to almost any village in the United States . . . . the characters are truly American." The Morning World—"So far as we are concerned, William Walling is precisely the person we met some years ago in a very small school-house out in Kansas."

Big Crowd Acclaims Fairbanks Picture

Jammed to the doors by the largest attendance ever disclosed in the history of the Park Theatre, Boston, Mass., Douglas Fairbanks in "Robin Hood" made its initial public appearance on Monday night before a highly enthusiastic audience.

Preceded by an exploitation campaign of two weeks' duration, the Boston premiere marked one of the most brilliant social events of the season. Twenty-four hours before the opening performance, the entire house was sold out and thousands were turned away during the day of the premiere.

Paul Dickey, prominent playwright and actor who portrays the part of Sir Guy of Gisbourne in the Fairbanks spectacle, came to Boston from New York to personally officiate at the opening, as did John Fairbanks, brother and manager of Doug. A press luncheon was tendered the guests at the Touraine shortly after their arrival at which all the critics were present.

Ready for Titling

A Wyndam Standing picture just finished for Producers Security and ready for illustration of titles is "Lion's Mouse," by C. N. and A. M. Williamson. In it Mr. Standing is supported by Marguerite Marsh and Mary Odette. Oscar Apfel directed the picture.

Special Poster

From out in Omaha, Nebraska, comes a special block one-sheet which says: "Coming. Not Three Weeks—But Just One Week of Love."

The foregoing is a supplementary poster put out by an exhibitor to exploit the Selznick special, "One Week of Love."

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Four Big Films in Production; 25 Others Are Being Prepared

With the starting of work on Marion Davies' next super-special, "Little Old New York," from the famous play of Rida Johnston Young, the Cosmopolitan Corporation now has four companies working on new Cosmopolitan Productions.

"Little Old New York," directed by Sidney Olcott, is being made at Cosmopolitan's main studio at 127th street and Second avenue. In addition to Miss Davies, the company includes the following well-known players: J. M. Kerrigan, Mahlon Hamilton, Courtney Foote, Harrison Ford, Norval Keedwell, George Darraud, Sam Hardy, Montague Love, Riley Hatch, Charles Kennedy, Spencer Charters, Harry Watson, Charles Judels, Pauline Whitson, Mary Kennedy, Thomas Findley and Marie R. Burke.

At Cosmopolitan's Jackson avenue studio, Alan Crosland is making the smaller sets for "The Enemies of Women," the principal ones having been made at Cosmopolitan's main studio and abroad, the author, Vicente Blasco Ibanez, assisting Mr. Crosland at Monte Carlo. Lionel Barrymore is featured in "The Enemies of Women" and the all-star cast includes Alma Rubens, Pedro de Cordoba, Gareth Hughes, Gladys Hulette, Wm. H. Thompson, Wm. Collier, Jr., Mario Majeroni, Paul Panzer and Betty Bouton.

At the Universal studio in Fort Lee, Director E. H. Griffith is making "The Go-Getter" from the Cosmopolitan Magazine story by Peter B. Kyne. Seena Owen and T. Roy Barnes are featured and the cast includes William Norris, Tom Lewis, Frederick Santley, John Carr, William J. Sorelle, William Strauss, Ann Brady, Ed. Elkins, Florence Hadley and Jane Jennings.

At the Thomas Ince studio in Culver City, California, Frank Borzage is at work on "The Nth Commandment" from the Cosmopolitan Magazine story by Fannie Hurst. Colleen Moore and James Morrison head this cast which also includes Eddie Phillips, Charlotte Merriam and George Cooper.

In addition to these pictures now in course of making, the Cosmopolitan Corporation is preparing to produce what it says are the greatest array of high-class motion pictures ever turned out by one company.

"Adam and Eva" has already been completed, and Cosmopolitan expects to make the following specials in which Marion Davies will be starred: "Little Old New York," "La Belle Marseillaise," "Alice of Old Vincennes," "Yolanda," from the novel by Charles Major, the author of "When Knighthood Was in Flower"; "The Forest Lovers," "Hearts Courageous" and "Amy Robsart," from Sir Walter Scott's "Kenilworth."

In addition to these Cosmopolitan will make, after "The Enemies of Women," "Under the Red Robe," "A Gentleman of France," "Helmet of Navarre," "The Grey Cloak," by Harold McGrath; "The Torrent," by Vicente Blasco Ibanez, author of "The Enemies of Women" and "The Four Horsemen"; "Woman Triumphant," also by Ibanez; "Hearts of Three," by Jack London; "White Shadows of the South Seas"; "The Desert Healer," by Edith M. Hull, author of "The Sheik"; "The Love Piker"; "Mother McGinn," by Jack Boyle, author of "The Face in the Fog"; "Ice Water, Please," by Fannie Hurst, author of Cosmopolitan's "Humoresque"; "The Crimson Tide," by Robert W. Chambers; "The Flaming Forest," by James Oliver Curwood, author of "The Valley of Silent Men"; "Snowblind," by Arthur Stringer; "The Country Beyond," by James Oliver Curwood; "Joss," by Hugh Wiley, and "Behind the Velvet," by Lowell Otis Reese.

"Slippy McGee" for December

Another "best seller," says First National, comes to the screen this month with the release of Oliver Morosco's production, "Slippy McGee." The book is by Marie Conway Oemler. Wesley Ruggles directed the screen story.

Made Good Profit

One of the latest booking contracts made with Associated Exhibitors was that of M. L. Markowitz for a week's showing of the Associated feature, Florence Vidor in "Conquering the Woman," in his big Strand Theatre in San Francisco. This is the fourth Florence Vidor production for the organization of which Arthur S. Kane is president. The Strand played each of the preceding three pictures in the series for week showings, and, according to Mr. Markowitz, made a good profit on each.

"Conquering the Woman" has been playing this last week in Sam Harding's Liberty, Kansas City, and Fred Dolle's Alamo, Louisville, among other important theatres. Among other houses which have booked the feature for early showings are: I. Libson's Strand, Dayton; I. Frankel's Palace, Cincinnati; Keith's Theatre, Portland, Me.; Manager McGiven's Victoria, Altoona, Pa.; Harris's Capitol, Passaic, N. J., and the Lyric, a Loew house, in Hoboken, N. J.

Monte Carlo Casino as Setting for Film

Monte Carlo and its world famous Casino serve as the setting for some of the most interesting moments in "The Enemies of Women," the super-special feature which Cosmopolitan Productions is making under the direction of Alan Crosland from the story by Vicente Blasco Ibanez, author of "The Four Horsemen." While the company making the picture took a number of "shots" of the Casino during six weeks spent on location in France, this, it is stated, being the first time that the resort had been filmed, a number of other scenes of the Casino, in replica, are now being made at International's Jackson avenue studio.

Joseph Urban, Cosmopolitan's scenic artist, has designed a replica of the Casino's magnificent interior, so perfected in every detail that it vies in magnificence with the original, it is reported.

@ Photo News

ASSOCIATED FIRST NATIONAL CONVENTION IN LONDON

After welding together an organization that now has ten exchanges and branches in Great Britain and Ireland, and getting it into running order, Ralph J. Pugh, managing director of Associated First National, Ltd., called his selling force to meet in London early in November. In putting forth his selling plans for the future, Mr. Pugh had the assistance of E. Bruce Johnston, Associated First National foreign manager, and David P. Howells. Mr. Johnston has been in England and on the continent for about three months now. Mr. Pugh's policy of selling and exploiting pictures is along American lines and his methods are getting early play dates for the big First National pictures, where the old methods were to wait a year or eighteen months before showing to the British public. He is putting on "Oliver Twist," released here only a few months ago, during Christams week.

"Modern Matrimony" Selected for Title

"Modern Matrimony" has been definitely chosen as the title for the next big Selznick picture starring Owen Moore; this is the production which has been finished on the coast under the working title of "A Dollar Down." The first print, finally cut and titled, is expected at the home offices of the Selznick company, in New York City, within the next few days. The picture will be released in the near future.

"Modern Matrimony" is a Victor Heerman production, the story and direction both being his. This picture differs to a considerable extent from other productions in which Mr. Moore has appeared. It is not broad farce, but rather the more refined type of comedy which is best exemplified by stage productions like "The First Year," Selznick states.

Almost equally important with Owen Moore in the cast is Alice Lake who plays the principal feminine role.

In Big Demand

Great interest, says Producers Security, is being shown in the demand for "Just a Song at Twilight," starring Richard Barthelmess, supported Evelyn Greeley and Pedro de Cordoba.

Fashion Show Novelty at the Strand

"Ye Olden Fashion Show," a departure in motion picture theatre novelties, combining quartette, ballet group, symphony orchestra and lighting effects, had its first presentation recently at the Brooklyn Mark Strand Theatre under the direction of Edward L. Hyman, managing director.

The feature novelty number played up the Criterion Quartette, male singers, with the fashion show built around them. The dancers appeared in costumes of 1830, while the singers were seen as dandies of the same historical period. The ballet soloists wore silk hoop skirts and lace bonnets, the dresses having delicate black patent leather decorations.

The quartette interpreted the spirit of the time with such songs as "Old Uncle Moon," "Sally in Our Alley," and others. The special colonial dance was "The Madrigal Dance."

Mr. Hyman arranged a unique stage setting consisting of a big cut out Colonial house surrounded with apple trees in blossom. The lights were worked to bring out a moonlight effect which emphasized the apple blossom coloring prettily.

Recommended Two Universals

The two family films recommended in the September 11 issue of the motion picture bulletin of the National Motion Picture League are both Universal pictures. They are "The Flirt," the Hobart Henley production of Booth Tarkington's novel, for the Universal Jewel release schedule, and "Forsaking All Others," a Universal attraction featuring Colleen Moore and Cullen Landis.

The National Motion Picture League has recommended both of these pictures, both for adults and young people.

"Lefty" Flynn on Way West

Maurice B. (Lefty) Flynn, former Yale athlete and well-known leading man in motion pictures, has been engaged to play the leading male role in Alice Brady's newest Paramount picture, "The Snow Bride," which will be put into production soon at the Long Island studio under the direction of Henry Kolker. Flynn is on his way East from Hollywood where he recently appeared with Mary Miles Minter in "Drums of Fate," a forthcoming Paramount release.

First of Farnum's for January 14

On January 14, William Fox will release the first of the 1923 Dustin Farnum series of new pictures, "Three Who Paid," from the story by George Owen Baxter, and directed by Colin Campbell.

Bessie Love is leading lady. Others in the cast include Frank Campeau, Fred Kohler, Robert Daly, William Conklin and Robert Agnew.

Praise for Fairbanks Film

Newspapers of Boston were, it is said, unanimous in acclaiming Douglas Fairbanks in "Robin Hood," which opened at the Park Theatre there on Monday evening, Dec. 18, as a marvelous contribution to the screen. Here is what they had to say:

"Chivalry, romance, love—and Douglas Fairbanks. One doesn't need anything more to make a perfect picture.—Globe. "It is not only the best picture Fairbanks has made; it is one of the best that has ever been made."—Traveler.

"From this prodigality of Mr. Fairbanks a film results of truly imposing proportions. No admirers of his art should fail to see 'Robin Hood.'"—Herald. "As a combination of chivalry, romance, spectacle, comedy and personality that give Fairbanks a place all by himself, 'Robin Hood' is irresistible."—Advertiser.

"In 'Robin Hood' Douglas Fairbanks has made the most stupendous picture ever screened."—Telegram. "Extremely rich in color and romance. Everything is done sumptuously to the last detail."—Post.

E. K. Lincoln May Become Producer

With his busiest year now well behind him, E. K. Lincoln, popular screen star and leading man (and also "a man with a hundred varied interests"), looks forward to 1923 as even more interesting, because he may step out of the familiar role of actor and become a producer of motion pictures "on his own."

The year that is closing found Mr. Lincoln in the studios while various directors and stars were at work with him on such productions as "Women Men Marry," "Devotion," "The Light in the Dark," "The Woman In Chains" and "The Little Red Schoolhouse," which represents a full year.

It is known, however, that production activities have been calling E. K. Lincoln more insistently of late than heretofore, and nobody who knows "E. K." will express the slightest surprise to read an announcement of his joining the ranks of the producers.

Mr. Lincoln is the owner of Greenacre Kennels, near Fairfield, Conn., where there are housed more than one hundred and fifty prize canines, including more than a hundred Chows, to say nothing of numerous blooded Pekinese, Japanese Spaniels and Boston Bulls. Blue ribbon winners abound in the Greenacre Kennels, where there are youngsters coming along and heading straight for the judging benches in future dog shows. Heading the list is Champion Greenacre Li Ping Tow, an unbeaten champion, a great red Chow with a lion like mane.

The master of Greenacre is the son of a Western business man. He was born in Johnstown, Pa., and made his first appearance on the stage in a stock company in his home town. He ventured into the steel business, but when motion pictures "came in" he joined Vitagraph and played in many pictures, being starred or co-starred in several, including "A Million Bid," the first of Vitagraph's big features.

Mr. Lincoln did some silver mining in Mexico; returned to the States and indulged in more picture work; bought a gold mine and worked it; returned to motion pictures as a star; developed his country homes in the Berkshires and in Connecticut; established his New York City offices, and has gone right on successfully making business and motion picture work and breeding prize winning Chows match up together at odd intervals.

84 A. B. C. Houses Book "Tess" Film

Mary Pickford's brand new production of "Tess of the Storm Country," a United Artists Corporation release, will be shown in eighty-four theatres in the Associated Booking Corporation group in New York City and metropolitan district during the Christmas-New Year's holiday week and the month of January, with most of the houses opening on various dates between Christmas and New Year's.

This is one of the most sweeping simultaneous list of play dates ever booked for New York and contiguous territory. The bookings cover all sections of Greater New York, trail over into Long Island and New Jersey, with engagements announced as far up-State as Peekskill.

An extensive co-operative advertising campaign has been mapped out by the executive committees of the A. B. C. which includes a lot of space in New York City dailies, with lists of the various theatres playing "Tess of the Storm Country," their addresses and their play dates.

Jones Film Set for January

Fox Film Corporation offers for release January 7, "The Footlight Ranger," starring Charles Jones. It was directed by Scott Dunlap from the story and scenario by Dorothy Yost. Fritzi Brunette supports the star.

In the cast, beside those mentioned, are James Mason, Lillian Langdon, Lydia Yeamans Titus and Henry Barrows. This will be the first of the series of Jones' productions for the new year.

Set Occupies Acre of Ground

Among the several big sets now in use at the Paramount West Coast studio, that for "Mr. Billings Spends His Dime," starring Walter Hiers, stands out above all the others, Paramount says. Not only in size, but in unusual appearance does this scene tower over all others, it is stated.

With a hotel and many surrounding buildings, the street occupied fully an acre of ground at the Lasky ranch.

Gloria Swanson, Star in Wood Film

Gloria Swanson, Paramount star in "Prodigal Daughters," a Sam Wood production, has Ralph Graves as leading man and Vera Reynolds plays the part of a young pleasure-loving girl who is plunged into tragedy through her love of a good time. Theodore Roberts, veteran character actor, has the role of a successful American business man who suddenly finds his home involved in moral chaos.

Metro Will Handle "Hearts Aflame"

Metro Pictures Corporation will distribute "Hearts Aflame," the Reginald Barker production for Louis B. Mayer, according to an announcement from the releasing company.

The photoplay was presented before an invited audience of exhibitors and important motion picture personages at a private showing held at the Ritz Carlton Hotel in New York, and it is said to have been the consensus of opinion of those present that "Hearts Aflame" would be one of the biggest pictures of the year.

Melford Returns

George Melford has returned to New York from White Sulphur Springs, West Va., where he has been on a short vacation, to begin preliminary preparations for his next Paramount picture, "You Can't Fool Your Wife."

Goes to Canada

Henry Kolker, who will direct Alice Brady in her next Paramount picture, "The Snow Bride," by Sonya Levien and Julie Herne, has gone to Montreal, Canada, to select locations for the exterior scenes of the picture which will be "shot" in the wilds of Quebec.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

1923 Prospects in Metropolis Are Most Promising

Sam Zierler, of Commonwealth Pictures Corporation, in a statement issued this week, said that prospects for 1923 for independents were most promising. Business during the early half of the 1922-23 season, Mr. Zierler said, has exceeded the expectations of the most liberal optimists.

Manager J. Bellman, of Renown Pictures, Inc., has acquired the Amalgamated franchise for New York. This company's releases are the Principal Picture features. "The World's a Stage," starring Dorothy Phillips, and "Environment," with Milton Sills and Alice Lake, and "Women Men Marry."

Frank Mattison, who used to handle publicity for Reelcraft exchange, was a New York visitor last week. He is touring the country in the interests of Phil Goldstone, producer of "Deserted at the Altar" and the Richard Talmadge pictures.

Harry Brandt, brother of Billy Brandt, the popular New York exhibitor, this week purchased an interest in the Garden Theatre in Brooklyn, and booked the entire output of Commonwealth Exchange, including all the big specials Sam Zierler is releasing.

Nathan Hirsh, of Aywon Film Exchange, this week announced that he would release three pictures per month during the coming year. He is also planning the production of a feature which he will sell on the independent market.

C. C. Burr, of Mastodon Films, Inc., announced this week that he had closed a deal whereby Sam Zierler, of Commonwealth Pictures Corporation, will handle the metropolitan distribution on the next Johnny Hines feature, "Luck."

Al Feinman, the enterprising exploitation manager of the New York Warner Brothers' exchange, has been pretty much of a globe-trotter since joining this progressive organization. The Warner releases have kept Al on the jump, hopping all over New York State putting on stunts.

Apollo Exchange this past week was busily planning for a series of important first-run engagements on the Will Nigh production, "Notoriety," which already has been shown in many parts of the country, but which will be released generally in the metropolitan district next week.

The following constitute the sales staff of Atlas Exchange: Joe Forster, Bronx and Manhattan; Louis Newstead, Brooklyn, and Rudy Becker, New Jersey.

The resolution recently passed by the Theatre Owners' Chamber of Commerce in New York demanding advance trade showings of pictures has no bearing on independent exchangemen, for the latter have been holding trade showings regularly.

Norca Pictures, Inc., a new distributing company, is expected to release its own pictures in the metropolitan district.

Norca Gets "Love's Old Sweet Song"

Hop Hadley, of Lund Productions Company, this week announced that Norca Pictures, Inc., had acquired distribution rights to "Love's Old Sweet Song." Louis Wolheim is starred in this production, which is based on James Molloy's story.

Merry Christmas

A MERRY CHRISTMAS AND HAPPY NEW YEAR! May the year that is about to make its bow be productive of even greater results for independents than the one that is now gradually passing out.

Christmas Day, 1922, finds the independent market healthier, wealthier and better than ever.

It finds in our midst business men—men who have invested carefully, considerately and liberally, men who have fought against seemingly tremendous odds—and conquered. They accomplished tasks that a year ago were considered impossible. They dashed forward, not blindly, but with a determination that has permanently established the independent market as an institution the existence, encouragement and prosperity of which is an absolute necessity to the industry as a whole.

THE pace set by the leaders has been so remarkable that those who lagged, those whose tactics were questionable, those who operated, literally, on a shoestring, those who practised deception as a means of turning their wares into money, those who misrepresented—now on Christmas Day, 1922,—find themselves on the outside looking in on a cleaner and better market. The independent man—the man who can do things—has arrived. His word is his bond. The "leech" has died.

WHY certain distributors should expect 100 per cent service from exhibitors, producers and trade papers when they demonstrate no inclination on their own part to co-operate with the latter is a problem that is unsolved. This department has made it a rule to give the trade all the news available, we have sought to give reviews that were written with the trade's interest in mind, and we have published data that we believed would interest the field in general. We have relegated to the waste paper basket thousands of sheets of paper on which were typewritten hundreds of meaningless words that did no one any good and that constituted gross misrepresentations. We are giving 100 per cent. service, but it won't come in the way of publication of "bunk" press stories. Don't waste your time sending them, for one of our good friends has very generously presented us with a large waste paper basket for a Christmas gift.

FROM our Detroit correspondent this week we received an interesting piece of news. It concerns certain tactics utilized by an exchange in exploiting one of its pictures. The picture in question was "The Shadow," a hopeless mess that this writer saw early in 1921. Muriel Ostriche is the featured player. Anyway, the distributor of this picture in a cheap effort to sell his film tied it up with "Shadows," the Al Lichtman special, starring Lon Chaney. This picture, readers of this department will recall, played Phil Gleischman's big house in Detroit. After the showing, the offending exchangeman circularized the territory. The text referred to the fact that "Shadows" had played the big house, but was supplemented with the information that "The Shadow" could be purchased at the exhibitor's own price.

FORTUNATELY, no one was fooled by this cheap bid at exhibitor patronage. In fact, the laugh is on the "leech" exchangeman. It was an amateurish stunt and did the exchange no good. But it did arouse the exhibitors. It did prompt the Motion Picture Theatre Owners of Michigan to condemn the exchange and to warn its members not to be deceived. And no one was deceived. The stunt was a decided flop.

BUT we hope that the disaster that befell this exchange's cheap effort to capitalize on the success of the genuine article will serve as a lesson to others. There is no comparison between the two pictures. It is an insult to the intelligence of any exhibitor for any exchangeman to compare the two. "The Shadow" was cheaply produced and ridiculously poorly acted with a story that will be slaughtered by censors. "Shadows" is a masterpiece. It is one of the greatest pictures we have ever seen. Everything about the picture is wonderful—production, story, acting, settings, photography and titles. "Shadows" is one picture, were we an exhibitor, that we would exploit so elaborately that every man, woman or child in our town would know about its engagement.

WE congratulate the M. P. T. O. of Michigan on taking the immediate action it took. We want to extend our congratulations to Harry Charnas and Jess Fishman of the Detroit Al Lichtman Exchange for exposing this cheap bid for patronage. We congratulate Al Lichtman and his organization on the immediate steps they have taken to put a stop to such unfair methods. We are certain no one in Michigan will dare repeat the offence.

Business in the Middle West Is Promising

CHICAGO (special) — Independent business in the Middle West for 1923 is most promising, judging from observations made by independent exchangemen during the current month. Business during the past three months has been particularly good with the leading distributors of independent pictures, the better class features getting choice dates at the best Loop houses.

However, the meteoric progress made by independents during the past three months has not been confined exclusively to Chicago, for reports from Milwaukee, Indianapolis, Peoria and other cities are equally encouraging. With independents in this territory this fall it was not a question of extensive selling so much as an unusual demand from exhibitors for big box-office productions.

Take, for instance, the remarkable progress made in this territory by Al Lichtman Exchange, whose productions are handled through Celebrated Film Players Corporation, of which Joe Friedman is the head. This organization is but four months old, and yet in that period its pictures have popped forward among those in biggest demand. "Rich Men's Wives," the first release of this exchange, played to excellent business, and in many instances left a trail of box-office records. It is no wonder here among film men that the demand for dates on "Shadows" is so great.

Frank Zambreno's Progress Pictures Exchange has developed into one of the busiest and most important independent exchanges in this country. Mr. Zambreno has purposely held up the release of a number of productions that have played in other territories. He is planning the release of twelve big pictures a year, and already he has announced the following pictures for 1923: "Streets of New York," with Edward Earle and Barbara Castleton; "Shylock of Wall Street," with Zena Keefe and Dore Davidson; "Little Red Schoolhouse," "Night Life in Hollywood," "Wildness of Youth," "Lost in a Big City," and others.

Si Griever, of the Griever Exchange, is planning to expand his interests in the independent field locally. Mr. Griever has been going along quietly, blowing no horns, but at the same time building up a business that is well patronized by exhibitors.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, stopped off here this week on his way to the coast. He was the guest of Frank Zambreno, of Progress Pictures Corporation.

Balaban & Katz, who are releasing Warner Brothers' product through their First National exchange in this territory, are planning a series of personal appearances of Wesley Barry at their Chicago houses next month.

Tom Forman Signs Two Stars

Los Angeles (special). — Tom Forman has signed Ethel Shannon and Mary Culver to appear in "The Girl Who Came Back," which he is now directing for Preferred. Miriam Cooper heads the cast. The picture is scheduled for March release through the Al Lichtman Corporation.

B. P. Schulberg has selected Tom Forman to direct "The Broken Wing," for Al Lichtman release. The picture, it is understood, will be made on a lavish scale, and is designed for release in the spring.

Neutral Booking Syndicate Forecasted Within Six Months, Says Charles C. Burr

IN discussing the present condition of the industry last week, C. C. Burr made the startling prediction that unless a decided change is put into effect at once, a change that will guarantee a square deal all around and stabilize the business, that within six months the booking of pictures will be done in precisely the same manner as attractions for the speaking stage are handled. In other words, that there will be at least two large concerns routing pictures over a circuit of houses, similar to the Erlanger and Shubert booking combines of the legitimate.

"Such film booking organizations," says Mr. Burr, "will consist of the present big producing and theatre companies on the one hand and the neutral distributing organizations, independent producers and the recently formed booking combines on the other."

Therefore it is Mr. Burr's opinion that, should no change for the better take place in the present method of booking or selling product to the exhibitors of the country within a few months, an entirely new arrangement will be put into effect that will pattern itself after the two stage booking combinations.

"My own personal opinion," said Mr. Burr, "is that only one thing can be done to prevent such a drastic and unfortunate move. The industry must have a thorough housecleaning which will result in a standardization of business methods which will affect every phase of the industry. Methods that will guarantee a square deal all around, one that will bring the producer, distributor and exhibitor into perfect harmony."

In discussing the prevailing method of booking pictures, Mr. Burr says that in most instances there is entirely too much bargaining between the producer and the exhibitor. The practice of "gypping" the producer is far too prevalent, he says, and is one of the things that should be stopped, unless the producer, theatres and distributor want to see two such booking combines as he predicts, come into being.

"A readjustment at this moment is needed, and needed badly," continued Mr. Burr. "Yet if no other solution offers itself, if the big producers and the exhibitors cannot get together and iron out their differences for the good of all concerned, if there are no compromises of some sort which will put the industry on a more businesslike basis, then the division I outline will come, let the consequences be what they may.

"The chief trouble is the uneven and often discriminating bargaining between the producer and the exhibitor. This could be eliminated by adopting a uniform system of percentage booking. This remedy has been advocated consistently for some time. Nevertheless, the fact that combinations of exhibitors more or less powerful are being formed almost daily, is sure proof of the fact that the present system of hit-or-miss bargaining has failed utterly. Percentage booking is the salvation.

"A further split in the ranks of the industry would only prolong matters which must ultimately meet a more logical solution. At the same time, such a split as I forsee, unless there is a surer remedy, will serve only to aggravate matters and make feeling all around more unyielding.

"The signs all point one way or another. Let us hope, for the good of the industry, the proper actors will read the signs aright."

Warners Sign Monte Blue, Harry Meyers and Miss Fazenda

Sinclair Lewis' novel, "Main Street," the last of the seven classics of the screen to be released by the Warner Brothers for the current season, has been placed into production by Sam and Jack Warner. The feature will be made at the Warner coast studios under the direction of Harry Beaumont. With the completion of this production the Warner Brothers will have completed one of the busiest and most active seasons in the history of the organization.

In accordance with the policy of securing the best available screen talent, it is reported that Monte Blue, Harry Meyers and Louise Fazenda were engaged to play prominent roles in the production. Blue and Meyers have been placed under long term contracts. A large number of other screen players are being engaged for what is said to be the greatest all star cast production of the year. Julien Josephson adapted the novel for the screen.

Principal Pictures Buys Plays

Word comes from Los Angeles, where Eastern Manager Irving Lesser arrived Sunday of this week, that Principal Pictures Corporation had purchased the rights to three productions now playing at Broadway theatres, and that these would be adapted to the screen and included in Principal's 1923 program, which embraces not less than eighteen productions, made by directors reputed with having turned out box-office winners and internationally famous stars. On his return from the coast on January 6 Mr. Lesser will issue a complete statement, disclosing the identity of the plays his firm has acquired, as well as that of the stars under contract.

Many First Run Theatres and Circuits Book Warners

The entire series of Warner Brothers' five classics of the screen have been booked by a large number of first-run theatres and circuits throughout the country, according to Harry M. Warner. The five classics include "The Beautiful and Damned," F. Scott Fitzgerald's novel dealing with the modern flapper; "Rags to Riches" and "Heroes of the Street," with Wesley Barry; "Little Church Around the Corner," 'Sinclair Lewis' "Main Street," and the Charles G. Norris novel, "Brass."

Among the many theatres and circuits that have contracted for the series are the Strand, California and Granada Theatres, San Francisco; Modern and Beacon, Boston; Chicago Theatre, Riviera-Tivoli, Chicago; the Ascher circuit, Lubliner & Trinz circuit, Chicago; Allen, Cleveland; Walnut, Cincinnati; Colonial, Columbus, Ohio. The California Theatre, San Francisco, has secured four of the productions, and Mack Sennett's Mission Theatre has booked "Main Street."

Grossman Joins Lichtman Corporation

Edward Grossman has joined the home-office staff of the Al Lichtman Corporation as a special sales representative, whose duties will take him often into the field. He came to New York from Chicago on Monday and left Tuesday for St. Louis on his first assignment in the field for the company. Grossman has been affiliated with enterprises in which Mr. Lichtman has been interested for some time. Henry Ginsberg is general sales manager, and Leon D. Netter a special sales representative, whose duties are similar to those Grossman will undertake.

Arrow Gets "Shylock of Wall Street"

Dr. W. E. Shallenberger, President of Arrow Film Corporation, on his return to New York from several months' tour of the country, signed a contract with Burton King whereby it will handle the independent distribution of his latest picture, "Shylock of Wall Street," co-starring Dore Davidson and Zena Keefe.

News From Eastern Studios

Burton King this week signed Mary Alden and Harry Morey for important roles in his next production that he will make at the Ideal Studio in New Jersey.

Daniel Carson Goodman completes shooting on his next Equity special this week. The title, despite last week's announcement from Equity, has not been definitely decided. The cast includes Mary Alden, Charles Richman, Robert Edeson, Hedda Hopper, Elinor Fair, Vincent Coleman and Lyda Laloa.

Marguerite Gale Productions, Inc., was formed this week for the production of a series of westerns. The first will be "The Turning Point."

The Tilford Studois in West 44th street, New York, have been exceedingly busy and there is big demand for space there. Daniel Carson Goodman has been working there for the past few weeks.

Pending a number of last minute changes production on the next Will Nigh picture has been held up, although announcement was made this week by Bobby North that work would actually start early in January.

Production started this week on "The Garden of Desire," starring Betty Blythe, at the Whitman Bennett studios in Yonkers, N. Y. William T. Carlton, Tyrone Powers and Fred Jones are in the cast, while Lawrence Windom is directing.

There is a report current in production circles that Harry Hoyt will direct a series of two-reel subjects that will be made for a Boston producing concern.

Several new pictures are being planned for production the latter part of January by units whose product will be released on the independent market through C. C. Burr's Mastodon Films, Inc.

The Warner Brothers this week denied the rumor that they were in the market for an Eastern studio. On the contrary, Harry M. Warner went to Los Angeles last week to sign papers which will enable the firm to enlarge the present studio on the Coast.

Eddie Polo, according to reports, has received several offers to make pictures in Italy, but so far as could be ascertained he has accepted none of them. His future plans are not known.

Something like seven independent pictures will be in the process of production by the middle of next month in New York and New Jersey studios, according to announcements made during the past few weeks.

"Faint Heart," the first Ray McKee "Torchy" comedy, made by C. C. Burr, released through Hodkinson, was shown at the New York Rialto Theatre this week, and several members of the cast including Charley Murray, Mary Anderson and several others, attended the first showing.

With "Luck," the third Johnny Hines feature which C. C. Burr produced at his Glendale, L. I., studio completed plans are now in the making for the production of the fourth picture on which work is expected to be started late in January or early in February.

Lichtman, Back from Coast, Tells of Progress in Production Plans

Al Lichtman, president of the Al Lichtman Corporation, distributors of Preferred Pictures, returned last Monday from a three weeks' trip to Los Angeles, where he has been in conference with B. P. Schulberg, head of the producing organization. As a result of his visit in the West Lichtman had some interesting things to say about plans governing the distributing company's future program and the general expansion of production activities.

Lichtman states that 1923 will find Preferred Pictures a power to be reckoned with in the production field. The first news in his Christmas message to his franchise-holders was the announcement of Schulberg's signing Gaston Glass for a period of three years to appear as leading man in forthcoming stories to be filmed by him. The signing of Glass marks Schulberg's second acquisition to his permanent stock company of well-known players. The announcement of a long-term agreement with Kenneth Harlan was made some weeks ago.

While in conference with Schulberg, Lichtman formulated arrangements for eight new pictures. The line-up will keep Directors Gasnier and Forman busy for months to come. The productions include "Mothers-in-Law," "The Broken Wing," "The Parasite," "Frivolity," "The Aristocrat," "The Satin Woman," "My Lady's Lips" and "A Mansion of Aching Hearts."

Lichtman made the prediction that the next four releases of the Lichtman Corporation — namely, "The Hero," "Are You a Failure?" "Poor Men's Wives" and "The Girl Who Came Back"—will establish a new high level in the business, and will place Preferred Pictures up front among producing companies.

"I am willing to stake my reputatiou as a picture mau," said Al Lichtman, "on the box-office value of these four. They will, I am certain, surpass even 'Rich Meu's Wives,' which exhibitors have found one of the most satisfactory releases of the past year from the point of view of the box office. Each of them has been made with the box office in mind. Shortly after my arrival at the studio I viewed 'The Hero' and 'Are You a Failure?' in the projection room, and issued the statement without reservation that they are, beyond question of a doubt, the best pictures which have come from us thus far. Were it possible to turn out pictures witb more sure-fire box-office touches I would say that Schulberg has achieved this in Gasnier's production of 'Poor Men's Wives,' a companion piece to 'Rich Men's Wives,' which has been produced along the same elaborate lines. Forman is making 'The Girl Who Came Back,' which is unquestionably the most ambitious tbing he has undertaken for us. Both of these pictures I saw in the making, and am willing to endorse them personally."

Lichtman furthermore expressed his satisfaction at the manner in which exhibitors throughout the country have accepted his proposition. This is evidenced, he says, by the manner in which theatre owners have insisted upon block bookings in many instances, even in the face of the announcement of policy from his office by whicb each picture was to be sold on its individual merits.

"The records set by 'Rich Men's Wives,'" he says, "have made history for picture houses everywhere. While in Los Angeles Sam Katz told me that the picture had done so well at the Chicago Theatre, Chicago, that he was willing to pay me more than the rental originally agreed upon. The Kinema in Los Angeles made a profit of $3,200 on a week's run of 'Shadows.' In Cleveland and Detroit the picture has established new records also. These are facts that bespeak more than any extravagaut statements I could possibly make regarding the Preferred output."

Schulberg is constantly adding new names of well-known picture people to the ranks of those helping to make a reputation for his company. It has been announced that Olga Printzlau will prepare the script for Gasnier on "Mothers-in-Law," which follows "Poor Men's Wives" on his schedule. Olga Printzlau is among the foremost screen writers. She was connected with William De Mille for a number of years during her affiliations with Famous Players.

Lichtman brought up the point that future Preferred Pictures will be cast with the finest players available. He added that Glass had been awarded a contract for his excellent work in "The Hero" and "The Girl Who Came Back."

Detroit Leech Are in Action

DETROIT—(Special)—Much indignation has been felt by local reputable film folks at the tactics utilized by a certain exchange in this city. Jess Fishman, manager of the local Al Lichtman Exchange, this week made public a postal card on which a Detroit exchange advises exhibitors to the following effect:

"'Shadows' is playing the Broadway-Strand, Detroit. You can book 'The Shadows' at your owu terms from us." Receipt of the card immediately started a storm of protest in exhibitor and exchange circles, all taking exceptions to such tactics. Phil Gleichman of the Broadway-Strand condemned the exchange.

"The Shadows" is a picture made several years ago, starring Muriel Ostriche. J. Charles Davis, who is now assistant to President W. E. Shallenberger of Arrow, directed the production.

The Motion Picture Theatre Owners of Michigan have taken the above matter under advisement, and Business Manager H. M. Richey this week issued a statement warning theatre owners, adding the comment: "In fact, the two pictures are so dissimilar that 'The Shadows' is not even nearly enough like 'Shadows' to be a shadow of the feature that is being distributed by Standard."

Favorite Film Company bas just announced the release of a series of twelve two-reel comedies and comedy-drama subjects during the coming year. These are being made by a concern working in co-operation with the Woman's Home Journal, it is said.

Tom Leonard's New Exchange

ST. LOUIS — (Special) — Progress Pictures Corporation is the uame of a new exchange orgauized by Tom Leonard of Pioneer Pictures Company of 3435 Olive street. Leonard is president and general manager. The exchange will specialize in the handling of Arrow pictures, and already has acquired territorial rights to the following: "Streets of New York," "Ten Nights in a Barroom," "Night Life in Hollywood," "Chain Lightning," "The Lone Horseman," "The Star Reporter," "Jacqueline," "The Innocent Cheat," "Western Justice," "Blue Fox" serial, six new William Fairbanks Westerns and twelve Eddie Lyons comedies.

The formation of the Theatre Owners' Distributing Corporation in Chicago did not come as a surprise to local independents, who had been expectiug such a move for some time. There is a direct-exhibitor distributing exchange in this city and it is meeting with fairly good success.

Sam Werner is exploiting "Your Best Friend," the Warner picture which he bought last season. Sam held up release of this film until this season because of the issuance last season of the Paramount picture, "The Good Provider," starring Dore Davidson, who is co-starred with Vera Gordon in "Your Best Friend."

Everything taken into consideration, the new season thus far has been fairly good for independents, although practically all the exhibitor demand has been for the higher class productions.

Standard Will Expand Operations

DETROIT — (Special)—Business in 1922 was particularly good for Standard Film Service Exchange here. The latter part of the year more than offset the slump experienced during the latter portion of 1922-23, when business was away below normal. However, this week word was given out that the exchange will double its floor space in the Film Building by taking over the former offices of the Nelson Productions, Inc., on the sixth floor. This will give Standard a floor space of 3,500 square feet.

Al Lichtman Exchange here is now showing the third Preferred picture to exhibitors. A print of "Thorns and Orange Blossoms" was received several weeks ago.

Carl Sonin, manager of Warner's Exchange, having spent Thanksgiving Day with his family in New York, is planning to spend Christmas in similar style also in the metropolis.

W. B. Hurlbut of Favorite Film Company has completed his 1923 line-up of productions and will announce his acquisition immediately after the New Year, according to a statement he gave out to the press this week.

"Malcolm Strauss' Salome" Popular

The independent market has responded with the greatest interest to the announcement by George H. Wiley, Inc., that "Malcolm Strauss' Salome," has been secured for release in the State right field. The judgment of Mr. Strauss and his associates in thus recognizing the growing importance of the independent field, has been amply justified by the number and variety of the inquiries received from every part of the country. Bobby North, of Apollo Exchange, Inc., who has secured the exhibition rights for the production for the Greater New York and Northern New Jersey territory, announces that he is planning an "ad" drive.

Unusual Dates Are Closed

Due to the unusual business done by "Rich Men's Wives" at the Lafayette Square theatre, in Buffalo, the Grand and North Film Exchange, holders of the Al Lichtman franchise in Northern New York has placed the picture in the folowing theatres there:

The Elmwood, Victoria, Criterion, Central Park, Capitol, Maxine, Rivoli, Plaza, Ellen Terry, Allendale, Cirole, Jubilee, Columbia, New Ariel, Frontier, Emblem, Lovejoy, Broadway, Park, Little Hippodrome, Marlowe and Oriole.

Here are three scenes fror. clever and bold exploitation stunts successfully worked by Warner Brothers' staff in conjunction with appearance of Wesley Barry in "Heroes of the Streets" at Stran d Theatre, New York, this week.

Warners' Staff Pulls Nifty Parade Stunt on Barry Film

The Warner Brothers' publicity and exploitation staff, headed by Lon Young, with the air of Lou Marangella and Al Feinman, on Saturday, December 17, pulled another stunt that took New York by storm when they marched several hundred youngsters, police officers, cadets and firemen down Broadway from Columbus Circle to the Strand Theatre, where a special showing of "Heroes of the Street," starring Wesley Barry, was given. The stunt literally jammed the sidewalks along the route for more than two hours, for the bands with youngsters carrying banners properly advertised the occasion and the fact that "Heroes of the Street" and Wesley Barry were the attraction. The sunt, which was one of the boldest and most daring, yet ranks among the most valuable pulled at the expense of New York's main stem, did not cost Warner Brothers a single penny.

Much credit for the stunt, which won considerable newspaper attention on Saturday, thus giving the picture which opened at the Strand the following day. The attendance at the opening, notwithstanding the fact that it marked the advent of the concededly worst theatrical week of the year, was one of the best that house has recorded in some time.

It was about ten o'clock when the Catholic Protectory Band of fifty boys rode downtown aboard the Fifth Avenue buses, which were donated by the bus company. All along the route from the Bronx to Columbus Circle the band played popular tunes. The sides of the bus were properly plastered with banners advertising the picture in brilliant fashion. Then at Columbus Circle the parade was organized.

In addition to the band there was a special police escort of 50 men and three sergeants. One hundred and fifty members of the Junior Naval Reserve, of which Wesley Barry is a cadet, followed. Barry led the parade, escorted by the three sergeants and members of the New York Fire Department. They marched down Broadway to the Strand, where 2,000 children, members of families of the New York Police Department, chaperoned by Mrs. Julia M. Loft and Inspector Leiber of the Police Department, made their way into the theatre, the guests of Warner Brothers and Wesley Barry. Barry appeared personally and presented the kiddies with souvenirs. Members of the Naval Reserve Band, which also was in line, were given harmonicas by Wesley.

More than 1,000 feet of film of the parade was photographed, special syndicate photographers snapped Wesley and his youths and distinguished guests. These pictures were published in the Sunday papers and the reel shown at the Strand on Sunday afternoon. Following the showing the paraders marched back to the Circle where they disbanded. Later Wesley Barry gave a luncheon in honor of the bands.

C. C. BURR
President of Mastodon Films, Inc., and Affiliated Distributors, Inc.

Many First Runs Are Booked for Principal Films

Something like forty important and representative first engagements were closed this week by the various exchanges throughout the country releasing the initial Principal Pictures Corporation production, "The World's a Stage," starring Dorothy Phillips, and based on the latest story written by Elinor Glyn. Following the unusually praiseworthy comments of the newspaper and trade press critics, announcement of these important first-run showings came as no surprise to those who have already seen "The World's a Stage."

An interesting phase of the contracts already procured by the exchanges on this picture is found in the fact that few of the theatres booked ever exhibited independent productions. Negotiations are now under way for the showing of this production over some of the most important circuits in the country.

Independents in the Northwest

SEATTLE—(Special)—Norman McLeod, title writer for Christie Comedies, who has been visiting his folks in Seattle during a brief vacation, dropped into the Educational Film Exchange. After a short palaver, he discovered J. A. Gage, Educational manager here, to be an old University of Washington classmate. The film business had "laid lines of care upon the brow of each," making instant recognition impossible; but great was ehe reunion thereof. After a grand pow-wow McLeod started on his long drive back to California.

Al Rosenberg, manager of De Luxe Feature Film Co. and of the Al Lichtman Exchange in Seattle, had a birthday yesterday which he celebrated in the usual form!

L. K. Brin of Kwality Exchanges, exclusive distributors of Warner Brothers product in the Pacific Northwest, announces that he has secured Wesley Barry for six weeks' personal appearance commencing February 18. The announcement has been greeted with great enthusiasm by exhibitors in the territory, where the season's product is booked in key towns 100 per cent. "Rags to Riches," first of the new Wes. Barry features, will show at the Seatle Colseum Holiday week, Dec. 23-30. Seattle youngsters are already chalking it off on the calendar. Prints of "Heroes of the Street" have just been received.

The tremendous national advertising campaign launched in the East by Warner Brothers, the bally-hoo floats and unique novelties have had far reaching effects. Northwest exhibitors are realizing that Warner Brothers' pictures are numbered among the big successes of the year. That there is no question of their box office value. The twenty-four sheets of the Warner Brothers' screen classics have led many picture fans to phone some of the leading theatres to inquire when a certain number would be shown and where. They need no introduction.

"Saved by Radio," the seven-reel special featuring Jacqueline Logan and George Larkin, has been purchased by Greater Features, Inc., for the Pacific Northwest, for early January release. It is a Russell production.

New Exchange Opens in South

ATLANTA, GA. — (Special) — The Peerless Film Company is the newest independent exchange in the South. Its heads are Steven W. Grow and James A. McWhorter, both well known in Southern film circles. The first big special this company will release is Will Nigh's "Notoriety," purchased from L. Lawrence Weber and Bobby North. The rest of the schedu'e at present includes westerns, outdoor pictures featuring William K. Hackett, produced by Shamrock Photoplays, Inc., and some short stuff.

Oscar Oldknow reports heavy bookings on Warner product. He recently made public a letter received from Lester Rosenthal of Independent Film Corporation of Washington, D. C., wherein the latter stated that he had sold "Heroes of the Streets" to Tom Moore of the Rialto in that city at 25 per cent. more than that showman paid for "Rags to Riches."

Hank Hearn is touring Florida and reports business there booming. He is sending back batches of contracts for the Warner and C. B. C. Film Sales Corporation product.

R. D. Craver of First National Exchange here, following the great finacial success attendant the showings of "I Am the Law," distributed by C. C. Burr's Affiliated Distributors Corporation, last week closed for the rights to six southeastern States for Johnny Hines' special, "Sure Fire Flint."

Lester Scott, representing C. C. Burr's enterprises, closed the First National deal. He is now heading North and is expected in New York again the latter part of December or soon after the New Year.

Gaston Glass With Schulberg

Los Angeles (special).—B. P. Schulberg, in commenting on the placing of Gaston Glass under contract, told a representative of the World that Glass' fine work in "The Hero" and "The Girl Who Came Back" was responsible for it.

Wiley's Sales on Strauss' "Salome"

George H. Wiley this week announced the following sales on Malcolm Strauss' "Salome": Imperial Pictures Corporation of Philadelphia, for eastern Pennsylvania and southern New Jersey; Federated Exchange of Washington, for District of Columbia, Virginia and Maryland, and Apollo Exchange, for Greater New York and northern New Jersey.

Warners Adopt a Trade Mark

Warner Brothers have applied for a patent for a new trade mark which will be used in connection with the productions for this season, and the eighteen scheduled for 1923-24. The trade identification with each production will be, "Warner Brothers' Classic of the Screen."

According to Harry M. Warner this trade mark has been devised primarily to firmly imbed in the minds of the motion picture public the fact that the Warner features are distinctly individual in production and story value, and in excellence of screen players. The word "present" has, in the estimation of Mr. Warner, become meaningless and its constant reiteration has made it stereotyped. As a consequence the theatre public has paid little or no attention to the concern whose productions they are witnessing in the many theatres throughout the country.

H. Lieber Buys Nigh's "Notoriety"

The calibre of Will Nigh's box-office sensation, "Notoriety," produced and distributed by L. Lawrence Weber and Bobby North, was demonstrated this week, when one of the leading exchangemen of the country—H. Lieber, head of the H. Lieber Company, of Indianapolis—bought the rights to the super-special for the state of Indiana. Sam Sax, sales manager for L. Lawrence Weber and Bobby North, negotiated the deal.

Both Warner Brothers and Principal Pictures Making "David Copperfield"

Two screen versions of Charles Dickens' "David Copperfield," both destined for distribution in the independent market, will soon be in the course of production, according to announcements that have emanated from the offices of Warner Brothers in New York and Principal Pictures Corporation in Los Angeles. Accompanying the announcement from the coast was a note attached and signed by Harry Wilson, publicity director of Principal Pictures Corporation, in which he stated that, "notwithstanding the announcement of Warner Brothers that they had acquired the rights to Charles Dickens' 'David Copperfield,' Sol Lesser would go ahead with his plans to make that picture, and this means there will be two such pictures in the market."

That a lively tussle may develop from this situation was intimated at the New York offices of Warner Brothers. The two statements follow:

Warner Brothers' statement:

"Warner Brothers have the rights to 'David Copperfield,' and, as announced several weeks ago, this firm will produce such a picture. In so far as we know no one else has authority to make such a production, and we will immediately take steps to safeguard our interests."

The Principal Pictures Corporation statement follows:

"Sol Lesser, of Principal Pictures Corporation, has plans practically completed for the production of Charles Dickens' 'David Copperfield.' According to Mr. Lesser this Dickens' classic will be given the biggest production ever attempted by himself or his staff. The settings will be started in the immediate future, and casting for principal roles should take place at once. It is Mr. Lesser's idea to place an English lad in the role of 'David Copperfield,' and for this part several talented English boys have been submitted.

"Lesser's foreign representative this week cabled that he has an eighteen-year-old 'find,' and it is quite likely that this boy will be brought to America to play the titular role in the Dickens' masterpiece.

"'It is my intention,' stated the coast producer, 'to give the industry a genuine screen classic in this Dickens' story. No expense will be spared. The settings will be most elaborate. I have had experienced people busy for the past six weeks compiling authentic data pertaining to the Dickens' period in England. Every set will be true to that period. Every character will be as if he or she had stepped from Dickens' story.'

"Announcement was also made by Mr. Lesser that he contemplated producing 'David Copperfield' some time ago. Meanwhile his staff has been busily engaged setting the stage to make the production. The picture will be made at the United Studio as the new studio for Principal Pictures Corporation has not been completed, nor would it be ready for production activity in the near future."

"Notoriety's" Drawing Power Is Well Tested

The opening of Weber & North's Will Nigh production, "Notoriety," in the leading first-run theatres of the country affords all those interested in the feature a test of the pulling-power of the advertising prepared for newspaper use with the feature. When a press book on "Notoriety" was first shown the film men the superior brand of advertising called forth the highest praise, and predictions were freely made that the artistic excellence of the newspaper ads illustrated in the press book would arouse a keen desire on the part of the public to see the picture.

The first runs have already begun on the picture, and newspaper ads are now on hand to verify the judgment of the advertising department of Weber & North. Inquiries have been sent to all exhibitors who have thus far played the picture, asking for their opinion as to the drawing power of the newspaper advertising on "Notoriety." Replies speak for themselves. The combination of society atmosphere and action in every stock ad was successful in drawing both classes of patrons. The feminine movie fans were attracted by the class and the artistic finery of the ads, while the men were drawn by the punch and the dramatic high-lights. The consensus of opinion from distributors and exhibitors is that no independent production has ever had the artistic and the dramatic treatment that "Notoriety" has been given in its advertising campaign.

ST. LOUIS (special) — Warner Brothers' exploitation float, in charge of Frank Cassidy, a circus man, well known here, arrived here on Monday. Cassidy immediately went into conference with the local Warner exploitation man, and the two grabbed much newspaper space. Several ballyhoos were successfully pulled.

CHICAGO (special) — "Rags to Riches," the Warner special, opened at the luxurious Chicago Theatre here this week and was given one of the most pretentious showings ever accorded any production at the Balaban & Katz theatre.

CHICAGO (special) — "Rich Men's Wives," the first Preferred picture, is still quite popular among exhibitors in this territory, most of them having done such a wonderful business on this production that they have contracted for the entire Al Lichtman line-up.

PROVIDENCE, R. I. (special)—William Mahoney, manager of the Rialto Theatre, one of New England's best and most luxuriously furnished first-run picture houses, announced this week that he had booked the entire Al Lichtman program for his house after seeing "Shadows," starring Lon Chaney, which he will show at his theatre Christmas week.

CLEVELAND (special) — Wesley Barry's latest starring vehicle, "Heroes of the Street," the Harry Rapf production, released by Warner Brothers, will be shown at the Allen Theatre during Christmas week.

BOSTON (special)—"Down to the Sea in Ships," the Elmer Clifton production, closed Saturday night at the Selwyn Theatre following a most successful three weeks' run at that house.

CLEVELAND (special) — "What's Wrong with the Women?" is still drawing good business in the neighborhood houses in this territory after having played out the downtown houses. The gross for this picture is one of the biggest piled up by an independent production this season.

PITTSBURGH (special)—The Chic Sale picture, "His Nibs," is now being released to first-run theatres in western Pennsylvania. The Rowland & Clark circuit has booked the picture, which had its premiere showing at the State this week, doubling on a bill with Alice Brady in "Anna Ascends."

WASHINGTON (special) — "Ten Nigths in a Barroom" is playing the Leader Theatre here. This picture is being handled by the new De Luxe Exchange in Baltimore, which is doing a big business on this production, which was the talk of the 1922-23 season.

BALTIMORE (special) — "The Man from Hell's River," the Lesser Brothers' special James Oliver Curwood picture, played this week to one of the biggest grosses recorded at the box office of the Garden Theatre here despite the fact that this was a busy Christmas shopping week.

CINCINNATI (special) — Unless all present signs fail Al Lichtman's "Shadows" will have the distinction of being one of the heaviest booked pictures of the year. Every important circuit in this territory has booked this special, starring Lon Chaney.

Al Lichtman Moves to New Quarters

What officials of the Al Lichtman Corporation point to as an indication of good business and a firm belief in the future is embraced in the announcement issued this week that the company had moved from 576 Fifth Avenue to new quarters on the ninth floor of the new building at 1650 Broadway, at 51st Street, opposite the Capitol Theatre.

The new quarters, which are exceedingly large, at last take care of the requirements of the company so far as office space is concerned. The old quarters, at 576 Fifth Avenue, were inadequately arranged and not large enough to insure a maximum of efficiency. The removal to the Broadway offices was anxiously awaited, but was held up until the building was far enough advanced to permit occupancy of the offices.

In its new home the executive offices face the Broadway side of the building. Mr. Lichtman's office has two windows facing the Capitol Theatre and Broadway. Adjoining his is J. G. Bachmann's office, where he will manage the company's affairs as treasurer. Opening from Bachmann's office is that of Richard P. Hildreth, comptroller of the company, and adjoining Lichtman's office is Henry Ginsberg's.

The latter is general sales manager. To the left of the elevators as one enters is the reception room. The private offices open off this. To the right is the general office, where the sales and accounting departments are. That portion of the floor which faces Seventh Avenue is the new home of the publicity and advertising departments.

C. B. C. Proves a Showmen's Asset

By Roger Ferri

In starting the new year, C. B. C. Film Sales Corporation does so as an independent institution that is truly a showman's establishment. Joe Brandt, Harry and Jack Brandt, who constitute this progressive organization of producers and distributors, have kept in constant touch with exhibitors and their wants, Mr. Brandt having made no less than five continental trips during the year that is passing, keeping tabs on what the theatre owners want.

When C. B. C. Film Sales Corporation first announced the release of the "Bix Six" series, few in the independent distribution field dared anticipate the wonderful results that have blessed the efforts of these pioneer film men. Nevertheless, their first release," "More To Be Pitied Than Scorned" proved such a wonderful box office magnet that virtually every theatre owner who booked that feature is now angling for the exhibition of the second release, "Only A Shop Girl," which in the opinion of the writer, is a splendid box office bet.

One praiseworthy feature of the C. B. C. organization is found in the fact that it is not experimental, that it does not force on the market pictures for which there is no demand. "Only A Shop Girl," we believe, will make money, because, while based on Charley Blaney's old time melodrama, it has been carefully produced with exploitation angles that will bring patrons inside the theatres and entertain them superlatively once they are in.

We look forward to big doings from C. B. C. Film Sales Corporation.

Christmas Finds Independents on West Coast in a Happy Mood

LOS ANGELES — (Special) — Christmas finds independent picture producers, directors, stars and players very much satisfied with the world in general, for the current year has been one of the best in the history of independent production. Virtually every independent picture in Hollywood and neighboring vicinities have been working over time during the past six months. That the ensuing year will be an even more prosperous one for independent producers is generally accepted here as a fact and preparations for a busy year are now being made. Virtually every big independent producing corporation has announced its intentions of increasing its output for the coming year. Particularly true is this of Warner Brothers, Al Lichtman and Principal Picture Corporation.

Gasnier's next picture for Preferred Pictures Corporation, releasing through Al Lichtman Exchanges, will be "Mother-in-Law." Tom Forman will make "The Broken Wing." B. P. Schulberg has thus decided on the next series of Preferred Pictures, although both Forman and Gasnier are still at work on two other subjects. Forman is working on "The Girl Who Came Back." Effie Shannon and Mary Culver has been added to the cast of this feature. Gasnier is working on "Poor Men's Wives," for which he has just shot an elaborate roof garden scene. "Poor Men's Wives" will be released in February, while "The Girl Who Came Back" will be released in March, "Mothers-in-Law' in March and "The Broken Wing" in May.

With Frankie Lee's latest two-reel comedy drama, "Robin Hood, Jr.," now on its way to New York for release, Clarence Bricker, the director of this starlet, announces this week that his next production will be a two-reel comedy drama founded on the story, "Last Night When You Kissed Blanche Thompson," originally published in the American Magazine. This story, written by Bess Aldrich, was purchased during Mr. Bricker's visit to New York several months ago following a conference between Franklyn E. Backer of East Coast Productions, Inc., and the officials of the producing company.

Good comedy talent has been engaged to support "Fatty" Karr in his new two-reel comedy, "Long Skirts." The work that "Fatty" Karr has done so far indicates that he will be generally recognized as the logical successor to Roscoe Arbuckle. In addition to "Tiny" Sandford, Lilymae Lyle and others whose names were recently announced, Director Bruce Mitchell has now signed Geary O'Dell, who is considered one of the best known comedies heavies in the films.

E. Richard Schayer, who wrote the continuity for the special, "Thorns and Orange Blossoms," also "Kismet," and many of the big specials of the year, is now associated with Phil Goldstone writing the continuity for Rex (Snowy) Baker's picture, entitled "Pals," the first of a series of six thrill-o-dramas which Phil Goldstone will produce, starring Rex (Snowy) Baker and his wonder horse, "Boomerang." "Pals" is a sensational race story.

Monte Blue, the popular character actor, has been appointed a representative of the film industry by the Woman's City Club, Los Angeles, in a Congressional petition signature drive for the enfranchisement of the Indians. Blue has sent petitions to all the Hollywood and New York studios, and expects to have 5,000 signatures.

Harry M. Warner, head of Warner Brothers, arrived at the Warner studios early this week. He will remain here about two weeks and then he will return East with some important news.

Warner Brothers have acquired the screen rights to "Irene," the famous musical comedy, which will be adapted to motion pictures next week. This will be included on Warner Brothers' 1923 schedule of eighteen releases.

Warner Brothers have also purchased the screen rights to "Babbitt." This story was written by Sinclair Lewis, author of "Main Street," which has been completed by the Warner Brothers. Harry Beaumont directed.

Monty Banks has completed his 20th comedy for Federated Film Exchanges release. It is entitled "Four o'Clock in the Morning."

"Rip Tide," the production that A. B. Maescher Productions, Inc., produced at the Hollywood studios, has been completed and is now being cut and edited. Jack Pratt directed with the assistance of Walter Mayo.

Sanford Productions, starring Pete Morrison, are working on "The College Rancher," a semi-western, at the Fine Arts studio.

Anchor Film Corporation has signed Grace Darmond for a leading role in "The Wheel of Fortune."

Irving Lesser, Eastern manager of Principal Pictures Corporation, arrived in Los Angeles Sunday morning. He is here for the holidays. He will return to his office in New York next month, leaving on January 2.

The Anchor Film Distributors, Inc., with headquarters in Hollywood, has added two exceptionally well staged features to its list of releases. These films will be known as "Gold Seal" productions. "The Wheel of Fortune," starring Grace Darmond, is the title of one "Gold Seal" feature, while Hobart Bosworth in "The Law of the Sea" is the other.

Clarence Badger, former Goldwyn director, wrote the continuity for "The Law of the Sea," Hobart Bosworth's current picture, now being released by the Anchor Film Distributors, Inc., of Hollywood. William H. Clifford, well known scenarist, directed.

Grace Darmond, sometimes called the most beautiful girl on the screen, whose latest production, "The Wheel of Fortune," is now being released through the Anchor Film Distributors Inc., believes in saving her pennies. Every dollar she doesn't need for current expenses goes into Hollywood and Wilshire—both fast growing Los Angeles, Cal., suburbs—real estate. She is also the owner of twenty acres of oil lands at Santa Fe Springs.

The Anchor Film Distributors, Inc., of which Morris R. Schlank is president, now has the largest organization, both staff and field, than any other firm dealing in independent films from the West coast. No Eastern branch will be maintained, according to Mr. Schlank.

G. H. Dumond to Pilot Wes Barry

George H. Dumond, a well-known showman and former manager of Clune's Auditorium in Los Angeles, arrived in New York this week to act as special representative for Warner Brothers. He formerly managed Wesley Barry, the Warner star, whom he will pilot on a personal appearance tour. He will co-operate with exhibitors, and also to ascertain what can further be done to aid both the exchange and exhibitors in deriving bigger profit from Warner pictures.

R. W. Baremore, formerly exhibitor editor of New York Morning Telegraph, this week assumed charge of the advertising, exploitation and publicity department of C. C. Burr's Enterprises.

Walter Parker joins the Warner Brothers' publicity and exploitation staff next week. He goes to Warner Brothers from Selznick, and on Thursday afternoon was tendered a testimonial luncheon by his Selznick associates and friends at Healy's, in New York.

Hy Daab, one of the most popular showmen-publicists in New York, and now associated with F. B. O., goes to the Pacific Coast on January 1 as special coast publicity director for that firm. He will co-operate with the producers there in injecting angles in productions that can be sold and exploited to the public and exhibitors. Before invading the picture filed Daab was one of the best known of New York's sporting writers.

Shallenberger Announces Eight New Productions

Dr. W. E. Shallenberger, president of Arrow Film Corporation, prior to his departure for the coast this week, announced the first eight productions that firm will release. Included in this list of releases are "Night Life in Hollywood," an A. B. Maescher picture; "Streets of New York," a Burton King special, with Edward Earle and Barbara Castleton; "Man and Wife," an Effanem production; "Shylock of Wall Street," a Burton King special, with Zena Keefe and Dore Davidson; a Blazed Trail feature, entitled "Lost in a Big City," starring John Lowell; "Jacqueline," a James Oliver Curwood Northwestern, made by Dell Henderson for Pine Tree Pictures Corporation; "The Broken Violin," an Atlantic pictures picture, directed by Jack Dillon, and Martin J. Heyl's special, "The Little Red Schoolhouse."

Dr. Shallenberger will remain on the coast for a month, conferring with producers there and otherwise perfecting plans for his organization for 1923.

"Secrets of Paris" Will Get a Premier Showing on Broadway

Closely following the announcement by C. C. Burr that Johnny Hines in "Sure-Fire Flint" would be presented at the Cameo Theatre, beginning December 31, comes word that the same producer is completing arrangements whereby "Secrets of Paris," another of his feature productions, will be shown on Broadway within a short time.

"Secrets of Paris," a screen version of Eugene Sue's widely read novel, "The Mysteries of Paris," was produced by Whitman Bennett, directed by Kenneth Webb, and is a thrilling story of the underworld of Paris, which has already received high praise from the critics of the trade press. Incidentally, it has, according to reports sent to Mr. Burr from out-of-town exhibitors, been particularly well received wherever shown, pleasing theatre patrons and putting considerable extra money into the box office.

ONLY A SHOP GIRL

"One of the most attractive offerings"

"An exceptionally good cast and a holding story"

"Thrills that are really thrilling"

Says John Spargo in Exhibitor's Herald

Your best exchange or

C. B. C. Film Sales Corp., 1600 B'way, N. Y.

BETTER EQUIPMENT

EDITED BY E. T. KEYSER

Why Santa Had a Large Package for the Long Suffering Supply Dealer

THE trained seal raised himself up on his hind flippers, grabbed the tip of Santa Claus's beard between his teeth and gave a gentle yank. Santa, although he made the same caustic remarks to his official call boy that the rest of us do to our alarm clocks, rolled over, rubbed his eyes and arose.

"Well, I guess it's time that I did get up, because it looks as if this was going to be a particularly busy Christmas," he observed, and for some hours thereafter he was as busy as a ticket taker on a feature night when the boss had failed to equip her with a ticket vending machine.

After a period of strenuous endeavor, during which the reindeer were inspanned and the sleigh loaded, Santa was just about to crack his whip and start on the southward journey when he suddenly remembered something.

"'Hey! there," he shouted to his chief assistant, "run back to the packing room and get that extra large bundle that we were fussing about all last week. Gosh! if I had forgotten that, I would never have forgiven myself."

The Recipient—and Why?

"Who's the bird that gets all this?" gasped the chief assistant, panting under his heavy load.

"That's for a supply dealer down in the States," replied Santa, "and, what's more, it's coming to him."

"Why?" asked the chief assistant.

Santa Claus looked at his wrist watch, "Well, seeing that there is an interval of fifteen minutes before the northern lights go on and illuminate the road properly, I'll spend them telling you why I'm so keen that this supply guy gets something good.

"It's this way. About a year ago they started digging a hole down in Main street, Metropolis, U. S. A. A certain supply dealer, whose front name is Bill, found out that it was going to be a new moving picture theatre and straightway made a business call on the party scheduled to navigate the aforesaid enterprise.

"But, before he had a chance to more than hand over his card, the prospective exhibitor told him to go chase himself, that the house would not be ready for at least six months and there was plenty of time to bother about equipment.

"Bill went away, but came back from time to time and watched the hole grow and just when they got the foundation started, he returned to the exhibitor and suggested that they sit down and figure over the requirements for the projection room and other equipment.

"'Don't bother me,' said the exhibitor. 'I'm due for a conference with the architect this afternoon and more important matters than yours are claiming my attention.'

"Bill went, as per request, but returned by the time the walls were up and tried to negotiate with the exhibitor. But the exhibitor only looked at him over his left shoulder and said: 'Get to blazes out of here, 'I've a soiree on with a heating and ventilating man and can't be bothered.'

"When the house was roofed over and the interior began to look like a theatre, Bill went back again. 'It is really serious now, you know, old man,' he said to the exhibitor, 'You may need a lot of special equipment and we should begin figuring it out so that you will open on time.'

Busy With Miracles

"But the exhibitor was busy trying to make a seating expert show him how fifteen hundred seats could be put into a eleven hundred seat house and he had no time to talk to the supply dealer.

"Two weeks afterwards, the supply man, with the same original smile not yet erased from his map, made another call. 'Go jump off the dock,' said the exhibitor. 'I can't be bothered with you. I have deeper and weightier problems. It's of vital importance that I decide immediately whether the floor covering should be of verdant green or a passionate red and I cannot be interrupted by any of your small talk. Run away or I'll bean you with an inkwell.'

"And the supply man who had already made more use of the exit than anyone else as yet wore one more outward leading groove in the floor.

"When the seating arrangements had been arbitrated and the color problem solved, the supply man got back to his task. 'You're worse than instalment payments on the income tax,' said the exhibitor, 'you always pop up when I don't expect or want you. How the deuce do I know what I'm going to need until I get an idea of where my projection room will be and how much space it will occupy?'

Time to Decide

"'Well,' said the equipment dealer, 'that is just what we ought to decide right now before we go any further.'

"'You talk like a phonograph with a busted record. How in thunder can I decide what the projection room is going to look like until I can find out where I can stick it without interfering with my $7,500 chandelier or spoiling my $2,500 worth of fresco. I am so worried with important details that I feel as if I were going to throw a fit. Please quit the premises so that I can have room to throw it properly.'

"And once more the supply dealer patronized the exit sign.

"After this experience, the supply dealer made fifteen calls. But the exhibitor was busy with a conference, thinking great thoughts, arranging for his publicity, talking to his press agent, or otherwise engaged.

And Then—One Night

"And then, one night, when the supply dealer was getting over a fit of the 'flu and his assistant was busy getting married, he got a call on the home telephone.

"It was the exhibitor and this is what he said: 'Hey, Bill! for the love of Mike come down to the office quick, we're scheduled to open next week and we've got to get all that equipment stuff installed in time so that we can keep faith with the public.'

"Did Bill tell him he was busy or that he was thinking great thoughts, or that he had a conference?

"Bill did not. He wrapped himself in patience and an overcoat and staggered down to the exhibitor's office and did two weeks' work in eight days' time. He drew up the specifica-

(*Continued on page* 900)

artistic and ... dramatic ... ...re ... a most

Interior view of Freeport Theatre showing installation of Mov-Ezy Chairs.

MOV-EZY

"Means Ease at the Movies"

A New Theatre Which Is Filling to Capacity Nightly Its 1800 Mov-Ezy Seats

Building from the ground up a $500,000 theatre in a town of 18,000 inhabitants, and in which there is already competition, would seem to be a large undertaking to the average theatre owner.

But not to Major R. T. Rasmussen, C. E., the builder and managing director of the New Freeport Theatre, Freeport, Long Island. Major Rasmussen by giving Freeport the finest theatre on Long Island, excepting one or two in Brooklyn, and by furnishing it with the best equipment obtainable, and featuring a super performance, has little trouble filling his house to capacity.

Of course, a house as fine as the Freeport is equipped with Mov-Ezy Chairs, the new theatre seat which eliminates such annoyances as standing to allow others to pass to their seats.

And no small amount of the enthusiastic comments of Freeport over their theatre have been about the convenience and the added comfort of this new type of seat.

You can make your own patrons just as appreciative. Mov-Ezy Chairs are easily installed in place of the old-fashioned kind of seats.

Write for our illustrated catalogue.

Josiah Partridge & Sons Company, Inc.

529-541 MARBRIDGE BUILDING
47 WEST 34TH STREET, NEW YORK

SHOW ROOM **SALES OFFICE**

(*Continued from page 898*)

tions, telegraphed rush orders for special equipment and at the very last moment, when the exhibitor was taking the last of seventeen curtain calls he crept back to bed and finished his 'flu comfortably and at leisure.

"And Bill is going to have a good Christmas this year after all."

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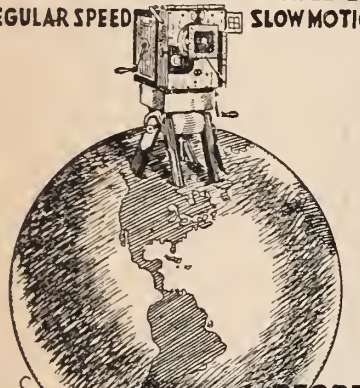
REGULAR SPEED SLOW MOTION



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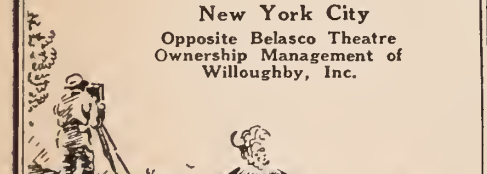

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1600 BROADWAY NEW YORK CITY
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"Safety First" Cautions F. H. Elliott Former Secretary of the N. A. M. P. I.

"GIVE some well merited thought to 'Safety First'" is the holiday message of Frederick H. Elliott, Vice-President of the Feaster Manufacturing Company, to those engaged in the motion picture industry. Mr. Elliott knows whereof he speaks, for he has the distinction of having inaugurated and directed the original "Safety First" movement in this country, and subsequently co-ordinated the various branches of the motion picture business through the formation of the National Association of the Motion Picture Industry.

Mr. Elliott's warning is timely in view of the holiday activities in all lines of trade and industry—the rush of holiday shoppers, crowding shops, stores, hotels and restaurants, and with transportation facilities taxed to the utmost, everybody scrambling for theatre tickets and the motion picture palaces, looking forward to a record-breaking holiday business.

"Throughout the theatre," says Mr. Elliott, "the 'Safety First' slogan should be brought home forcefully to every employee, particularly in the projection room. In handling film the greatest care should be exercised to avoid even the slightest trouble. Smoking when film is exposed is criminal and the law prohibiting smoking, or even the carrying of parlor matches, should be rigidly enforced by the management.

Duty of Attendants

"It is the duty of attendants at the theatres to exercise the greatest watch over the carelessness of smokers, owing to the habit of throwing matches, lighted cigars and cigarettes about the lobbies and theatre entrances. There have been many instances where panics have been created through such carelessness.

"The attainment of good housekeeping conditions rests largely with executives and their first duty is to thoroughly instruct all employees concerning what is expected of them. They should be informed regarding the various proper and improper practices and warned that they must adhere strictly to the rules and regulations under pain of instant dismissal.

"Particular attention should be given to the handling of crowds attending the theatres during the holiday season; as the attendance by children is greatly augmented at this time of the year and the little folks all enjoy 'the movies' and they are really the best little boosters 'the movies' have. The safety, comfort and convenience of theatre patrons should be the watchword and due diligence will gain thousands of friends.

In Exchanges and Laboratories

"In the exchanges, laboratories and studios, the same care and diligence should be exercised to safeguard life and property. Motion picture film should be kept in approved containers at all times, except when being actually handled or inspected.

"The stacking of naked film is one of the most dangerous practices in the industry and should be absolutely forbidden. Such exposure of film affords an opportunity for fire to spread; whereas, containers or other protection retard the spread of fire.

"The case of ignition can only be offset by an habitually careful and conscientious elimination of all possible causes by which film might be ignited, through contact with flame, sparks or heat.

"Rubbish, scraps of paper under tables and desks and back of radiators, cabinets and other fixtures may afford a starting place for a conflagration.

"Many fires have their origin with the heating system, because combustible materials, such as wood, paper and film, if left in contact with hot pipes or surfaces for a sufficient length of time, may ignite. Steam pipes and radiators are especially dangerous and should be properly guarded.

Precautions Are Simple

"Nitro-Cellulose motion picture film handled with simple precautions offers no great danger or hazard; nevertheless, those engaged in the industry should have a full knowledge of the characteristics of motion picture film and applying the correct methods of handling and storing, with an understanding and appreciation of the necessity of complying with the established rules and regulations for the protection of life and property.

"Good housekeeping should be the motto of everyone connected with the great cinema industry; for the art of good housekeeping consists principally of two things—order and cleanliness. The easiest, most effective, yet most neglected means of eliminating hazards, is the exercise of this warning.

"In this connection, attention is directed to the fact that in many communities, laws or ordinances have been enacted providing that when a fire results from their non-observance, the offenders shall pay to the city the full value of the services of the fire department and any damages in person or property resulting thereto in extinguishing or attempting to extinguish such fire. There is already such provision in the charter of the City of New York, the state law of Pennsylvania and the city ordinance of Cleveland and Cincinnati, Ohio; Portland Ore.; Austin, Texas; Billings, Montana and Newark, N. J. These communities are, therefore, the leaders in a movement, the justice of which is irrefutable."

Albany Incorporations

With fifteen new corporations forming during the week ending December 16 the motion picture business in New York State, showed a decided increase not only in number but in the amount of capitalization represented, which totaled to $703,800. These companies, with their directors and amount of capitalization were:

Jack Raymond Comedies Corporation, $50,000, Alibel Corey, Sylvia Schwartzman, Alfred Worsnop, New York City; Jacques Tyrol Productions, $250,000, A. H. Kurzland, Leo Linker, Jack Acks, Brooklyn; Bert Green, Inc., $50,000, Bert Green, F. W. Green, Bayside; L. B. Cornwall, Port Washington; Richard Bartlett, Inc., $5,000, and D. and L. Productions, $5,000, both having as directors, Sylvia Schwartzman, Alibel Corey and David Schneer, New York; Waverly Photoplay Corporation, $100,000, J. J. Jansen, jr., Thomas E. Halle, Robert A. MacLean, New York; Howden Producing Corporation, $1,000, F. H. Schnebbe, Kilbourn Gordon, E. C. Carpenter, New York; Ex Fin Company, Inc., $10,000, Harry Glenby, Edward Silton, Albert Lewis, New York City; Bellford Hotel Corporation, $500, C. M. Bellak, William E. Webb, Harry Moran, New York; Bewtex Products Corporation, $100,000, James B. Bateman, Arlington, N. J.; C. D. Cowl, I. L. Dreeben, New York; Schine-Oneonta Corporation, $5,000, and Oneonta-Strand Corporation, $50,000, Gloversville, both having as directors, J. M. Schine, L. W. and Martha Schine, Gloversville; Kapfall Productions, $1,800, William Kaufman, Edward N. Bloomberg, P. H. Weiss, New York; Photoplay Finance Corporation, $500, A. J. Callaghan, C. F. Smythe, Markley Franham, New York; The Movad Corporation, $75,000, Rochester, William H. Wilson, Edwin Allan, M. G. Ellenbogen, Rochester.

Schenectady's New State Theatre Most Wonderfully Well Equipped

IN the way of equipment, the recently opened State Theatre, in Schenectady, N. Y., the latest addition to the chain operated by the Mark-Strand Theatre Circuit, is a model of its kind

Joseph L. Gale, of New York, associated with the Mark-Strand Theatre Circuit for many years, acted as manager of the department of construction and maintenance. The construction of the house was done by Shapiro and Son, of New York, Paul Stirn acting as the company's representative in charge of the work.

The interior decorations for the theatre were by the William-Eckart Studios, of New York; the E. P. Finn Company, of Albany, furnished the tile, as well as the marble and the slate employed in the construction of the building.

From the Lee Lash Studios, New York, came the motion picture stage settings and the screen. The electric signs were supplied by Straus and Company, New York; the Rialto Stage Lighting Company, of New York, supplying the stage lighting effects William Camph and Company, New York, supplied the decorative draperies in the lobby and interior of the house. The plumbing was done by Fred Brown, of Schenectady.

The Projection Room

The projection rooms are said to be models of their kind. Taken as a unit, they include the projection room proper, a generator room, a rewinding and stock room, and a connecting lavatory.

The generator, housed in a room about 15 feet square, is a Hertner vertical 15-horse power, 100 ampheres, Transverter. It furnishes direct current to the projection machines in the adjoining room. In addition to the Hertner outfit, the room also includes the latest in switchboards and Ward Leonard dimming devices, with emergency rheostats for alternating current equipment.

The switchboard was made by the Empire Switchboard Company, of Brooklyn, and among other features possesses a complete interlocking switch, the dimmers being of the multi-color type. The lights throughout the house are controlled from this room.

In the projection room, which measures 13 by 24 feet, two projectors have already been installed and a third will be placed later on. These projectors have a throw of 150 feet to the screen. The spotlight is also located in the projection room. Each projector is so connected and controlled electrically that the orchestra leader as well as the projectionist can instantly control its speed. The curtain is also controlled from the projection room. The electrical equipment was installed by the Van Wagoner, Lynn Construction Company of New York.

The rewinding and stock room, which adjoins, is 9 by 10 feet and has ample equipment in the way of rewinders, etc., to handle reels with the utmost speed.

Heating and Ventilating

The heating and ventilating system consists of three propeller fans, two measuring six feet, and one three feet in diameter. These quickly clear the house of foul air, or excessive heat, the main ceiling of the theatre being so perforated that foul air can quickly be expelled into the open by these fans which are controlled from the manager's office.

The heating system is of the indirect type, the heat being forced through a series of ducts under the main floor with mushroom devices under the seats, disseminating the air at an equal temperature throughout the entire house. The air is first brought in and after being forced by a blower-like contrivance through steam coils through the winter months, and through refrigerating coils in the summer, is then forced into the house proper.

A $600,000 House Opens in New York's Italian Quarter

THE Fugazy Theatre, operated by the MacDougal Amusement Company, MacDougal and West Houston street, New York City, in the heart of the Italian district, was opened to the public the night of December 5.

The house, which was under course of construction about a year, cost in the neighborhood of $600,000, including the value of the land.

The building, which was designed and supervised by Reilly and Hall, architects, of New York City, is of structural steel with stucco covered brick walls.

The seating capacity of 1,800 is arranged in three units, nine hundred seats being in the orchestra, five hundred in the balcony and four hundred in the stadium. In addition, loge boxes are provided in the fore part of the stadium and also in the balcony.

Both exterior and interior of the house are in Italian renaissance.

A combination heating and ventilating system insures the comfort of the patrons and a Spencer Turbine vacuum cleaning system has been installed.

Horizontal Projection

The projection room is so located in the balcony as to afford horizontal projection. Two Simplex projectors are used, the installation having been made by B. F. Porter, of 729 Seventh avenue, New York City.

The pictures are shown on a screen manufactured by the Raven Screen Corporation.

Two ticket booths cater to the prompt dispensing of admissions and this work is expedited by the use of Automatic Ticket registers and Simple Coin changers in [illegible] booth.

The Stanley Frame Company, of 729 Seventh avenue, installed the seating.

An orchestra of twelve pieces supplies music, under the direction of Gino Allesandria, and will be augmented by a large organ shortly to be installed.

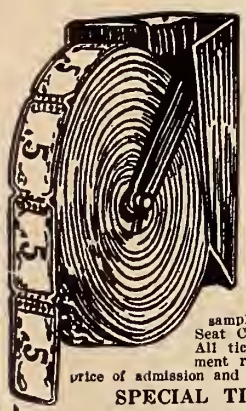
In addition to its motion picture equipment, a stage, twenty-eight by forty-two feet, has been provided.

New 500 Seat House for Washington, D. C.

That section of northeast Washington which is now without moving picture facilities will have an up-to-date theatre, seating 500, by June 1, next, with the completion of the Classic, which is to be erected by D. G Joseph at Sixty-first and Dix streets.

The entrance will be on Dix street, and there will be a large lobby in the center of the building with a store on either side and with offices on the second floor.

The house will not only be equipped to



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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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show moving pictures, but will have a capacious stage with dressing rooms on each side so that if desired other attractions may be presented.

The building, with furnishings, will represent an investment of $50,000. The design and work will be under the supervision of the architect, Julius Wenig.

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Theatres Projected

STUTTGART, ARK.—Work has been resumed on Garden Theatre for United Amusement Company. House will have seating capacity of 1400, and cost when completed $75,000.

GLENDALE, CALIF.—Plans have been completed for erection of Gateway Theatre on south side of San Fernando road, between Mira Loma avenue and Cerritos street, with seating capacity of 800. Pipe organ will be installed.

LOS ANGELES, CALIF.—Agricultural Association is boosting movement to erect a children's theatre at Exposition Park.

LOS ANGELES, CALIF.—Winter Construction Company, Metropolitan Theatre Building, is preparing plans for theatre to be erected on east side Grand avenue, between Sixth and Seventh streets, to cost $1,000,000. Address Col. J. B. Lankershim.

SAN ANSELMO, CALIF.—Banker Ballou and Thomas Kent have purchased site for erection of moving picture theatre, to cost $50,000.

SANTA ANA, CALIF.—C. E. Walker has plans by W. W. Kays for theatre, to cost $100,000. Plans include $15,000 pipe organ.

SANTA ROSA, CALIF.—Reported theatre will be erected, with seating capacity of 2500, to cost $150,000.

CHICAGO, ILL.—New McVicker's Theatre has opened under auspices of Jones, Linick & Schaefer, with Paramount picture policy.

CHICAGO, ILL.—B. Leo Steif, 64 West Randolph street, is preparing plans for theatre and store building to be erected at 64th street and Cottage Grove avenue, to cost $1,250,000.

*FORT WAYNE, IND.—Broadway Theatre Company, 2017 La Fayette street, plans to erect brick moving picture theatre, with seating capacity of 700 at Broadway and Huestis street, to cost $50,000. Address J. P. Mollett, general manager.

FORT WAYNE, IND.—Broadway Theatre Company has been organized to erect moving picture theatre at Broadway and Huestis avenue, to cost $50,000. Address J. P. Mollet, general manager.

WHITING, IND.—Venus Theatre Company has under construction theatre and office building. Theatre will have seating capacity of 1000. Address A. J. Obreshk, president.

CENTERVILLE, IA.—Leo Moore, manager of Majestic Theatre, plans to erect picture house early next spring, to cost $75,000.

TOPEKA, KANS.—L. B. Miller, L. M. and Roy Crawford are considering plans for new theatre, to cost about $300,000.

ANNAPOLIS, MD.—Republic Theatre has plans by O. B. Wright, Munsey Building, Baltimore, for moving picture house, to cost $10,000.

QUINCY, MASS.—Dennis F. Crowley has plans by John F. Cullen, 10 Bosworth street, Boston, for theatre, store and office building.

ROCKLAND, ME.—New moving picture house will be erected by Joseph Dondes, with seating capacity of 800.

BAY CITY, MICH.—People's Commercial & Savings Bank has plans by E. Munger, 420 Shearer Building, for theatre and bank building.

DETROIT, MICH.—Jackson, Platt & Company, 868 Penobscot Building, are interested in project to erect 15-story hotel at Woodward avenue and High street. Structure will contain three theatres, with seating capacity of 3050, 1810 and 1425.

REED CITY, MICH.—Will Curtis has purchased property known as Curtis Brothers' Block and will convert it into up-to-date theatre.

CAMBRIDGE, MINN.—New Cozy Theatre, with seating capacity of 320 and costing $15,000, has opened.

PATERSON, N. J.—New Clifton Theatre, a moving picture house, has opened.

NEW YORK, N. Y.—Nouvel Realty Company, 2720 Decatur avenue, has plans by M. W. Del Gaudio, 158 West 45th street, for one-story brick moving picture theatre and store building, 52 by 185 feet, to be erected at northwest corner Morris Parkway and White Plains Road.

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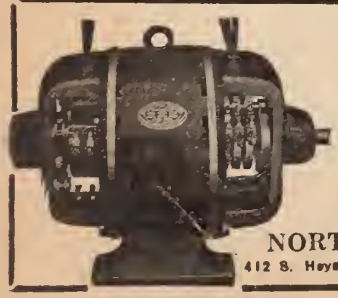

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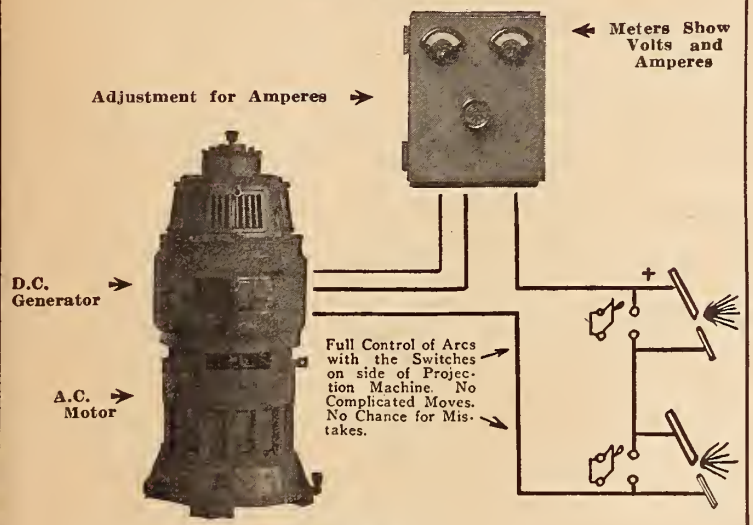
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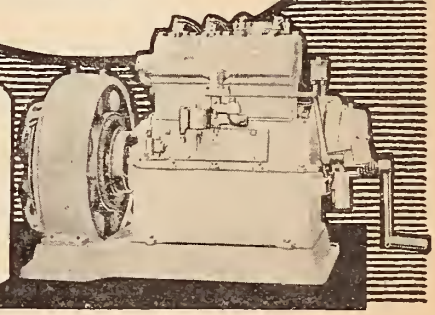

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A Merry Christmas
and
A Happy New Year

RAVEN SCREEN CORPORATION
ONE-SIXTY-FIVE BROADWAY, NEW YORK

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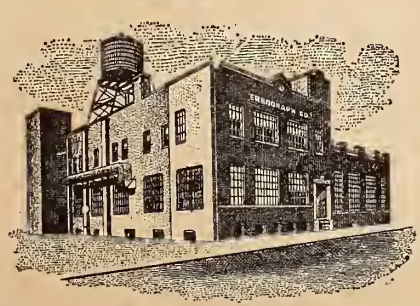

LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG.U.S.PAT OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

MOVING PICTURE WORLD

VOLUME LIX NOVEMBER—DECEMBER 1922

Index to Photoplays

Herewith is a list of motion pictures announced for release during November and December. On a large majority of these pictures, reviews, and in the case of feature productions the consensus of trade paper criticisms, have been published, dates of the issues being shown. Where reference is omitted Reviews and Consensus will probably be published in the next volume.

Great care has been used to make this list accurate. If errors are detected we would appreciate having our attention called to them so that our card index may be corrected. Serials are indexed under the general title of such serial. Unless otherwise specified all subjects listed are five-reel dramas.

A

Affairs of Lady Hamilton (13 reels) (Liane Haid—Star) (Sterliug Pictures Corp.) (Review—Dec. 16).
Agent, The (Larry Semon—Star) (2 reels) (Vitagraph) (Review—Dec. 30).
Aladdin (2 reels) (Federated—Comedy) (Review—Nov. 25).
Aladdin, Jr. (1 reel) (Universal) (Review—Dec. 30).
Alias Julius Caesar (6,131 feet) (Charles Ray—Star and Director) (First National) (Review—Dec. 2).
All Night (5 reels) (Rodolph Valentino and Carmel Myers) (Universal—Reissue).
Altar Stairs, The (4,641 feet) (Based upon the novel of the same name by C. B. Lancaster) (Frank Mayo—Star) (Lambert Hillyer—Director) (Universal) (Review—Dec. 9).
Anna Ascends (5,900 feet) (Alice Brady—Star) (Victor Fleming—Director) (Paramount) (Review—Nov. 25).
Another Man's Boots (5 reels) (Francis Ford—Star) (Ivor McFadden—Director) (Anchor) (Review Nov. 4).
Another Man's Shoes (4,251 feet) (Based upon the novel by Victor Bridges) (Herbert Rawlinson—Star) (Jack Conway—Director) (Universal) (Review—Nov. 11).
Arabia (4,448 feet) (Tom Mix—Star) (Lynn Reynolds—Director) (Fox) (Review Nov. 11) (Consensus—Dec. 9).
Are Children to Blame? (5 reels) (Featured Cast) (Paul Price—Director) (Certified Pictures) (Review—Dec. 2).
Around the World in 18 Days (Serial) (Wm. Desmond) (Universal).
A Man Lives (6,000 feet) (Featured Cast) (J. Searle Dawley—Director) (American Releasing) (Review—Dec. 23).

B

Back Home and Broke (Thomas Meighan—Star) (Paramount).
Barriers of Folly (4,800 feet) (Featured Cast) (Edward Kull—Director) (Russell Productions) (Review—Nov. 25).
Beautiful and Damned, The (7 reels) (Adapted from F. Scott Fitzgerald's novel) (Marie Prevost—Star) (William A. Sciter—Director) (Warner Bros.) (Review—Dec. 23).
Beersheba (1 reel) (American Releasing—Biblical) (Review—Dec. 23).
Bells of San Juan (4,587 feet) (Adapted from the novel by the same name by Jackson Gregory) (Charles Jones—Star) (Scott Dunlap—Director) (Fox) (Review—Nov. 4) (Consensus—Nov. 25).
Ben-Her (1 reel) (F. O. B.) (Review—Dec. 16).
Beryl Coronet, The (2 reels) (Adventures of Sherlock Holmes) (Educational) (Review—Dec. 9).
Beware of the Law (4,000 feet) (Marjory Payne—Star) (W. A. S. Douglas—Director) (Jawitz) (Review—Nov. 11).
Beyond the Jordan (1 reel) (Geographic—Biblical) (Review—Dec. 2).
Big Scoop, The (2 reels) (Pathe—Comedy) (Johny Jones—Star) (Review—Nov. 25).
Bird Life (1 reel) (Fox—Educational) (Review—Dec. 2).
Blacksmith, The (2 reels) (First National) (Buster Keaton—Star) (Review—Dec. 16).
Blind (2 reels) (Educational—Mermaid—Comedy) (Review—Nov. 4).
Blue (1 reel) (Pathe—Comedy) (Review—
(5 reels) (Lester Cuneo—Star) McCarty—Director) (Arrow) (Review—
4,473 feet) (Based on story by Chaney—Star) (Wallace (Goldwyn) (Review—
Blond Vampire, The (6 reels) (De Sacia Moores—Featured) (Wray Physioc—Director) (F. B. O.) (Review—Dec. 2).
Blue Blood and Red (2 reels) (Roy Stewart) Universal—Timber Tales) (Review—Nov. 4).
Bond Boy, The (6 902 feet) (Richard Barthelmess—Star) (Henry King—Director) (First National) (Review—Oct. 21) (Consensus—Nov. 18).
Boss of Camp 4 (4,235 feet) (Charles Jones—star) (W. S. Van Dyck—Director) (Fox) (Review—Dec. 2).
Bow Wow (1,856 feet) (First National) (Sennett Comedy) (Review—Dec. 9).
Brawn of the North (7,650 feet) (Strongheart—Star) (Laurence Trimble—Director) (First National) (Review—Nov. 25).
Breaking Home Ties (5,622 feet) (Featured Cast) (Frank N. Seltzer and George K. Rolands—Directors) (Associated Exhibitors) (Review—Dec. 2).
Broad Daylight (4,691 feet) (Lois Wilson and Jack Mulhall) (Irving Cummings—Director) (Universal) (Review—Nov. 11) (Consensus—Dec. 9).
Broadway Madonna, The (5,602 feet) (Harry Revier—Director) (F. B. O.) Review—Nov. 11) (Consensus—Dec. 9).
Broken Chains (6,190 feet) (Featured Cast) (Allen Holubar—Director) (Goldwyn) (Review—Dec. 23).
Brothers Under the Skin (4,983 feet) (Based on story by Peter B. Kyne) (Featured Cast) (Mason Hopper—Director) (Goldwyn) (Review—Nov. 25).
Bulldog Drummond (5,000 feet) (Evelyn Greeley—Carlyle Blackwell—Stars) (Oscar Apfel—Director) (Hodkinson) (Review—Nov. 25).
Bully Pair, A (1 reel) (Universal—Comedy) (Review—Nov. 18).
Bumps and Thumps (1 reel) (Fox—Cartoon) (Review—Nov. 4).

C

Cabby, The (2 reels) (Universal—Century—Comedy) (Maudie the Mule—Star) (Review—Nov. 4).
California Romance, A (3,892 feet) (John Gilbert—Star) (Jerome Storm—Director) (Fox) (Review—Dec. 23).
Calvert's Valley (4,416 feet) (John Gilbert—Star) (Jack Dillon—Director) (Fox) (Review—Oct. 21) (Consensus—Nov. 4).
Cameo Comedies (1 reel) (Educational) (Review—Nov. 18).
Camphor (½ reel) (Fox) (Review—Nov. 25).
Captain Fly-By-Night (F. B. O.) (Review—Dec. 30).
Challenge, The (5,052 feet) (Dolores Cassinelli—Star) (Tom Terris—Director) (American Releasing) (Review—Dec. 9).
Chased Bride, The (2 reels) (Educational—Christie Comedy) (Review Nov. 25).
Chain Lightning (5 reels) (Featured Cast) (Ben Wilson—Director) (Arrow) (Review—March 11) (Consensus—Dec. 23).
Chickasha Bone Crusher, The (2 reels) (Universal) (Leather Pusher Series) (Reginald Denny—Star) (Review—Dec. 16).
Chewing Gum Industry, The (1 reel) (Fox—Mutt & Jeff Cartoon) (Review—Dec. 23).
Choose Your Weapons (2 reels) (Educational—Christie Comedy) (Review—Nov. 4).
Chop Suey (2 reels) (Educational—Christie Comedy) (Review—Nov. 11).
Clarence (6,146 feet) (Based on stage play by Booth Tarkington) (Three-Star Cast) (William De Mille—Director) (Paramount) (Review—Oct. 28) (Consensus—Nov. 25).
Committee on Credentials, The (2 reels) (Universal—Harry Carey—Reissue) (Review—Dec. 2).
Conquering the Woman (Florence Vidor—Star) (Associated Exhibitors) (Review—Dec. 30).
Counter Jumper, The (2 reels) (Vitagraph—Larry Semon—Comedy) (Review—Dec. 9).
Country Flapper, The (5 reels) (Adapted from story, "Cynic Effect," by Nalbro Bartley) (Dorothy Gish—Star) (F. Richard Jones—Director) (Producers Security) (Review—Aug. 12) (Consensus—Dec. 16).
Cowboy and the Lady, The (4,918 feet) (Based upon the stage drama by Clyde Fitch) (Mary Miles Minter—Star) (Paramount) (Review—Nov. 11).
Crash (1 reel) (Educational—Cameo Comedy) (Review—Nov. 18).
Crow's Nest (4,900 feet) (Jack Hoxie—Star) (Paul Hurst—Director) (Aywon) (Review—Nov. 25).

D

Dangerous Age, The (7,204 feet) (Featured Cast) (John M. Stahl—Director) (First National) (Review—Dec. 2).
Dangerous Game, A (5 reels) (Gladys Walton) (Universal) (Review—Dec. 30).
Dangerous Waters (2 reels) (Jack Mulhall) (Fish Patrol Stories) (Universal).
Danger Point, The (5,807 feet) (Carmel Myers—Star) (Lloyd Ingram—Director) (American Releasing) (Review—Nov. 11).
Daughter of Luxury, A (4,538 feet) (Based upon the play by Leonard Merrick and Michael Morton) (Agnes Ayres—Star) (Paul Powell—Director) (Paramount) (Review—Dec. 16).
Dawn of Revenge (4,800 feet) (Richard C. Travers) (Bernard Sievel—Director) (Aywon) (Review—Dec. 2).
Destiny's Isle (5,496 feet) (Featured Cast) (William P. S. Earle—Director) (American Releasing) (Review—July 22) (Consensus—Dec. 23).
Do and Dare (4,744 feet) (Tom Mix—Star) (Edward Sedgwick—Director) (Fox) (Review—Oct. 7) (Consensus—Nov. 11).
Double-O, The (4,729 feet) (Jack Hoxie—Star) (Roy Clements—Director) (Arrow) (Review—Dec. 9).
Down to Jericho (1 reel) (American Releasing—Biblical Picture) (Review—Dec. 23).
Down to the Sea in Ships (12 reels) (Featured Cast) (Elmer Clifton Production) (Review—Nov. 25).
Dr. Jack (4,700 feet) (Harold Lloyd—Star) (Fred Newmeyer—Director) (Pathe) (Review—Dec. 2).
Drifter, The (2 reels) (Pathe—Western) (Leo Mahoney—Star) (Review—Nov. 11).
Driven (5,400 feet) (Based on Ray Gelzer's magazine story, "The Flower of the Flock") (Featured Cast) (Charles J. Brabin Production) (Review—Dec. 9).

E

Ebb Tide (7,336 feet) (Based on novel by Robert Louis Stevenson) (Featured Cast) (George Melford Production) (Paramount) (Review—Dec. 2).
Educator, The (2 reels) (Educational—Hamilton Comedy) (Review—Dec. 23).
Elephant's Trunk, The (1 reel) (Pathe Cartoon) (Review—Nov. 4).
Enchanted Fiddle (1 reel) (Pathe Cartoon) (Review—Nov. 18).
Enter Madame (6,500 feet) (Adapted by Frank Beresford) (Clara Kimball Young) (Wallace Worseley—Director) (Metro) (Review—Nov. 11) (Consensus—Dec. 2).
Entertaining the Boss (2 reels) (F. B. O.—Carter De Haven Comedy) (Review—Nov. 4).
Environment (6 reels) (Featured Cast) (Irving Cummings—Director) (Principal Pictures) (Review—Dec. 23).
Eyes of the Mummy, The (3,805 feet) (Pola Negri—Star) (Paramount) (Review—Aug. 19) (Consensus—Dec. 23).

F

Face in the Fog, The (6,095 feet) (Adapted from the story by Jack Boyle) (Lionel Barrymore—Star) (Alan Crosland—Director) (Cosmopolitan—Paramount) (Review—Oct. 21) (Consensus—Nov. 4).
Face to Face (4,587 feet) (Featured Cast) (Playgoers) (Review—Oct. 7) (Consensus—Nov. 11).
Faint Hearts (2 reels) (Hodkinson—All Star Comedy) (Review—Dec. 16).
Fair Week (1 reel) (Pathe—Paul Parrott Comedy) (Review—Dec. 30).
Felix Wakes Up (1 reel) (Winkler—Cartoon Comedy) (Review—Nov. 25).
Firebrand, The (5,000 feet) (Franklyn Farnum—Star) (Phil Goldstone) (Review—Dec. 30).
Fire the Fireman (Paul Parrott—Star) (1 reel) (Pathe) (Review—Dec. 30).
Flaming Hour, The (5 reels) (Frank Mayo—Star) (Universal) (Review—Dec. 30).
Fleeced for Gold (1 reel) (Pathe—Educational) (Review—Dec. 16).
Flirt, The (Universal-Jewel) (8 reels) (Review—Dec. 30).
Flivver, The (1 reel) (Pathe—Paul Parrott Comedy) (Review—Nov. 25).
Foolish Lives (2 reels) (Universal—Century Comedy) (Lee Moran—Star) (Universal).
Forgotten Law (Metro) (Review—Dec. 30).
Forsaking All Others (4,462 feet) (Based upon story by Mary Lerner) (Cullen Landis—Colleen Moore) (Emile Chautard—Director) (Universal) (Review—Dec. 16).
44-Calibre Mystery, A (2 reels) (Universal—Harry Carey Reissue) (Review—Nov. 11).
Fortune Hunters (1 reel) (Pathe Cartoon) (Review—Dec. 2).
Friday, the 13th (1 reel) (Pathe Cartoon) (Review—Dec. 2).
Front Page Story, A (6,000 feet) (Featured Cast) (Jess Robbins—Director) (Vitagraph) (Review—Dec. 23).
Fruits of Faith (3 reels) (Will Rogers) (Pathe) (Review—Dec. 23).

G

Ginger Face, The (2 reels) (Johnny Fox) (Universal—Comedy) (Review—Nov. 18).
Girl Who Came Back, The (Preferred Pictures).
Glad Rags (2 reels) (Metro—Comedy) (Bull Montana—Star) (Review—Dec. 23).
Good Men and True (5,400 feet) (Harry Carey—Star) (Val Paul—Director) (F. B. O.) (Review—Nov. 18) (Consensus—Dec. 2).
Good Scout, A (2 reels) (Educational—Mermaid Comedy) (Review—Dec. 30).
Graphic 2546 (1 reel each) (Educational—Issued Weekly) (Review—Nov. 25).
Great Night, The (4,346 feet) (William Russell—Star) (Howard M. Mitchell—Director) (Fox) (Review—Dec. 16).
Gun-Shy (5 reels) (Franklyn Farnum—Star) (Alvin J. Neitz—Director) (Phil Goldstone) (Review—Dec. 16).

H

Hale and Hearty (1 reel) (Pathe) (Review—Nov 4).
Harvest Hands (1 reel) (Pathe—Paul Parrott Comedy) (Review—Nov. 18).
Haunted Castle, The (1 reel) (Educational—Tony Sarg's Almanac) (Review—Dec. 30).
Haunted House, The (2 reels) (Fox) (Review—Nov. 11).
He Raised Kane (Leather Pusher Story) (2 reels) (Universal) (Review—Dec. 30).
Headless Horseman, The (6,000 feet) (Based upon the story, "Legend of Sleepy Hollow," by Washington Irving) (Will Rogers—Star) (Edward Venturini—Director) (Hodkinson) (Review—Oct. 28) (Consensus—Nov. 25).
Hearts Aflame (Reginald Barker Production) (Metro) (Review—Dec. 30).
Hebron the Ancient (1 reel) (American Releasing—Biblical Picture) (Review—Dec. 23).
Hee Haw! (2 reels) (Universal—Century) (Maudie the Mule—Star) (Review—Dec. 30).
Hello Judge (2 reels) (Universal—Century) (Lee Moran—Star) (Review—Nov. 25).
Henry's Busted Romance (1 reel) (Pathe—Cartoon) (Review—Dec. 8).
Her Half Brother (5 reels) (Featured Cast) (Certified Pictures) (Review—Dec. 2).
Her Majesty (4,331 feet) (Mollie King—Star) (George Irving—Director) (Associated Exhibitors) (Review—Aug. 19) (Consensus—Dec. 16).
Here's Your Men (2 reels) (Pathe—Drama) (Leo Maloney—Star) (Review—Dec. 23).
Heroes and Husbands (5,460 feet) (Katherine MacDonald—Star) (Chet Withey—Director) (First National) (Review—Aug. 26) (Consensus—Dec. 23).
High Power (2 reels) (Educational—Mermaid Comedy) (Review—Dec. 2).
His Enemy's Friend (2 reels) (Pathe) (Leo Maloney—Star) (Review—Nov. 25).
Hodge Podge (1 reel) (Educational) (Review—Nov. 11).
Honor First (5 reels) (John Gilbert—Star) (Jerome Storm—Director) (Fox) (Review—Aug. 19) (Consensus—Dec. 16).
Hook, Line and Sinker (2 reels) (Pathe) (Review—Nov. 11).
Hottentot, The (5,953 feet) (Based on stage play by Victor Mapes and Wm. Collier) (Douglas MacLean) (J. W. Horne and Del Andrews—Directors) (First National—Thomas H. Ince) (Review—Dec. 23).
Hungry Hearts (6,540 feet) (Based upon book of same name by Anzin Yezierska) (Featured Cast) (E. Mason Hopper—Director) (Goldwyn) (Review—Dec. 9).

I

If I Were Queen (5,955 feet) (Ethel Clayton—Star) (Wesley Ruggles—Director) (F. B. O.) (Review—Oct. 28) (Consensus—Dec. 9).
Impossible Mrs. Bellew, The (7,155 feet) (Adapted from novel by David Lisle) (Gloria Swanson—Star) (Sam Wood—Director) (Paramount) (Review—Nov. 4) (Consensus—Dec. 9).
In Dutch (2 reels) (Educational—Christie Comedy).
Inner Man, The (Playgoers) (Review—Dec. 30).

J

Jan of the Big Snows (4,549 feet) (Adapted from the novel of the same name by James Oliver Curwood) (Featured Cast) (Charles M. Seay—Director) (American Releasing) (Review—Sept. 2) (Consensus—Nov. 4).
Jerusalem the Holy (1 reel) (American Releasing—Biblical) (Review—Dec. 23).
Jilt, The (5 reels) (Marguerite De La Motte—Star) (Irving Cummings—Director) (Universal) (Review—Nov. 25).
Just-A-Little-Late-Club (1 reel) (Second National) (Review—Dec. 30).
Just a Song at Twilight (5 reels) (Richard Barthelmess—Star) (Producers Security).
Just Dogs (2 reels) (Universal—Century Comedy) (All Dog Cast) (Review—Nov. 11).

K

Kentucky Derby, The (5,398 feet) (Adapted from the stage drama by Charles T. Dazey, "The Suburban") (Reginald Denny—Star) (King Baggott—Director) (Universal) (Review—Oct. 28) (Consensus—Nov. 25).
Kick-In (Bert Lytell—Star) (Paramount) (Review—Dec. 30).
King Winter (1 reel) (Educational—Hodge Podge).
Kings of the Forest (2 reels) (Universal—Timber Tales) (Roy Stewart—Star).

L

Lavendar Bath Lady, The (Gladys Walton—Star) (King Baggott—Director) (Universal) (Review—Nov. 18).
Law of the Sea, The (2 reels) (Universal—Fish Patrol Stories) (Jack Mulhall—Star) (Review—Dec. 9).
Lazy Bones (2 reels) (Fox—Clyde Cook Comedy) (Review—Dec. 9).
Leather Pushers (2 reels each) (Reginald Denny—Star) (Universal) (Review—Dec. 30).
Little Knight, The (2 reels) (Arthur Trimble) (Anchor).
Live Wires (2 reels) (Queenie, the Human Horse) (Universal—Century Comedy).
Loaded Door, The (4,653 feet) (Hoot Gibson—Star) (Harry A. Pollard—Director) (Universal) (Review—Aug. 19) (Consensus—Dec. 23).
Lonesome Corners (4,622 feet) (Edgar Jones Production) (Playgoers) (Review—Nov. 11).
Lorna Doone (6,083 feet) (Adapted from novel by R. D. Blackmore) (Featured Cast) (Maurice Tourneur—Director) (First National) (Review—Oct. 21) (Consensus—Dec. 9).
Lot o' Bull (1 reel) (Universal—Comedy).
Love Gambler, The (4,682 feet) (John Gilbert—Star) (Joseph Franz—Director) (Fox) (Review—Nov. 18) (Consensus—Dec. 9).
Love in the Dark (6 reels) (Viola Dana—Star) (Harry Beaumont—Director) (Metro) (Review—Nov. 25).
Love Taps (2 reels) (Federated) (Review—Dec. 2).
Lucky Dan (4,700 feet) (Dick Talmadge) (Phil Goldstone) (Review—Dec. 23).

M

Madame Sans Gene (5 reels) (Producers Security).
Making a Man (Jack Holt—Star) (Paramount) (Review—Dec. 30).
Man and the Moment, The (4,470 feet) (Based on the novel of the same name by Elinor Glyn) (Featured Cast) (Playgoers Pictures) (Review—Nov. 18).
Man She Brought Back, The (5 reels) (Featured Cast) (Charles Miller—Director) (Playgoers Pictures) (Review—Oct. 7) (Consensus—Nov. 18).
Man Who Saw Tomorrow, The (6,993 feet) (Thomas Meighan—Star) (Alfred E. Green) (Paramount) (Consensus—Dec. 2).
Man With the Twisted Lip, The (2 reels) (Educational—Sherlock Holmes) (Review—Dec. 16).
Man's Size (Fox) (Review—Dec. 30).
Marriage Chance, The (6,000 feet) (Featured Cast) (Hampton del Ruth—Director) (American Releasing) (Review—Nov. 25).
Me and My Mule (2 reels) (Universal—Comedy) (Maudie the Mule).
Minnie (6,696 feet) (Featured Cast) (Marshall Neilan and Frank Urson—Directors) (First National) (Review—Dec. 9).
Mixed Faces (4,400 feet) (William Russell—Star) (Rowland V. Lee—Director) (Fox) (Review—Oct. 14) (Consensus—Nov. 18).
Model Messenger, A (1 reel) (Universal—Comedy) (Lewis Sargent—Star) (Review—Nov. 11).
Moonlight Sonata (1 reel) (Prizma) (Review—Nov. 4).
Mud and Sand (2,500 feet) (Stan Laurel—Comedy) (Metro) (Review—Nov. 11).
My Hero (2 reels) (Fox—Lupino Lane—Comedy) (Review—Dec. 23).
Mystery Box, The (1 reel) (Hodkinson—Bray) (Review—Nov. 25).

N

Natural Born Liar, The (1 reel) (Educational—Bruce) (Review—Dec. 16).
New Mama, The (2 reels) (Hallroom Boys—Comedy) (C. B. C.) Review—Nov. 4).
Newly Rich (2 reels) (Snub Pollard—Star) (Pathe) (Review—Dec. 30).
Nick Carter Series (2 reels each) (Garrson) (Review—Nov. 4).
Ninety and Nine, The (6,800 feet) (Based upon the stage drama by Ramsay Norris) (Featured Cast) (David Smith—Director) (Vitagraph) (Review—Dec. 23).
Northwest Mounted Police (1 reel) (Goldwyn—Sport Film) (Review—Nov. 25).
Notoriety (8,000 feet) (Featured Cast) (Will Nigh Director) (North-Weber) (Review—Oct. 14) (Consensus—Nov. 4).

O

Ogling Orge, The (1 reel) (Educational—Tony Sarg Almanac).
Old Homestead, The (7,696 feet) (Story adapted from Denman Thompson's play) (Featured Cast) (James Cruze—Director) (Paramount) (Review—Oct. 14) (Consensus—Nov. 11).
Old Spain (1 reel) (Fox—Educational) (Review—Dec. 2).
Oliver Twist (7,600 feet) (Based on novel by Charles Dickens) (Jackie Coogan—Star) (Frank Lloyd—Director) (First National) (Review—Nov. 11).
Omar the Tent Maker (8,090 feet) (Adapted by Richard Walton Tully) (Guy Bates Post—Star) (James Young—Director) (First National) (Review—Dec. 9).
Once Over (1 reel) (Educational—Cameo Comedy) (Review—Dec. 30).
On the High Seas (5,050 feet) (Dorothy Dalton—Star) (Irvin Willat—Director) (Paramount) (Review—Oct. 14) (Consensus—Nov. 18).
One Week of Love (7,000 feet) (Elaine Hammerstein—Conway Tearle) (George Archainbaud—Director) (Selznick) (Review—Nov. 18) (Consensus—Dec. 2).
One Wonderful Night (4,473 feet) (Herbert Rawlinson—Star) (Stuart Paton—Director) (Universal) (Review—Dec. 23).
Only a Shop Girl (6,400 feet) (Adapted from Charles E. Blaney's play) (Featured Cast) (Edward J. Le Saint—Director) (C. B. C.) (Review—Dec. 9).
Our Gang (2 reels) (Pathe—Our Gang Comedy) (Review—Nov. 4).
Out of Place (2 reels) (Fox) (Review—Dec. 2).
Outcast (7,309 feet) (Based on stage play by Hubert Henry Davies) (Elsie Ferguson—Star) (Chet Whitey—Director) (Paramount) (Review—Dec. 16).

P

Pals (5,000 feet) (Franklyn Farnum—Star) (Phil Goldstone).
Peaceful Peters (4,690 feet) (Adapted from the story, "Peaceful," by W. C. Tuttle) (William Fairbanks—Star) (Arrow) (Review—Nov. 4) (Consensus—Dec. 2).
Pawned (5,000 feet) (Tom Moore—Edith Roberts) (Irvin V. Willat—Director) (Selznick) (Review—Dec. 16).

Pay Day (1 reel) (Winkler—Cartoon) (Review—Dec. 2).
Peg o' My Heart (7,900 feet) (Based on stage play by J. Hartley Manners) (Laurette Taylor—Star) (King Vidor—Director) (Metro) (Review—Dec. 23).
Pekin Ducks (½ reel) (Fox—Educational) (Review—Dec. 2).
Pest, The (2 reels) (Metro—Star[illegible] edy) (Review—Dec. 23).
Pink Gods (7,062 feet) ([illegible]) (Penrhyn Stanlaws—Director) (Paramount) (Review—Oct. 7) (Consensus—Nov. 11).
Pirates of the Deep (2 reels) (Jack Mulhall—Star) (Universal—Fish Patrol Stories) (Review—Nov. 18).
Pitter Patter (1 reel) (Educational—Cameo Comedy) (Review—Nov. 18).
Plunder (Serial) (Pearl White—Star) (Pathe) (Review—Dec. 16).
Pop Tuttle's Grass Widows (2 reels) (Dan Mason—Star) (F. B. O.) (Review—Dec. 23).
Poor Men's Wives (Preferred Pictures).
Price of Progress, The (2 reels) (Pathe) (Review—Nov. 18).
Pride of Palomar, The (7,494 feet) (Based upon story of same name by Peter B. Kyne) (Featured Cast) (Frank Borzage—Director) (Cosmopolitan—Paramount) (Review—Dec. 2).
Prince and the Pauper, The (6,522 feet) (Tibi Lubin—Star) (Alexander Kardo—Director) (American Releasing) (Review—Aug. 26) (Consensus—Dec. 23).
Pure but Simple (2 reels) (Federated) (Review—Dec. 2).
Purple Dawn, The (Bessie Love—Star) (Charles R. Seeling) (Review—Nov. 11).

Q

Quiet Street, A (Our Gang—Comedy) (2 reels) (Pathe) (Review).
Quincy Adams Sawyer (7,500 feet) (Based on novel by Charles Felton Pidgin) (Featured Cast) (Clarence Badger—Director) (Metro) (Review—Dec. 9).

R

Railroading (1 reel) (Educational—Cartoon Comedy) (Review—Dec. 2).
Ranch Romeos (2 reels) (Fox) (Review—Nov. 25).
Rescue of Lot, The (1 reel) (Sacred Films—Bible Story) (Review—Dec. 2).
Resident Patient, The (2 reels) (Educational—Sherlock Holmes) (Review—Nov. 25).
Reservability and Relativity (Mayer) (Review—Dec. 30).
Rich Men's Wives (6,500 feet) (House Peters—Star) (Gasnier — Director) (Al Lichtman) (Review—Sept. 2) (Consensus—Nov. 4).
Ridin' Wild (4,166 feet) (Hoot Gibson—Star) (Nat Roff—Director) (Universal) (Review—Nov. 25).
Rip Snoring Night, A (1 reel) (Universal—Comedy) (Lewis Sargent—Star) (Review—Dec. 23).
Robin Hood (10,000 feet) (Douglas Fairbanks—Star) (Allan Dwan—Director) (United Artists) (Review—Oct. 28) (Consensus—Dec. 2).
Rolling Down to Rio (2 reels) (U. S. Navy—Special) (Review—Nov. 25).
Rookies (2 reels) (Universal—Comedy) (Brownie, the Dog) (Review—Dec. 9).
Rustlers of the Redwoods (2 reels) (Universal—Timber Tales) (Roy Stewart—Star) (Review—Nov. 25).

S

Saturday Morning (2 reels) (Pathe—Our Gang Comedy) (Review—Dec. 2).
Secrets of Paris, The (7 reels) (Featured Cast) (Kenneth Webb—Director) (C. C. Burr-Whitman Bennett) (Review—Oct. 28) (Consensus—Dec. 9).
Shadows (7,404 feet) (An adaptation of Wilbur Daniel Steele's story, "Ching, Ching, Chinaman") (Lon Chaney—Star) (Tom Forman—Director) (Al Lichtman) (Review—Nov. 11).
Show, The (1 reel) (Winkler—Cartoon) (Review—Dec. 9).
Shine 'Em Up (1 reel) (Pathe—Paul Parrott Comedy) (Review—Nov. 4).
Shirley of the Circus (4,668 feet) (Rowland V. Lee—Director) (Fox) (Review—Nov. 25).
Siege of the Lancashire Queen, The (2 reels) (Jack Mulhall—Star) (Universal—Fish Patrol Story) (Review—Dec. 30).
Singed Wings (7,788 feet) (From the story by Katherine Newlin Burt) (Bebe Daniels and Conrad Nagel) (Penrhyn Stanlaws—Director) (Paramount) (Review—Dec. 9).
Skin Deep (6,500 feet) (Milton Sills—Star) (Lambert Hillyer—Director) (First National) (Review—Sept. 30) (Consensus—Nov. 18).
Sky Splitter (1 reel) (Hodkinson—Bray) (Review—Nov. 25).
Small Town Derby, A (2 reels) (Universal—Century Comedy) (Review—Dec. 23).
So This Is Arizona (5,800 feet) (Adapted from the story by Marie Schrader and C. C. Wadde) (Franklyn Farnum—Star) (Francis Ford—Director) (W. M. Smith Production) (Review—April 22) (Consensus—Dec. 23).
Social Errors (2 reels) (Hodkinson—All Star Comedy) (Review—Dec. 16).
Snowshoe Trail, The (5,382 feet) (Featured Cast) (Chester Bennett—Director) (F. B. O.) (Review—Sept. 23) (Consensus—Nov. 11).
Speed King, The (5,000 feet) (Richard Talmadge—Star) (Phil Goldstone).
Spirit of '23, The (2 reels) (Hallroom Boys Comedy) (C. B. C.) (Review—Nov. 11).
Split Outfit, The (1 reel) (Educational—Bruce) (Review—Nov. 25).
Step Lively, Please (2 reels) (Fox) (Review—Nov. 4).
Stranger of the Hills (5 reels) (Aywon).
Streets of New York (7 reels) (Adapted from play by Leota Morgan) (Featured Cast) (Burton King—Director) (Arrow) (Review—Nov. 11).
Such Is Life in Busy London (1 reel) (F. B. O.—Travelaugh) (Review—Nov. 4).
Super-Sex, The (5,749 feet) (Based on story, "Miles Brewster and the Super-Sex") (Featured Cast) (Lambert Hillyer—Director) (American Releasing) (Review—Dec. 9).
Sure-Fire Flint (6,000 feet) (Adapted from the story in Ace-High Magazine) (Johnny Hines—Star) (Dell Henderson—Director) (C. C. Burr) (Review—Oct. 28) (Consensus—Nov. 25).

T

Tailor-Made Man, A (8,649 feet) (Adapted from the stage play by James Henry Smith) (Charles Ray—Star) (Joseph De Grasse—Director) (United Artists) (Review—Sept. 23) (Consensus—Dec. 9).
Tattle Tail, The (2 reels) (Universal—Century Comedy) (Brownie, the dog).
Tess of the Storm Country (10 reels) (Based on novel by Grace Miller White) (Mary Pickford — Star) (Charles Rosher — Director) (United Artists) (Review—Nov. 25).
Texas (5,000 feet) (Franklyn Farnum—Star) (Phil Goldstone).
Texas Sphinx, The (2 reels) (Harry Carey—Reissue) (Universal) (Review—Dec. 23).
That Women (6 reels) (Catherine Calvert—Star) (Harry O. Hoyt—Director) (American Releasing) (Review—Dec. 23).
Thelma (6,000 feet) (Based on novel by Marie Corelli) (Jane Novak—Star) (Chester—Bennett) (F. B. O.) (Review—Dec. 2).
Their Steady Joh (1 reel) (Universal—Comedy) (Review—Dec. 2).
Thirty Days (7,788 feet) (Adapted from play by A. E. Thomas and Clayton Hamilton) (Wallace Reid—Star) (James Cruze—Director) (Paramount) (Review—Dec. 23).
Thorns and Orange Blossoms (6,971 feet) (Adapted from Bertha M. Clay's novel hy Hope Loring) (Featured Cast) (Gasnier—Director) (Preferred) (Review—Nov. 25).
Thoroughbred, The (Helen Gibsou) (Certified Film Exchange) (Review—Nov. 4).
Till We Meet Again (5,822 feet) (Mae Marsh-Star) (William Christy Cabanne—Director) (Associated Exhibitors) (Review—Nov. 4) (Consensus—Nov. 18).
Timberland Treachery (2 reels) (Universal—Timber Tales) (Review—Dec. 16).
To Have and to Hold (7,518 feet) (Based on novel by Mary Johnston) (George Fitzmaurice—Director) (Paramount) (Review—Nov. 4) (Consensus—Dec. 9).
Toll of the Sea, The (4,600 feet) (Featured Cast) (Chester M. Franklin—Director) (Metro) (Review—Dec. 2).
Town Terrors (2 reels) (Fox—Comedy) (Lee Kids) (Review—Dec. 23).
Town that Forgot God, The (10,461 feet) (Featured Cast) (Harry Millarde—Director) (Fox) (Review—Nov. 11).
Trail's End (4,700 feet) (Franklyn Farnum—Star) (Francis Ford—Director) (W. M. Smith) (Review—Nov. 4).
Trifling Women (9 reels) (Rex Ingram Production) (Metro) (Review—Oct. 14).
True Blue (2 reels) (Universal) (Review—Dec. 2).
Two Trappers, The (⅔ reel cartoon) (Pathe) (Review—Dec. 30).

U

Unconquered, The (6,500 feet) (Maciste) (Aywon) Review—Nov. 4).
Unblazed Trails (1 reel) (Bray-Scenic) (Review—Dec. 23).
Under Oath (5,175 feet) (Elaine Hammerstein—Star) (George Archainbaud—Director) (Selznick) (Review—Aug. 26) (Consensus—Dec. 23).

V

Valley of Dry Bones (1 reel) (American Releasing—Biblical) (Review—Dec. 23).
Valley of Silent Men, The (6,491 feet) (Alma Rubens—Star) (Frank Borzage—Director) (Paramount—Cosmopolitan) (Review — Sept. 9) (Consensus—Nov. 11).
Via Radio (1 reel) (Educational—Special) (Review—Dec. 23).
Village Blacksmith, The (8 reels) (Founded on Longfellow Poem) (Featured Cast) (Jack Ford—Director) (Review—Nov. 18) (Consensus—Dec. 9).
Voice of the Land (1 reel each) (American Releasing—Biblical Series) (Review—Dec. 23).

W

Wager, The (Serial) (First episode of "Around the World in 18 Days") (Wm. Desmond—Star) (Universal).
Wanted: a Story (2 reels) (Pathe—Johnny Jones—Comedy) (Review—Dec. 16).
Wasted Lives (Second National) (Review) (Review—Dec. 30).
Washed Ashore (1 reel) (Pathe—Paul Parrott—Comedy) (Review—Nov. 18).
West of Chicago (4,694 feet) (Charles Jones—Star) (Scott Dunlap and C. R. Wallace—Directors) (Fox) (Review—Aug. 26) (Consensus—Dec. 16).
West Vs. East (5 reels) (Peter Morrison—Star) (Marcel Perez—Director) (Sanford) (Review—Dec. 2).
What Fools Men Are (6,087 feet) (Adapted from a play by Eugene Walter) (Featured Cast) (George Terwilliger—Director) (American Releasing) (Review—Dec. 9).
Wheel of Fortune, The (5,000 feet) (Grace Darmond) (Anchor).
When the Desert Calls (6,159 feet) (Violet Heming—Star) (Ray C. Smallwood—Director) (American Releasing) (Review—Nov. 25).
When East Comes West (5,000 feet) (Franklyn Farnum—Star) (Phil Goldstone).
When Kane Met Abel (2 reels) (Universal) (Review—Dec. 30).
When Knighthood Was in Flower (11,618 feet) (Adapted from Charles Major's novel) (Marion Davies—Star) (Robert C. Vignola—Director) (Paramount—Cosmopolitan) (Review—Sept. 30) (Consensus—Dec. 16).
When Love Comes (4,800 feet) (Helen Jerome Eddy—Star) (William A. Seiter—Director) (F. B. O.) (Review—Dec. 16).
Where's the Parade? (1 reel) (Universal—Comedy).
While Justice Waits (4,762 feet) (Dustin Farnum—Star) (Bernard J. Durning—Director) (Fox) (Review—Dec. 9).
White Blacksmith (1 reel) (Paul Parrott—Star) (Pathe) (Review—Dec. 30).
White Shoulders (5,966 feet) (Katherine MacDonald—Star) (Tom Forman—Director) (First National) (Review—Nov. 28).
Why Worry (2 reels) (Smart Films, Inc.) (Review—Nov. 25).
Wildcat Jordan (5 reels) (Richard Talmadge—Star) (Al Santell—Director) (Phil Goldstone) (Review—Nov. 4).
With Wings Outspread (5 reels) (All Star Cast) (Aywon).
Without Compromise (5,173 feet) (William Farnum—Star) (Emmet J. Flynn—Director) (Fox) (Review—Nov. 4) (Consensus—Dec. 9).
Wolves of the Border (5,000 feet) (Franklyn Farnum—Star) (Phil Goldstone).
Woman Who Fooled Herself, The (5,401 feet) (May Allison—Star) (Charles Logue and Robert Ellis—Directors) (Associated Exhibitors) (Review—Nov. 25).
Women First (2 reels) (Universal—Century Comedy) (Review—Dec. 16).
Women Men Marry (5,986 feet) (Featured Cast) (Edward Dillon—Director) (Genius Films) (Review—Nov. 4).
Wonderful Water (1 reel) (Prizma—Educational) (Review—Dec. 2).
World's a Stage, The (6 reels) (Dorothy Phillips—Star) (Colin Campbell—Director) (Principal Pictures) (Review—Dec. 2).

Y

You Never Know (4,867 feet) (Earle Williams—Star) (Robert Ensminger—Director) (Vitagraph) (Review—Dec. 2).
Young King Cole (2 reels) (Universal) (Review—Dec. 30).
Young Rajah, The (7,705 feet) (Based upon the novel by John Ames Mitchell and the play "Amos Judd," hy Alethea Luce) (Rodolph Valentino—Star) (Philip Rosen—Director) (Paramount) (Review—Nov. 18).
Young Sherlocks (2 reels) (Pathe—Our Gang Comedy) (Review—Nov. 25).

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